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DOCTORAL THESIS

**THE TRAJECTORY OF QUEERNESS THROUGH TURKISH
LITERARY TRANSLATIONS FROM 1970 TO 2015**

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DECLARATION

I hereby declare that this doctoral thesis titled as **“Queer Identities and Their Reflections in Film Adaptations and Turkish Translations”** has been written by myself in accordance with the academic rules and ethical conduct. I also declare that all materials benefited in this thesis consist of the mentioned resources in the reference list. I verify all these with my honor.

28/07/2021

Büşra UL

ABSTRACT

Doctoral Thesis

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This dissertation aims at discovering the way that queer identities were represented in the six Turkish translations between the years of 1970 and 2015. Queer translation studies is a relatively new field of study and thus, the studies on the representations of queer characters in the translations are very limited. Taking this notion as a starting point, this study selects six English and American novels which have queer protagonists and their Turkish translations as a case study. These novels are *Midnight Cowboy* by James Leo Herlihy, *The Color Purple* by Alice Walker, *A Single Man* by Christopher Isherwood, *Maurice* by E.M. Forster, *Oranges Are Not The Only Fruit* by Jeanette Winterson and *Call Me By Your Name* by André Aciman. In order to reveal the progression of the translations within the target culture, the analysis will be carried out in a chronological order in accordance with the publication dates of the Turkish translations. The translations will be evaluated within the sociopolitical and historical conditions in which they are embedded. For the analysis of the texts, the concepts of “*habitus*” (Bourdieu, 1990: 53) and “*capital*” (Bourdieu, 1986: 241) as well as the concept of “*agent*” (Milton & Bandia, 2009: 1) are employed as the theoretical framework of the study. The methodological approach that is adopted for the textual analysis of the translations is the “three modes” (2018: 157) for translating queer literary texts suggested by Marc Démont.

The research has revealed that the translators from the 70s and early 80s employed translation strategies of omission and euphemism under the influence of sociopolitical conditions at the time while this tendency altered during the late 1980s and 1990s in parallel with the more tolerant climate in Turkey and the increasing popularity of the Queer movement. On the other hand, the translations from 2000 to 2015 displayed an act of resistance and revealed the translators and the Sel Yayıncılık as agents of translation.

Keywords: queer translation, habitus, capital, agent of translation, queer identities in Turkish translations



ÖZET
Doktora Tezi
1970’lerden 2015’e kadar Türkçe’ye Yapılan Edebi Çevirilerde Kuirliğin
Yolculuğu
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Bu tez çalışması 1970 ile 2015 yılları arasında yapılan altı Türkçe çeviri metninde kuir kimliklerin nasıl yansıtıldığı konusuna ışık tutmayı amaçlamaktadır. Kuir çeviri çalışmaları nispeten yeni bir çalışma alanıdır ve bu nedenle, çevirilerde kuir karakterlerin temsilleri üzerine yapılan çalışmalar oldukça sınırlıdır. Bu gerçeği başlangıç noktası olarak, bu tez ana karakteri kuir olan altı İngilizce roman ve bu eserlerin Türkçe çevirilerini bir vaka çalışması ele almaktadır. Bu romanlar şu şekilde sıralanabilir. James Leo Herlihy’nin *Midnight Cowboy* başlıklı eseri, Alice Walker’ın *The Color Purple* başlıklı eseri, Christopher Isherwood’un *A Single Man* başlıklı eseri, E.M. Forster’ın *Maurice* başlıklı eseri, Jeanette Winterson’ın *Oranges Are Not The Only Fruit* by başlıklı eseri ve André Aciman’ın *Call Me By Your Name* başlıklı eseri. Çevirilerin erek kültürdeki yolculuğunu ortaya çıkarmak adına, bu çalışmanın kronolojik sıralaması Türkçe çevirilerin basım tarihine göre düzenlenmiştir. Çevirilerin değerlendirmesi içinde bulundukları sosyopolitik ve tarihi şartlar çerçevesi içinde gerçekleştirilmiştir. Metinleri analizi için teorik kapsam olarak Pierre Bourdieu’nün “*habitus*” (1990: 53) ve “*capital*” (1986: 241) kavramları ile “*ajan*” (Milton & Bandia, 2009: 1) kavramı kullanılmıştır. Metinsel analiz için gerekli olan metodolojik yaklaşım olarak ise Marc Démont’un kuir edebi metinleri çevirilerini incelemek amacıyla önermiş olduğu “*üç mod*” (2018: 157) seçilmiştir.

Bu tez araştırmasının sonucunda; 70'ler ve 80'lerin başında yapılan çeviri metinlerde, sosyopolitik şartların etkisiyle, çevirmenlerin metinlerde çıkrama ve hafifletme gibi çeviri stratejiler ile metinlerde değişiklik yaptıkları saptanmıştır. Bununla beraber, 80'lerin sonu ve 90'larda Türkiye'de hakim olan ılıman politikaların ve Kuir hareketin artan popülerliğinin etkisiyle, bu yıllarda yapılan çevirilerin daha özgür bir yaklaşım benimsediği gözlemlenmiştir. Son olarak, 2000 ile 2015 yılları arasında yapılan çevirilerin incelemesi ise çevirilerin bir direnç gösterdiği ve hem çevirmenlerin hem de Sel Yayıncılık'ın birer çeviri ajanı olduklarını ortaya koymuştur.

Anahtar Kelimeler: kuir çeviri, habitus, sermaye, çeviri ajanı, Türkçe çevirilerde kuir kimlikler

**THE TRAJECTORY OF QUEERNESS THROUGH TURKISH
LITERARY TRANSLATIONS FROM 1970 TO 2015
CONTENTS**

THESIS APPROVAL PAGE	ii
DECLARATION	iii
ABSTRACT	iv
ÖZET	vi
CONTENTS	viii
ABBREVIATIONS	xii
LIST OF TABLES	xiii
INTRODUCTION	1

**CHAPTER ONE
LITERATURE REVIEW AND THEORETICAL FRAMEWORK**

1.1. LITERATURE REVIEW ON QUEER THEORY	7
1.1.1. Queer Theory and Identity Politics	8
1.1.2. History of Queer as a Movement	16
1.1.3. LGBTI Movement in Turkey	18
1.1.4. Academic Case Studies on Queer Theory	20
1.1.5. Queer Theory and Translation Studies	31
1.2. THEORETICAL AND METHODOLOGICAL FRAMEWORK	37
1.2.1. Theoretical Framework	37
1.2.1.1. Agents of translation	37
1.2.1.2. Bourdieu's Concepts of Habitus and Capital	41
1.2.1.2.1. Habitus	41
1.2.1.2.2. Capital	44
1.2.1.2.1.1. Economic Capital	44
1.2.1.2.1.2. Cultural Capital	45
1.2.1.2.1.3. Social Capital	46

1.2.1.2.1.4. Symbolic Capital	47
1.2.2. Methodology	48
1.2.2.1. Marc Démont's Three Modes of Translating Queer Literary Texts	48

CHAPTER TWO

CASE STUDY - TRANSLATIONS IN SEVENTIES AND EARLY EIGHTIES

2.1. HISTORICAL BACKGROUND	52
2.2. <i>MIDNIGHT COWBOY</i> AND ITS TURKISH TRANSLATION <i>GECEYARISI KOVBOYU</i>	57
2.2.1. About the Novel	57
2.2.2. About the Translation	59
2.2.2.1. The Habitus and the Capital of the Translator	62
2.2.3. Comparative Analysis of Selected Examples	64
2.2.3.1. Discussion of the Translation	73
2.3. <i>THE COLOR PURPLE</i> AND ITS TURKISH TRANSLATION <i>RENKLERDEN MORU</i>	74
2.3.1. About the Novel	74
2.3.2. About the Translation	78
2.3.2.1. The Habitus and the Capital of the Translator and the Publishing House	80
2.3.3. Comparative Analysis of Selected Examples	81
2.3.3.1. Discussion of the Translation	83

CHAPTER THREE

CASE STUDY - TRANSLATIONS IN LATE EIGHTIES AND NINETIES

3.1. HISTORICAL BACKGROUND	95
----------------------------	----

3.2.	<i>A SINGLE MAN AND ITS TURKISH TRANSLATION TEK BAŞINA BİR ADAM</i>	99
3.2.1.	About the Novel	100
3.2.2.	About the Translation	102
3.2.2.1.	The Habitus and the Capital of the Translator and the Publishing Houses	105
3.2.3.	Comparative Analysis of Selected Examples	107
3.2.3.1.	Discussion of the Translation	121
3.3.	<i>MAURICE AND ITS TURKISH TRANSLATION MAURICE</i>	122
3.3.1.	About the Novel	123
3.3.2.	About the Translation	125
3.3.2.1.	The Habitus and the Capital of the Translator and the Publishing House	126
3.3.3.	Comparative Analysis of Selected Examples	127
3.3.3.1.	Discussion of the Translation	140

CHAPTER FOUR

CASE STUDY - TRANSLATIONS IN THE TWENTY FIRST CENTURY

4.1.	HISTORICAL BACKGROUND	142
4.2.	<i>ORANGES ARE NOT THE ONLY FRUIT AND ITS TURKISH TRANSLATION TEK MEYVE PORTAKAL DEĞİLDİR</i>	147
4.2.1.	About the Novel	147
4.2.2.	About the Translation	150
4.2.2.1.	The Habitus and the Capital of the Translator	153
4.2.3.	Comparative Analysis of Selected Examples	155
4.2.3.1.	Discussion of the Translation	166
4.3.	<i>CALL ME BY YOUR NAME AND ITS TURKISH TRANSLATION ADINLA ÇAĞIR BENİ</i>	167
4.3.1.	About the Novel	167
4.3.2.	About the Translation	170

4.3.2.1. The Habitus and the Capital of the Translator and the Publishing House	171
4.3.3. Comparative Analysis of Selected Examples	172
4.3.2.1. Discussion of the Translation	189
4.4. SEL YAYINCILIK AS AN AGENT OF TRANSLATION	190
CONCLUSION	193
REFERENCES	199



ABBREVIATIONS

ST	Source Text
TT	Target Text
LGBT	Lesbian, Gay, Bisexual, Transsexual/Transgender
LGBTI	Lesbian, Gay, Bisexual, Transsexual/Transgender and Intersexual
LGBTT	Lesbian, Gay, Bisexual, Transsexual/Transgender and Transvestite
LGBTQIA+	Lesbian, Gay, Bisexual, Transsexual/Transgender, Queer/Questioning, Intersexual, Asexual
KAOS GL	Kaos Gay and Lesbian Cultural Research and Solidarity Association
LEGATO	Lesbian and Gay Inter-University Organization
SPoD	Social Policy, Gender Identity and Sexual Orientation Studies Association
RTÜK	Radio and Television Supreme Council of Turkey
TRT	Turkish Radio and Television Association
AKP	Justice and Development Party
ANAP	Motherland Party
PKK	Workers' Party of Kurdistan
BAFTA	British Academy of Film and Television Arts
FABİSAD	The Arts of Fantasia and Science Fiction Association
SİYAD	Turkish Film Critics Association
IFSAK	Istanbul Amateur Photography and Cinema Society

LIST OF TABLES

Table 1: Example 2.1	p. 69
Table 2: Example 2.2	p. 70
Table 3: Example 2.3	p. 72
Table 4: Example 2.4	p. 75
Table 5: Example 2.5	p. 77
Table 6: Example 2.6	p. 86
Table 7: Example 2.7	p. 87
Table 8: Example 2.8	p. 93
Table 9: Example 2.9	p. 95
Table 10: Example 2.10	p. 96
Table 11: Example 3.1	p. 113
Table 12: Example 3.2	p. 114
Table 13: Example 3.3	p. 119
Table 14: Example 3.4	p. 122
Table 15: Example 3.5	p. 124
Table 16: Example 3.6	p. 133
Table 17: Example 3.7	p. 134
Table 18: Example 3.8	p. 138
Table 19: Example 3.9	p. 139
Table 20: Example 3.10	p. 142
Table 21: Example 4.1	p. 162
Table 22: Example 4.2	p. 165
Table 23: Example 4.3	p. 168
Table 24: Example 4.4	p. 169
Table 25: Example 4.5	p. 170
Table 26: Example 4.6	p. 179
Table 27: Example 4.7	p. 181
Table 28: Example 4.8	p. 184
Table 29: Example 4.9	p. 187
Table 30: Example 4.10	p. 194

INTRODUCTION

Queer translation is a relatively new subfield of Translation Studies; considering the fact that “translation and interpreting studies scholars have reacted to queer theory with some delay” as suggested by Baer and Kaindl (Baer & Kaindl, 2018: 1). Keith Harvey’s pioneering work stands alone as the earliest studies¹ on this field. Following Harvey’s footsteps, other scholars such as Christopher Larkosh, B.J. Epstein, William J. Spurlin, Brian James Baer, Sergey Tyulenev and Serena Bassi made significant contributions with their studies² to this field. The studies of queer translation that take the Turkish context into focus are more recent than the studies on Western context. Within this context, Evren Savcı’s name comes to the fore as one of the earliest researchers. Savcı’s (2011) comprehensive doctoral research on the position of queer identities within the modern Turkish society is an important study that focuses on queer identities within the Turkish context. She further explores this subject in her book by tracing “the travel and translation of modern political languages around gendered and sexual minorities” (Savcı, 2021: 4) and by so doing, analyzes the way that certain terms such as “gender identity”, “hate crimes”, “sexual orientation”, “LGBT rights” and “homophobia” entered into political discussions. In addition to Savcı’s critical works, very few studies about the queer translation within the Turkish context can be found³. The scarcity of studies that explore the exchange between the English-speaking world and Turkish culture through translations of queer literature ignited my interest on this subject.

Paker, Tahir Gürçağlar and Milton state that Turkish translation history dates back older than the beginning of the contacts with Europe as the translation activity in the Turkish society is a century-old tradition that can be traced back in the relationships with Persian and Arabic cultures (2015: 3). This tradition started in early Turkish tribes and later, continued in both Seljuk state which was founded by

¹ See Harvey, 2000a, 2000b, 2003a, 2003b.

² See Larkosh, 2006, 2011, 2017; Epstein, 2010; Epstein and Gillett, 2017; Spurlin, 2014; Baer, 2011, 2020; Baer and Kaindl, 2018; Tyulenev, 2014, 2018; Bassi, 2014, 2018.

³ See Ul, 2016; Solmaz, 2018; Susel, 2019; Sancaktaroğlu Bozkurt, 2019.

Oghuz Turks and Ottoman Empire⁴. Without a doubt, translation activities continued after the foundation of the new republic and scholars carried out comprehensive research on the translation activities in the early Republic period⁵. Through translations, new genres were introduced to the Turkish literature such as romance, science fiction, detective and adventure novels and today; translations still play a major part within the Turkish publishing world (Paker, Tahir Gürçağlar, & Milton, 2015: 7). From the beginning of the new Republic, Western influence can be observed in the translations such as the selection of the texts to be translated (Berk, 2004: 2). The Western effect still continues in the translated literature in Turkey, as “American and European literatures are the preferred sources for Turkish publishers, though it is not possible to speak about a single dominant source culture or language” (Paker, Tahir Gürçağlar, & Milton, 2015: 8). Regarding this fact, it is safe to assume that certain translations included queer themes and characters. Taking this idea as a starting point, this study seeks to investigate the question of how the queer characters are represented in the Turkish translations of English and American novels from 1970 to 2015. The main idea of this historical and sociological research is to reveal, as Bassi puts it, “how identities travel across languages and cultures” (2014: 299).

Before delving into the details of this research, it should be noted that queer themes already existed in Turkish literature since the Empire times⁶. After a dry period following the foundation of the Republic, Turkish novels started to include queer themes or characters in the late seventies and early eighties⁷. The particular reason for this circumstance might be the Gay Liberation movement which started with the Stonewall riots in 1969. Considering the fact that these riots had repercussions all over the world, this study takes 1970 as a point of departure for selecting the Turkish translations as a case study. Following the beginning of the movement, LGBTI communities, which later recontextualized and adopted the term “queer”, started to organize firstly in USA and later all over the world. After the

⁴ See Paker, 1986, 1991, 2002, 2006, 2011, 2015; Diriker, 2015; Akbatur, 2015; Andrews, 2002; Ayluçtarhan, 2011; Bengi, 1989; Berk, 2004; Daldeniz, 2014; Demircioğlu, 2005, 2009; Karadağ, 2014; Toska, 2015; Üyepazarcı, 2008.

⁵ See Tahir Gürçağlar, 2008, 2009, 2015; Berk, 2004; Çelik, 2014; Daldeniz, 2014; Demirel, 2012; Işıklar Koçak, 2007, Kayaoğlu, 1998.

⁶ See Bardakçı, 2006; Hür, 2013; Enderunlu Fazil (2009); Gelibolulu Mustafa Ali (1978); Altunpolat, 2013; Soydan, 2020.

⁷ See İleri (1977); İlhan (1980), (1981), (1984); Mungan (1985).

spread of the movement, the interest in academic studies about queer identities increased and later, paved the way for the introduction of the queer theory in 1990 (Jagose, 1996: 2).

In line with this thought, I will divide this time period between 1970 and 2015 into three parts: first one is the seventies and early eighties, second one is the late eighties and the nineties, third one is from 2000 to 2015. From each decade, I will select two translations of two English novels both of which have a queer protagonist. To that end, I will select a total of twelve books that comprise six Turkish translations and six novels as a case study. The main goal of this study is to reveal the change in the representations of the queer characters within the translations through each decade. Christopher Larkosh states:

none of us is exempt from the ways in which acts of translation, whether in a literal or a more figurative cultural sense, continually reshape understandings of 'our' identities and limits with what is perceived as other, both as embodied in 'our selves' or circulating as part of our lived experience in and across languages and cultures (2011: 5).

Viewed in this light, the influence of the translations on the target culture, particularly on queer identities in target culture, is inevitable. For this exact purpose, the translations are put in a chronological order according to the years of their publication and the publication dates of the original novels are not taken into consideration. The analysis of the selected translations will be both a sociological and a textual one. The textual choices and the translation strategies adopted by the translators will be evaluated in accordance with the translators' and publishing houses' *habitués* and capital as well as the sociopolitical conditions governing the Turkish society around the time when the translations were produced and published. In this respect, I will argue that the translation strategies of omission and euphemism while representing the queer identities in the 1970s and early 1980s altered into more unrestrained translation strategies in the late 1980s and 1990s and following the 2000s, the translations display a resistance against the mainstream ideas perpetuated by the government about queer identities. At this point, I will also claim the publishing house of the translations in this decade, Sel Yayıncılık as an agent of translation. Accordingly, the research questions of the present study can be given as follows:

- 1) How did the translation strategies regarding the representations of queer identities change from 1970 to 2015?
- 2) How did the *habitus* and the capital of the each translator and the publishing house influence the strategies adopted for translating the queer identities?
- 3) How did the sociopolitical conditions affect the translation strategies concerning the queer identities?
- 4) In what way did the translations in the decade of 2000s and early 2010s display resistance against the mainstream opinions about queer identities?
- 5) What role did Sel Yayıncılık play in that resistance?

For the sake of substantiating my arguments, I will employ the concepts of “*habitus*” (Bourdieu, 1990: 53) and “capital” (Bourdieu, 1986: 241) as well as the concept of “agent” (Milton & Bandia, 2009: 1) as the theoretical framework. For the textual analysis, I will apply Marc D  mont’s methodology of three modes for translating queer literary texts. The concepts of *habitus* and capital will avail us to understand the translators’ choices in each translation whereas the concept of agent will be beneficial in proving the agency of Sel Yayıncılık. D  mont’s methodology will be helpful in recognizing and defining the abovementioned translation strategies within the texts.

This study is the first PhD dissertation about the queer translation studies within the context of Turkey. All of the selected translations are from English to Turkish and have queer protagonists. The first translation is *Geceyarısı Kovboyu* which was translated into Turkish by Giovanni Scongiomillo and published by Milliyet Yayınları in 1970. The second translation is *Renklerden Moru* which was translated into Turkish by Armağan İlkin and published by İnkıl  p Yayınevi in 1984. The third translation is *Tek Başına Bir Adam* which was translated into Turkish by Fatih   zg  ven and published by Metis Yayıncılık in 1987 and later by Yapı Kredi Yayınları in 2012. The fourth translation is *Maurice* which was translated into Turkish by Sadri   lk   and published by İletiřim Yayıncılık in 1994. The fifth translation is *Tek Meyve Portakal Değildir* which was translated into Turkish by Sevin Okyay and published by İletiřim Yayınları in 2000 and later by Sel Yayıncılık in 2014. The sixth and final translation is *Adınla Çağır Beni* which was

translated into Turkish by Süha Sertabiboğlu and published by Sel Yayıncılık in 2009.

In accordance with the abovementioned information, this study is divided into four chapters. Chapter One covers the literature review as well as theoretical and methodological framework of the study. To that end, this chapter starts with the literature review on queer theory and provides a demonstration of the evolution of the queer theory from poststructuralist thought. Subsequently, the timelines for the queer movement both in the West which initially started as the Gay Liberation movement with the 1969 Stonewall riots and in the Turkey are presented. Afterwards, the academic studies within the English and Turkish contexts such as PhD Dissertations and MA Theses on queer literature are reviewed. The Literature Review is completed with the discussion of the development of queer translation studies regarding both the scholarly works and academic studies both in the English and Turkish contexts. The second part of Chapter One focuses on the theoretical and methodological framework of the study which includes an explanation of the concept of “agents of translation” (Milton & Bandia, 2009: 1) and Pierre Bourdieu’s concepts of “*habitus*” (1990: 53) and “capital” (1986: 241). The chapter ends with the discussion of the selected methodology of the study suggested by Marc Démont and it entails three modes of translation that are adopted for translating queer literary texts.

As previously stated, the forty-five year long time period allocated for this study is divided into three decades. In order to provide a panoramic view of the change that happened in the translations throughout the decades, two translations are selected from the beginning and the end of the each specified decade. Accordingly, Chapter Two deals with the period between 1970 and 1984. Before delving into the analysis of the two translations, the chapter presents a historical background in order to paint a picture of the sociopolitical conditions in this decade. This discussion mentions the noteworthy political and social events that influenced the everyday life of Turkish society as well as the improvements or setbacks that queer community encountered within that specific period of time. This historical review helps us to contextualize the translations in accordance with the particular cultural contexts and historical conditions in which they were produced. This will benefit the analysis of

the translators' *habitus*es and their textual choices considering the fact that neither the translators nor the translations can be evaluated independently from the society in which they are embedded. After the historical background discussion, the first novel *Midnight Cowboy* is briefly summarized and a short biography about the writer James Leo Herlihy is presented. Next, a detailed analysis on the translation which was made by Giovanni Scongiomillo and published by Milliyet Yayınları under the title of *Geceyarısı Kovboyu* in 1970 is carried out. Within this mindset, the *habitus* and the capital of Scognamillo is examined prior to the textual analysis of the source and the target texts. In a similar vein, the second novel of the chapter *The Color Purple* is analyzed. Firstly, the summary of the novel and a short biography of the writer Alice Walker is given and later, the 1984 translation *Renklerden Moru*, its translator Armağan İlkin and the publishing house İnkılâp Yayınevi are discussed within the framework of the *habitus* and the capital. Finally, a comparative textual analysis is conducted in accordance with the D  mont's methodology.

Chapter Three focuses on the period between the years of 1985 and 1999. Following the example of the previous chapter, this chapter also starts with a historical background analysis on the sociopolitical conditions of the decade. After the historical background discussion, the chapter dwells on the first novel which is Christopher Isherwood's *A Single Man*. After brief information about the novel and author, the 1987 Turkish translation *Tek Başına Bir Adam* and its translator Fatih   zg  ven as well as the two publishing houses Metis Yayıncılık and Yapı Kredi Yayınları are examined within the theoretical framework of the study. Subsequently, the comparative textual analysis is conducted between source and target texts. Similarly, the second novel of the decade *Maurice* and its writer E.M. Forster are concisely discussed before the examination of the translator Sadri   lk   and publishing house İletişim Yayıncılık who published the translation in 1994. Lastly, the source and the target texts are comparatively analyzed.

Last but not least, Chapter Four handles the decade between 2000 and 2015. In the similar structure with the previous chapters, this chapter also starts with a historical analysis on the sociopolitical events of the period. Afterwards, the first novel which is the *Oranges Are Not The Only Fruit* by Jeanette Winterson is briefly summarized along with the life story of the writer. *Tek Meyve Portakal Değildir* is

translated into Turkish by Sevin Okay in 2000 and published firstly by İletişim Yayınları and then, by Sel Yayıncılık in 2014. The translator and the publishing houses are analyzed within the framework of *habitus* and capital concepts prior to the examination of the source and target texts. The second novel is André Aciman's *Call Me By Your Name*. After the discussion on the novel and the writer, Süha Sertabiboğlu who is the translator of the Turkish translation *Adınla Çağır Beni* which was published by Sel Yayıncılık in 2009 is examined and both his and the publishing house's *habitus*es and capital are explored. After this examination, a comparative textual analysis is conducted on the source and target texts. In a different manner than the previous chapters, this chapter has a separate discussion in which Sel Yayıncılık is argued as an “agent of translation” and discussed within the framework of the “agency” concept. The outcome of this research will be discussed under the section of Conclusion at the end of this study.

CHAPTER ONE

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

In the first chapter of this study, an extensive literature review on queer theory, the history of queer movement both in the West and Turkey, the mergence of translation studies and queer studies; and finally, academic studies including theses and dissertations on both queer literature and the translations of queer literature is presented. At the second part of the section the theoretical framework of the study and the methodology that is adopted is explained thoroughly.

1.1. LITERATURE REVIEW ON QUEER THEORY

The term ‘queer’ was used as an insult and abuse to the individuals of lesbian, gay, bisexual, transsexual/transgender and intersexual (LGBTI) community before it was reclaimed by the same community as an umbrella term so that it offers an all-encompassing concept that includes all these identities under its roof. More importantly, the reclaim of the term has an underlying purpose of stripping the word of its homophobic power and this is directly related to the post-structuralist thinking that suggests that the meanings of the words in the language are constantly redefined by its users, thus we cannot assume that words have fixed, unchangeable meanings (Parnaby, 1993: 14). Before the deployment of the ‘queer’, the studies on these types of sexually and culturally marginal individuals already existed under the name of lesbian and gay studies within the academia. That being the case, in the 90s, Eve Kosofsky Sedgwick points out the emergence of a “highly productive queer community whose explicit basis is the criss-crossing of the lines of identification and desire among genders, races and sexual definitions” (Sedgwick, 1992: x).

Queer theory rejects the heterosexuality as the primary norm of sexuality in a society and stands against the notion of fixed and stable sexual identities whether sex

or gender⁸. Queer theory is usually associated with gay and lesbian identities; however, “its analytic framework also includes such topics as cross-dressing, hermaphroditism, gender ambiguity and gender-corrective surgery.” (Jagose, 1996: 3). This theory opposes the dichotomy between heterosexuality and homosexuality, claiming that sexual identities cannot be confined into these two categories. In order to represent every sexual identity, by embracing their diversity; queer theory defies the limitations. By so doing, queer theory aims to demonstrate that there is no concept of ‘natural’ sexuality as perpetuated by the society. This ambiguous nature of the queer theory is the most fundamental feature that makes it inclusive of all different sexual identities and at same time, making it hard to define. Sedgwick describes this ambiguity as “the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone’s gender, of anyone’s sexuality aren’t made (or can’t be made) to signify monolithically.” (Sedgwick, 1994: 7). Taking all these descriptions into consideration, it can be suggested that queer theory does not have a systematic concept and methodology; on the contrary, it consists of collected arguments that tackle the relations and issues related to sex, sexual desire and gender due to its equivocality.

It is mentioned above that queer theory is somewhat a continuation of lesbian and gay studies but the change from these studies to the queer studies coincides with the poststructuralist turn in identity politics. Lesbian and gay studies are closely connected with identity politics as the focal point of them is relevant to the sexual identities of individuals. The same thing is valid for queer studies; however, queer theory is massively influenced by poststructuralist approaches to identity politics and that is the greatest change that occurred during this transition from lesbian and gay studies into the queer studies. Therefore, at this point, it might be useful to delve into the relation between queer theory and poststructuralism.

⁸ The difference between sex and gender is that sex refers to our biological differences that make us a male or a female whereas gender is an individual’s social and cultural role and their reception of themselves in a given society.

1.1.1. Queer Theory and Identity Politics

Poststructuralists reject the idea that the world is perceived and interpreted with pre-constructed and socially formed structures. They are suspicious of “anything that claims to be true by virtue of being ‘obvious’, ‘natural’, or based upon ‘common sense’” (Wylie, 2006: 298). That’s why, one of the main arguments of poststructuralism is that objective and universal truths and meanings do not exist (Sullivan, 2003: 39). Before the poststructuralist theories, the concept of identity was regarded from a somewhat limited, unchangeable and static perspective. Poststructuralism revolutionizes the idea of stable identities that does not change or transform and hereby, enables the concept of identity to gain a fluidity by providing a brand new perspective on the subject. The prominent poststructuralist thinkers can be given as Roland Barthes, Julia Kristeva, Judith Butler, Michel Foucault and Jacques Derrida. Queer Theory is profoundly influenced by poststructuralist theories, particularly, the works of Derrida and Foucault. The terms of *difference* and *deconstruction* suggested by Derrida paved the way for new discussions surrounding the issue of gender whereas Foucault’s studies on sexuality are regarded as the touchstone of Queer Theory.

Jacques Derrida’s concept of *deconstruction* mainly focuses on the relationship between text and meaning. He coins the term ‘binary oppositions’ which refers to the dual thinking of the meaning as the meanings are constructed through *difference*. To give an example, a woman is the opposite of man, in the same way as; heterosexuality is the opposite of homosexuality. According to Derridean perspective, “heterosexuality needs homosexuality for its own definition: a macho homophobic male can define himself as “straight” only in opposition to that which he is not – an effeminate gay man” (Ki, 1994: 222) To that end, each meaning is formed through its opposite and in this dichotomy, one is always dominated by the other. Thus, deconstruction uncovers the power relations between these dualities as well as the underlying meanings.

The focal point of Michel Foucault’s studies is the power structures that are immersed in all parts of our lives and the hidden hierarchical relationships between those structures. Sexuality was one of the issues that he critically analyzed in his

widely acclaimed and influential work *The History of Sexuality* (1970) which consists of four volumes. In his work, Foucault presents a historical narrative on the creation of modern homosexual identity and suggests the 'repressive hypothesis' which claims that oppressive institutions have repressed the sexuality. In accordance with Foucault's work, sexuality is not a natural category of human experience but a constructed concept of human life that has, instead of biological; social, historical and cultural roots.

Foucault explains that homosexuality is a modern construction because such identification category did not exist before, even though same-sex sexual acts existed and practiced for years. Foucault searches for the origins of homosexuality as a category of identification and he denotes:

We must not forget that the psychological, psychiatric, medical category of homosexuality was constituted from the moment it was characterized-Westphal's famous article of 1870 on "contrary sexual sensations" can stand as its date of birth-less by a type of sexual relations than by a certain quality of sexual sensibility, a certain way of inverting the masculine and the feminine in oneself. Homosexuality appeared as one of the forms of sexuality when it was transposed from the practice of sodomy onto a kind of interior androgyny, a hermaphrodism of the soul. The sodomite had been a temporary aberration; the homosexual was now a species. (Foucault, 1979: 43)

According to Foucault, homosexuality as an identity began to emerge around 1870 in different medical discourses. By all means, this type of sexual acts existed before 1870 and his argument is that; "although same-sex sex acts were condemned in both religious and civil law before 1870, they were regarded as temptations to which anyone might succumb" (Jagose, 1996: 11). However sinful as they might have been deemed, the same-sex sexual acts did not gain any kind of individuality yet. Foucault marks that after 1870, these acts began to refer certain type of person and they were no longer regarded as the people who participated in certain sexual acts that do not practice heterosexuality. Thus, a shift from behavioral act to an act of identity had occurred.

Foucault argues that homosexuality was pathologised as a perversion, a deviation from the heterosexual norm in nineteenth century medical, psychological, religious, and legal discourses. This made homosexuality open to social control such

as subordination, disciplining and marginalization. The binary opposition between heterosexuality and homosexuality and the acceptance of heterosexuality as the norm resulted in the depreciation of homosexuality. Foucault's aim is to display the power structures at play and how the authority that has the power enables the marginalization of homosexuality.

Foucault's contribution to queer theory lies in his model of discursive construction of sexualities as it was the main catalyst that laid the foundations of the theory (Spargo, 1999: 26). In his model, Foucault examines the ways that desire has been constructed and constrained since the nineteenth century and the underlying reasons of this control in the society. Foucault expresses his views on sexuality as follows:

Sexuality must not be described as a stubborn drive, by nature alien and of necessity disobedient to a power which exhausts itself trying to subdue it and often fails to control it entirely. It appears rather as an especially dense transfer point for relations of power: between men and women, young people and old people, parents and offspring, teachers and students, priests and laity, an administration and a population. Sexuality is not the most intractable element in power relations, but rather one of those endowed with the greatest instrumentality: useful for the greatest number of maneuvers and capable of serving as a point of support, as a linchpin, for the most varied strategies.

There is no single, all-encompassing strategy, valid for all of society and uniformly bearing on all the manifestations of sex. For example, the idea that there have been repeated attempts, by various means, to reduce all of sex to its reproductive function, its heterosexual and adult form, and its matrimonial legitimacy fails to take into account the manifold objectives aimed for, the manifold means employed in the different sexual politics concerned with the two sexes, the different age groups and social classes. (Foucault, 1979: 103)

Foucault aims to reveal the power relations that regulate the sexuality in the society rather than to simply claim that sexuality is repressed in western civilization. By denoting sexuality as a "transfer point" for power relations, he intends to unveil the ways in which power is established, managed and preserved in the society. Foucault rejects the idea of heterosexuality that is simply advocated for the sake of reproduction. He suggests that heterosexual marriages have a cultural aspect that

helps to control the power relations in the society and this aspect is far more important than the familial and economic reasons for the heterosexual marriages.

Foucault mentions that sex was a part of central discourse ever since the Middle Ages even though it was usually attributed with sinners and sinful acts. Additionally, in the Victorian era, sex was usually discussed out of sight yet Foucault does not believe that this worked for suppressing the desires. At this point, he coins the phrase of “incitement to discourse” to explain that these discourses reproduced more sexual desires instead of repressing them (ibid: 34). Ironically, for the purpose of creating a control over sexuality, the state was required to perpetrate the act of talking about sex. As a consequence, the discourse on sexuality attained power and Foucault analyzes the function of this power by studying the discourses on sexuality with a “wide dispersion of devices that were invented for speaking about it, for having it be spoken about, for inducing it to speak of itself, for listening, recording, transcribing, and redistributing what is said about it” (ibid.).

In line with this claim, Foucault argues that, at first, the female body was examined according to its reproductive capability and whether it is suitable for motherhood and wifeness. Next came the discourse on the ‘sexuality of children’ which enabled the children to be educated on their sexual identities. Finally, Foucault suggests ‘psychiatrization of perverse pleasure’ which is a critical analysis about anomalies and it pathologizes homosexuality as a perversion.

Be that as it may, the concept of power is not a binary opposition between oppressed and oppressor in Foucault’s model. On the contrary, he claims that the power creates its resistance at the same time. In order to further explain this concept of power, Foucault suggests a ‘reverse discourse’ in which “homosexuality began to speak in its own behalf, to demand that its legitimacy or ‘naturalness’ be acknowledged, often in the same vocabulary, using the same categories by which it was medically disqualified” (ibid: 101). That is to say, the discourse that was produced to silence and marginalize the homosexuality as perverse pleasures had worked in quite the opposite way and provided a voice for the marginalized. This enabled homosexuals to contradict the argument that deems homosexuality as an illness.

Judith Butler further elaborates the arguments of Foucault in her widely acclaimed book *Gender Trouble: Feminism and the Subversion of Identity* (1990) and critically analyzes the constructed identities concerning desire, sex and gender. Butler asserts that the deployment of the 'women' as a category works for the naturalization of heterosexuality as it unwittingly contributes the normative nature of the relations between gender and sex. Instead of naturalizing homosexuality, Butler dwells on the problematic side of gender concept by suggesting that gender identity alienates the homosexual subjects rather than legitimizing them.

Butler regards gender as a cultural fiction and states that "Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being" (ibid: 33). That is to say, gender is a performative effect that occurs at the end of repeated acts. Consequently, gender is not authentic in a way that the gender identity is constantly and performatively produced by the same 'expressions' that are described as its results (ibid: 25). In line with this thought, Butler also argues that heterosexuality which is always regarded as natural is culturally produced. According to her, the repeated acts of normative gender identities helped heterosexuality to be seen as natural. To further elaborate her claims, Butler takes a drag as an example. She claims that by imitating a woman, drag displays the imitative structure of gender. Drag denaturalizes the heterosexual woman and exposes that gender and sexuality are constructed in a heterosexist pattern.

In her next study *Bodies that Matter: On the Discursive Limits of Sex* (1993), Butler responds to the criticisms about her concept of 'performativity' that is somehow received as something that can be performed at will. Butler explains 'performativity' as follows:

Performativity is neither free play nor theatrical self-presentation; nor can it be simply equated with performance. Moreover, constraint is not necessarily that which sets a limit to performativity; constraint is, rather, that which impels and sustains performativity.

Here, at the risk of repeating myself, I would suggest that performativity cannot be understood outside of a process of iterability, a regularized and constrained repetition of norms. And this repetition is not performed by a subject; this repetition is what enables a subject and

constitutes the temporal condition for the subject. This iterability implies that "performance" is not a singular "act" or event, but a ritualized production, a ritual reiterated under and through constraint, under and through the force of prohibition and taboo, with the threat of ostracism and even death controlling and compelling the shape of the production, but not, I will insist, determining it fully in advance. (ibid: 95)

What Butler implies is that gender cannot be put on and off as one wishes even though it is performative. In other words, performativity is not a choice. Moreover, “performativity is not something a subject *does*, but a process through which that subject is *constituted*” (Jagose, 1996: 87)

According to Butler, heterosexuality can only sustain its naturalness when a binary opposition exists between heterosexuality and other forms of sexuality. Only when these other forms of sexualities are degraded, can heterosexuality claim its central position. The fact that heterosexual and non-heterosexual desires are defined by comparison and insinuated in each other makes them all inauthentic.

In addition to Butler, Eve Kosofsky Sedgwick is also a prominent theoretician that is heavily influenced by Foucault and her book *Between Men: English Literature and Male Homosocial Desire* (1992) is a notable study in this field. Sedgwick claims that the opposition between heterosexuality and homosexuality is at the center of western culture. In this male dominated culture where women are in a secondary position, typical social relations occur between males. Put it differently, the nature of social relationships involves relations between same sex individuals and that opens the way for male-to-male desire, as the male-to-male relationships are considered natural in this society. However, this male-to-male eroticism is controlled by two types of oppression that are misogyny and homophobia. At this point, heterosexual marriage plays a pivotal in this society in order for disgracing male-to-male desire.

The emergence of two terms ‘homosexuality’ and ‘heterosexuality’ and the dichotomy between these two concepts are relatively recent, in the mid-eighteenth century, to be exact. The same type of dichotomy also existed in Ancient Greece but the underlying meaning between these two types was completely different. The distinction between a virile and an effeminate man in Ancient Greece was not determined by one’s sexual preference. Quite differently, Foucault explains, one’s

approach to his sexual pleasures, one's control over them demonstrated his masculinity or femininity. To further elaborate, if a man can control his desires and participate actively in sexual acts then this man would be deemed as masculine; whereas if a man surrendered to his sexual desires completely, then he was defined as effeminate (Foucault, 1990: 85).

Eve Kosofsky Sedgwick departs from this binary opposition between 'homosexuality' and 'heterosexuality' and further analyzes these types of binaries that are mainstream and very dominant in Western culture in her groundbreaking study *Epistemology of the Closet* (1990). Sedgwick finds that these symmetrical binary oppositions that are used for regulating sexual acts of a person are not symmetrical, at all. She suggests the contrary for "heterosexual/homosexual" binary as these two concepts are far from being symmetrical as homosexuality is clearly a subordinate to heterosexuality. Moreover, heterosexuality is dependent of homosexuality for its definition because it simultaneously includes and excludes the term homosexuality. This dependency, Sedgwick claims, renders the central and marginal positions of these two terms unstable (Sedgwick, 1990: 10).

Sedgwick further tackles the origin of the term homosexuality by stating that the term first used in 1869⁹ and thus, apparently, everyone before that time was heterosexual (ibid: 52). In line with Foucault's and Butler's arguments that suggest the concepts of homosexuality and heterosexuality as regulatory instruments, Sedgwick claims that the inferiority of homosexuality gives a privilege to heterosexuality. Additionally, hetero/homosexual binary paved the way for other binary concepts such as "secrecy/disclosure, knowledge/ignorance, private/public, masculine/feminine, majority/minority, innocence/initiation, natural/artificial, new/old, discipline/terrorism, canonic/noncanonic, wholeness/decadence, urbane/provincial, domestic/foreign, health/illness, same/different, active/passive, in/out, cognition/paranoia, art/kitsch, utopia/apocalypse, sincerity/sentimentality, and voluntariness/addiction" (ibid: 11) in Western culture. In her study, she critically analyzes these categories as well as the correlations between these categories and homo/heterosexuality.

⁹ 'Homosexual' as a term was first coined by Károly Mária Kertbeny who is an Austrian-born Hungarian journalist, memoirist, and human rights campaigner in a pamphlet (Takács, 2004: 29).

In the 1960s, clinical-sounding term homosexual was stopped being used by activists because it carried negative connotations. Furthermore, homosexual as a term was not enough to define sexual acts other than same-sex relations and thus, was not inclusive of all individuals. Consequently, the term 'gay' was preferred to denominate male and female homosexuals. However, because the term gay predominantly referred to male homosexual identities, female gays dropped gay as a referent and identified themselves with the term lesbian. Soon enough, the urgency for the definition of other identities such as transsexual, bisexual and transgender started to emerge. The visibility of these different sexual identities increased as they started to enter heterosexist discourses. However, the diversity of the identities created a need for an all-inclusive term that embraces these identities. This need for one term for defining and including every identity was met by the term 'queer'.

It is already mentioned above that 'queer' was an offensive word that was used for insulting non-heterosexual identities. The use of the term 'queer' as a denominative term dates back to 1980's when the activist groups such as Act Up, Outrage and Queer Nation integrated to word in their discourses. Academically, 'queer' is first used in a special edition of journal "differences" which was titled as "Queer Theory, Lesbian and Gay Sexualities" (1991) and edited by Teresa de Lauretis. De Lauretis claims that she aims to indicate three points by coining the term; refusal of the heterosexuality as the main standard of sexual identities, questioning the assumption that gay and lesbian studies is a separate, homogenous matter, and the multiple ways that race influences and creates different sexual subjectivities. She suggests that adopting queer theory as a term enables us "to recast or reinvent the terms of our sexualities, to construct another discursive horizon, another way of thinking the sexual" (de Lauretis, 1991: iv).

In the 1990's, the activist movement Queer Nation adopted the term by putting it to their names and actively using it in their discourse. The aim of this act in the movement is to resignify "the meaning of queerness in the face of what they saw as an inert lesbian and gay politics that commonly refused to admit anyone into its ranks who did not subscribe to an inflexible homosexual politics of identity" (Bristow, 2001: 219). The object of this is to welcome marginalized identities in an already-marginalized group in the society. This made the individuals such as drag

queens, bisexuals, cross-dressers, asexuals and hermaphrodites more visible as it tackles the heteronormative nature of the term 'homosexual' which only refers to people who are attracted to their own sex.

Queer theory embraces ambivalence. Deriving from the post-structuralist approaches, it defies stable definitions, limitations, rules and monotony. Subjectivity is the key. It is a dynamic and fluid concept that embraces all types of sexualities. According to Queer theory, sexualities can be neither pinned down by norms nor defined by sex or gender roles. All of these descriptions make queer theory a deconstructive theory. As well as deconstructing heterosexuality as the standard and natural sexual orientation, queer theory also deconstructs the idea of 'natural' sexuality by claiming that it is a socially constructed concept. There are no fixed norms when it comes to sexual identities, because human sexuality is not static, it is an ongoing process.

In addition to the theoretical discussions concerning queer thought and identity, there is also a historical aspect of queer thought that deals with the queer activism and queer organizations. In the next section, this aspect will be further discussed.

1.1.2. History of Queer as a Movement

The foundation of queer theory can be found in the Gay Liberation movement and the beginning of this movement is accepted as the Stonewall riots in 1969. The riots happened when police tried to raid the gay bar named Stonewall Inn in Greenwich Village, New York City and the customers which mostly belonged to gay community fought back at the police instead of giving in to harassment. The importance of Stonewall riots lies behind the fact that it is the first gay riot in history (D'Emilio, 1983: 233). This marked the beginning of the resistance from gay community, firstly, from other parts of the United States, then, Europe, Canada and Australia; and the activists started to fight for homosexual rights, all the while trying to overpower hegemonic heterosexuality.

The main focus of Gay Liberation movement was homophobia and heterosexism which were, and still are, the main problems that gay community has to deal with in their day-to-day lives. Heterosexism refers to the privileged position of

heterosexuality in the society and how it is used for diminishing and restraining other forms of sexualities whereas homophobia can be defined as hostility and hatred towards homosexual people. The origin of these terms lie beneath the term sexism which emerged with feminist approaches.

Gay Liberation Movement is heavily influenced by Women's Liberation Movement which is a feminist movement that fights for the equality of the sexes and Civil Rights Movements such as Black Panthers that fight against racism towards black people. For instance, Black politics endorses Black Pride which connotes to be proud of being black and the concept of Black Pride shaped the emanation of gay pride in Gay Liberation Movement (Bristow, 2001: 218). Women's Liberation Movement's feminist approach to the male hegemonic society and the demand of equality between the sexes paved the way for new discussions in gender politics and helped to change the direction of the conversation towards different gender identities. Feminist movement is against the patriarchy that perpetuates the superiority of white male European individuals while portraying women as the second sex and tossing aside other races, ethnicities and gender identities. Antipatriarchal aspirations are the common ground of both feminist and gay liberation movements.

In time, what started as Gay Liberation Movement turned into gay and lesbian movement and later became LGBT (Lesbian, Gay, Bisexual, Transsexual/Transgender) movement. Recently, this abbreviation extended into LGBTQIA+ in order to be more inclusive by adding queers, intersexuals, asexuals. In 1990, in an attempt to coin an umbrella term that encompasses all individuals, the Queer Nation movement reclaimed "queer" which was previously used for insulting homosexual individuals (ibid: 219). This term is adapted as a name for the academic field which is now referred as queer studies.

LGBTQIA+ or Queer movement is still an ongoing process. The first major success of the movement was the removal of homosexuality from American Psychiatric Association's official diagnostic manual as it was categorized as a disease. The recent success of the movement is the legalization of same-sex marriage in all fifty states of U.S.A. in 2015. The first European country to legalize same-sex marriage was Netherlands in 2001. Today, same-sex marriage is legal in majority of European countries such Belgium, France, Denmark, Spain, Germany.

In order to commemorate Stonewall Riots that took place in June of 1969, LGBTI communities all over the world celebrate June as Pride Month and hold pride marches, parades, events and festivals to raise awareness against homophobia and spread tolerance by taking pride in their gender identities. To that end, the official flag of LGBTI movement includes six colors of the rainbow in order to display their acceptance towards all types of gender, therefore, making the rainbow symbol of LGBTI community.

Queer movement has a history in Turkey, as well. Considering the fact that my study comprises both English and Turkish cultures, the history of queer movement in Turkey will be reviewed in the next section.

1.1.3. LGBTI Movement in Turkey

In Turkey, LGBTI movement started through the end of 1980s. Without a doubt; gay, lesbian and transgender/transsexual people already existed in Turkey before that period. However, their visibility – or rather, invisibility – was slim to none, especially in the mainstream media.

The existence of same-sex relations dates back to Ottoman Empire. In the empire, the term ‘oğlancılık’¹⁰ was used to describe homosexual relationships between men and adolescent boys; and it was not perceived as abnormality; on the contrary, it was a part of everyday life (Hür, 2013). Homosexual relations were mentioned in literary and musical works. They had positions in the army and were placed in the palace. The change in the perception of homosexuality from normality to abnormality took place in the 1840s during the Tanzimat Reform Era (Bardakçı, 2006). In this era, many reforms were made in order to keep up with the improvements in the West. In line with these reforms, social relations between men and women were regulated in a way that normalizes heterosexuality while denouncing homosexuality.

The social perception of homosexuality has gone through substantial changes throughout the Turkish history. After the dissolution of the Empire and the establishment of the Republic, homosexuals or the concept of homosexuality

¹⁰ ‘Oğlancılık’ or ‘Pederasty’ in English refers to sodomite sexual relationships with adolescent boys and it was a common practice in Ottoman Empire (Murray, 2007: 104).

continued to be discarded both by the majority of the society and the political powers. In the Republic of Turkey, currently, there are no laws that ban homosexuality however 'gender' is not mentioned within the scope of civil law (Erdoğan & Köten, 2014: 101)

12 September 1980 military coup in Turkey posits as a turning point for LGBTI movement as LGBTI individuals started to be mentioned in political discourse albeit in a discriminative way. In addition to putting an end to political upheavals in the country, the military government undertook a moral duty by introducing morally regulatory initiatives as well as publicly condemning homosexuals and transsexuals through mainstream media tools. 1980 coup government banned men from wearing women's clothing on stage (Öz, 2009). A famous musician Bülent Ersoy was banned from going on stage and TV because she was born into a male body around that time and that is why she fell into the category of a man wearing women's clothing under the eyes of the government. Later, she was able to correct her gender by having a gender reassignment surgery however; she could not have her new identity card until the withdrawal of the military government (ibid.). After, 8 years of ban and legal battles, Ersoy returned to the stage.

In the 1990s, individuals of LGBTI movement in Turkey took their first initiatives to get organized. In 1993, the first homosexual organization Lambdaİstanbul was established (Erdoğan & Köten, 2014: 106). In 2006, Lambdaİstanbul became official as a LGBTI Solidarity Organization.

One of the most significant improvements in LGBTI movement in Turkey is the civil-rights organization KAOS GL. At the beginning, it started as an Ankara-based journal, in 1994. Afterwards, it turned into an activist organization KAOS GL which is short for Kaos Gay and Lesbian Cultural Research and Solidarity Association in 2005. KAOS GL is a very active organization that continues to raise awareness against homophobia and transphobia by organizing meetings and bimonthly publishing new issues of its journal (Kaos GL, 2011).

Last but not least, another LGBTI organization named LEGATO was founded in 1996 in Ankara (Üniversiteler Arası Lezbiyen & Gay Topluluğu, 2006). Lesbian and Gay Inter-University Organization aims to gather queer university students and it

remains to be largest LGBTI organization in Turkey, comprising both students and academics alike.

The first pride march was held in Taksim Avenue, İstanbul in 2003 and that made Turkey the first Muslim country to hold a pride march (Erdoğan & Köten, 2014: 106). Later, in 2008, it was also held in Ankara. Until 2015, pride marches were held every year (Muedini, 2018: 111). In 2015, all of this changed as pride marches were banned by local authorities and were not given permission ever since.

A survey conducted by Bahçeşehir University in 2009 revealed that %87 of 1715 participants from 34 cities answered the question of “With whom would you not want to be neighbors?” as homosexuals (Esmer, 2009). Similarly, a 2011 survey conducted by Council of Europe revealed Turkey is among the top three countries that do not want a homosexual individual on the highest political position of the country (Council of Europe, 2011). It seems worth pointing out that homosexuals are exempt from military service by Turkish Armed Forces. In order to prove their gender identities, homosexuals are required to present degrading documents and finally defined as “sick”. Turkish Armed Forces is the only state institution that recognizes homosexuality yet it recognizes it as a sickness (Koçak, 2004).

It is worth noting that Turkish society is much more tolerant towards queer individuals in show business. As mentioned above, Bülent Ersoy is a well-known and well-liked transgender musician in Turkey. She appeared as a jury member in various talent shows on TV. In addition Ersoy, Zeki Müren was also a prominent musical artist loved and appreciated by masses in Turkey. Even though Müren never publicly revealed his gender identity, he was always assumed to be homosexual because of his effeminate attitude and occasionally wearing women’s clothing on stage. Müren is still appreciated as a significant artist and performer of Turkish Classical Music. Let us not forget Seyfî Dursunoğlu who was a drag queen and whose stage name was Huysuz Virjin. He first started to perform on radio in 1970s and then started to go on stage in small venues. Later, he started to host TV shows in 1990s and continued to do so until 2018, two years before he passed away.

1.1.4. Academic Case Studies on Queer Theory and Queer Identities

Following the theoretical studies on queer theory, academic scholars started to conduct theses and dissertations on queer identities and queer theory. Due to the fact that my line of research is on queer identities on literature and their representation on translations, I am inclined to confine my literature review on theses and dissertations to those that involve literary texts and translations. In like manner, I focus on studies written in English and Turkish due to the use of this language pair in my dissertation. Undoubtedly, the studies on queer theory and queer identities are not limited to solely on literary and translation studies. Queer theory and queer identities are the subject of numerous academic fields such as media studies¹¹, religious studies¹², gender studies¹³, performing arts¹⁴, film studies¹⁵ and architecture¹⁶.

In this section, I will solely focus on studies and researches on literature with LGBTI/queer identities or queer theory. The theses and dissertations on queer translations will be further discussed in the next section. The earliest theses and dissertations on queer literature began in the late seventies and early eighties. At that time, they were carried out under the names of gay and lesbian studies, as the transition into queer studies as a separate academic field happened in the late nineties.

The earliest academic research that I have encountered is a PhD dissertation written by Marilyn Emplaincourt in 1977 entitled “La Femme Damnée: A Study Of The Lesbian In French Literature From Diderot To Proust”. In her study, Emplaincourt carries out a thorough historical research about lesbian figures in French literature. Taking the concept of “la femme damnée” that is used for defining lesbian woman in French literature, she first starts with Diderot and ends with Proust

¹¹ See Montoya, 2013; Kim, 2019; Tan, 2018; Tanır, 2019; Aşçı, 2013; Yenmez, 2014; Közer, 2019; Livberber, 2014; Kovacı, 2016.

¹² See DiNovo, 2002; Mesner, 2010; Hood, 2014; McMullan, 2002; Keniş, 2012; Küçükvatan, 2019; Usta, 2015; Eker, 2020.

¹³ See Jose, 2018; Tam, 2018; Venell, 2012; Cabadağ, 2016; Çalışkan, 2014; Shojaei, 2017; Hazar, 2012.

¹⁴ See Fenn-Smith, 2003; McCully, 1998; Tamimi, 2020; Newman, 2018; Kılıç, 2018; Ummanel, 2003.

¹⁵ See Walter, 2012; Feil, 1995; Rigney, 2003; İmançer, 2018; Küçük, 2016; Candemir, 2016; Yayla, 2019; Arabacı Koç, 2019; Meleke, 2016; Çoban, 2017.

¹⁶ See Peng, 2006; Bonnevier, 2007; Ricco, 1998; Michalchuk, 1995; Gülhaş, 2020; Yılmaz, 2019; Yoltay, 2016; Pasin, 2014.

and all the while discusses other lesbian figures that appeared in the French literature between 1819 and 1899. Her work is significant in that it unearths the existence of lesbianism throughout the 1800s and provides a visibility by bringing the subject to the fore. The next study is a master thesis conducted by Heather Kay Johnstone in 1979. Her study entitled “Robert Duncan as homosexual and love poet” searches for the traces of Robert Duncan’s homosexual identity in his works and how his sexual identity influenced his literary works.

At the beginning of eighties, the number of studies on gay and lesbian identities increased. In 1980, in her dissertation “Female Homoeroticism In German Literature And Culture”, Sally Patterson Tubach explores the homoeroticism of women in German literature including Sappho. In the year of 1983, three dissertations take male homosexuality into their focus. The first one is by David Ashe Hogge entitled “Male-Male Bonding: A Study Of "Adam Bede," "The Mayor Of Casterbridge," And "Sons And Lovers"” that examines the homosexual tendencies in the works of George Eliot, Thomas Hardy and D.H. Lawrence. The significance of this analysis lays with the fact that male-male relationships existed in the works of these canonized and respected authors of English literature. Secondly, Alice C. Parker’s study “Art And Homosexuality In Frank O'hara's Poetry” which offers a critical reading of Frank O’hara’s poems that brings out the underlying homosexual meaning and experience as it was usually overlooked or repressed by other academic criticisms until that time. The third dissertation combines stylistics with homosexuality. In her study named “Writing Without Style: A Study Of Litotes In The Work Of Andre Gide”, Emily Susan Apter analyzes the stylistic devices that represent homosexuality in Andre Gide’s works.

In 1984, John T. Farrell finished his dissertation entitled “A Reinterpretation Of The Major Literary Works Of William Beckford” that analyzes the influence of William Beckford’s homosexual identity on his works.

Next year, in 1985, Judy Louise Wolfe’s study named “Anti-Patriarchal Strategies In The Major Works Of Djuna Barnes” focuses on Djuna Barnes’ literary works and how she uses homosexuality as an anti-patriarchal strategy in her writing by dichotomies such as male/female, heterosexual/homosexual, life/death and human/animal. It is worth nothing that these dichotomies are in quite similar vein

with Eve Sedgwick Kosofsky's dichotomies in *Epistemology of the Closet* which was written after this dissertation.

In 1986, a groundbreaking PhD dissertation was written by James Walter Jones about the discourse on homosexuality in German prose and dramas from 1875 to 1933. Titled as "The "Third Sex" In German Literature From The Turn Of The Century To 1933", the study examines more than one hundred literary works by various authors.

In 1988, Thomas E. Yingling completed his PhD dissertation entitled "'New thresholds, new anatomies": Hart Crane and the homosexual text". In his study, he discusses the homosexual influences in the canonized works of the influential American poet Hart Crane who was a homosexual himself. The dissertation later published as a book in 1990. In addition to Yingling's study, two more dissertations took homosexuality as their focal point in 1988. The first one is "Talk on the Wilde side: Towards a genealogy of the discourse on male homosexuality" by Ed Cohen which was an overdue study, in my opinion, considering how explicit Wilde was about his sexuality. Cohen draws a map of how homosexuality was defined in Victorian Era, specifically, which words were used and how homosexual people were perceived. As a case study, he analyzes the texts about trials of Oscar Wilde. The second one is "The murder of the father: Readings in Sade, Balzac and Proust" by Douglas Brian Saylor and this dissertation traces the hints of homosexuality in the works of Sade, Proust and Balzac within Freud's concept of "murder of the primal father".

The last two late eighties dissertations are "Jezebel and the Queen of Sheba: Lesbian narratives, 1903-1964" by Julie Lee Abraham and "Narrative transvestism in the eighteenth century English novel" by Madeleine Helene Kahn which were both submitted in 1989. In her historical study, Abraham focuses on lesbians' writings before the social movements in the sixties. She mainly discusses the woman writers such as Virginia Woolf, Gertrude Stein, Willa Cather, Djuna Barnes, H. D., Bryher, Marguerite Yourcenar and Mary Renault. Meanwhile, Kahn's study explores narrative transvestism in *Roxana* by Daniel Defoe and *Clarissa* by Samuel Richardson.

At the beginning of nineties, the number of the dissertations and theses significantly increased. In 1990, Sherwood Alford Williams examines two lines of thought in the late nineteenth century (one that sees homosexuality as unnatural and the other one that overthrows that thought) through the works of Emile Zola, Herman Melville, Oscar Wilde and Frank Norris in his dissertation entitled “The perversion of representation: Naturalism and decadence in the late nineteenth century”. In 1991, four dissertations by J. Michael Leger, Lindsay F. Watton III, R. Ian McAdam and Monika Barbara Mueller-Cooper search for homosexual elements in the works of different authors; namely, Charles Dickens (Leger, 1991), Mixail Kuzmin (Watton, 1991), Christopher Marlowe (McAdam, 1991), Nathaniel Hawthorne and Herman Melville (Mueller-Cooper, 1991), respectively.

In 1992, a PhD dissertation, a very propitious one for my study, finished by P.K. Bakshi, under the title of “Distant desire: the theme of friendship in E.M. Forster's fiction”. In his study, Bakshi discovers and critically analyzes homoerotic motifs in Forster's novels. In other dissertations, Daniel Paul Scheie discusses homosexual desire and gay sensibility in Shakespeare's works (Scheie, 1992) and Robert Nicholas Butko unearths the homosexual undertones in male bonding in Vietnam War fictions (Butko, 1992).

The next years, certain number of dissertations discusses sexual politics, homoerotic aesthetics and/or gender roles in the works of different authors and poets such as Oscar Wilde, Radclyffe Hall, D. H. Lawrence, and Virginia Woolf (Liou, 1993) (Mason, 1998), Willa Cather (Anders, 1993), Gerard Manley Hopkins (Saville, 1993), Byron Vazakas (Hummel, 1993), W. Somerset Maugham (Holden, 1994), Edmund White, James Baldwin and Melvin Dixon (Manglitz, 1994), E.M. Forster (Malik, 1994) (Martland, 1995), Patrick White (Beattie, 1995), Edward Carpenter (Leib, 1995), W. H. Auden (Bozorth, 1995), Shakespeare (Jun, 1995), William Beckford (Tinker, 1996), Andre Gide (Nang, 1996) (Manning, 1997) (McTague, 1999), Jean Genet (Ringer, 1996), Hubert Fichte (Gignac, 1996), Fitz-Greene Halleck (Hallock, 1997), William S. Burroughs (Langeteig, 1998), Walter Pater and John Addington Symonds (Doylen, 1998), Walt Whitman (Peterson, 1998) A. E. Housman, Wilfred Owen, W. H. Auden, and Thom Gunn (Culpepper, 1998), Tennessee Williams (Henry T., 1998), Hart Crane, Elizabeth Bishop, and James

Merrill (Nickowitz, 1999) and finally James Merrill and Richard Howard (McKeown, 1999).

During this period, one of the dissertations on Oscar Wilde is worth emphasizing. Completed by Morris Meyer, "The Wild(e) Body: Camp theory, Camp performance" (1993) is a comprehensive study on camp talk which can shortly be defined as a gay discourse and the case study of the research is texts of or about Oscar Wilde. In similar vein, in his study "Tramp discourse: The figure of the tramp in the United States at the turn of the century" (1999), Louis Richard Suarez-Potts focuses on tramp discourse in the works of Mark Twain, Jack London, Henry James, and Alice James.

Furthermore, historical studies on lesbians proliferated at that time. Studies such as "Lesbian representation in recent historical fiction" (Russell, 1993) that covers three novels *Cassandra* by Christa Wolf, *Possession: A Romance* by A. S. Byatt, and *The Passion* by Jeannette Winterson; "Lesbian panic: The homoerotics of narrative in modern British women's fiction" (Smith, 1995) that discusses the novels of Virginia Woolf, Elizabeth Bowen, Muriel Spark, Doris Lessing, Anita Brookner, Brigid Brophy, Maureen Duffy, Beryl Bainbridge, Emma Tennant, Fay Weldon, and Jeanette Winterson; "Wolfskins and togas: lesbian and gay historical fictions, 1870 to the present" (Waters, 1995); "Odd women: Late Victorian fiction and the work of female desire" (Erickson, 1996) which focuses on fictional narratives by George Gissing, Sarah Grand, Thomas Hardy, Mrs. Humphry Ward, George Egerton, and Grant Allen; "Sexuality, sorority and subversion: an exploration of the literary depiction of the continuum of German women's relationships" (Mitchell, 1997) that examines a variety of post-Wende lesbian prose texts by German authors.

In similar vein, historical studies on gay writings and novels multiplied. This studies can be given as follows: "Dayneford's library: American homosexual writing, 1900-1913" (Gifford, 1994); "'Sodomitical practices': Representing transgressive masculinity in fiction and satire, 1660-1750" (McFarlane, 1995); "The homophile difference: Pathological discourse and communal identity in early gay novels" (Eisner, 1996) includes the works of Gover Vidal's *The City and The Pillar* and Myra Breckinridge, James Baldwin's *Giovanni's Room* and *Another Country*, John Rechy's *City of Night* and *Numbers* and how these novels constructed proto-gay

communal identity; “Psychoanalytic structures of prejudice: Racism, sexism, and homophobia from Shakespeare to Toni Morrison” (Samuels, 1997) which tackles on the homophobia in the works of Shakespeare, Mary Shelley, Joseph Conrad, and Toni Morrison; “Strange nuptials: Male-male desire and marriage in Victorian literature” (Lankewish, 1997) that analyzes the literary works of Victorian male writers who appropriate heterosexual marriage as a model for representing intimacy between men; “From this moment on: The homosexual origins of the gay novel in America” (Livesey, 1997) which offers a reading of early gay novels such as Edward Irenaeus Prime-Stevenson's *Imre: A Memorandum* (1906), the anonymous *The Strange Confession of Monsieur Mountcairn* (1928) and Gore Vidal's *The City and the Pillar* (1948); “Ten percent: Poetry, pathology, and literary study at the fin de siecle” (Sulcer, 1997) that examines the dual emergence of male homosexual identity as a specific minority category within the framework of Alfred Kinsey's “ten percent” scale; “Pleasure's likeness: The politics of homosexual friendship in early modern England” (Patterson, 1997) that applies queer theory to Renaissance literature on male friendship or amity; “The calamus root: American gay poetry since World War II” (Holland, 1998) which explores the gay poetry in America since 1945; “Transvaluing immaturity: Hellenism, primitivism, and a reverse discourse of male homosexuality in late-Victorian and Edwardian narrative” (da Silva, 1998); “Literary constructions of male homosexualities, 1954-1969” (Rooney, 1999) that examines literary representations of male homosexuality in post-war Britain between the years of 1954 and 1967; “Male texts, male lines: Legitimizing gay narratives, 1919-1933” (Kelley, 1999) that explores male-male desire in the writings of wide spectrum of writers between the years of 1919 and 1933; and finally “Closet case: Readings of the black male figure in twentieth century African-American literature” (Scott, 1999) which associates black male figure in the writings of Frantz Fanon, James Weldon Johnson, Richard Wright, Amiri Baraka and Toni Morrison with queer identity and sexuality.

In this decade, the dissertations and theses on homosexuality can, also, be categorized as the studies that focus on specific regions. For instance, “Postmodern construction of sexual identity: Male homosexuality in five contemporary Mexican novels” (Loisel, 1996) that covers five Mexican novels written between the years of

1969 and 1985; “The literary insertion of homosexuality in Caribbean identities” (Jer-Don, 1997) which involves readings of novels by Guyanese, Guadeloupan, Jamaican, Puerto Rican, Cuban and Surinamese writers; “Exploring Arab concepts of homosexuality” (Salti, 1997) that examines Arab male homosexuality by specifically focusing on Arab gay subject within the texts of Abu Nuwas, Al-Tifashi, Youssef Idris and Nawal el-Saadawi; “The significance of homosocial desire in modern German literature” Palmer C. B., 1997) that searches for homosexual desire in the canonical works of early twentieth century such as Robert Musil's *Die Verwirrungen des Zoglings Torles*, Franz Kafka's *Das Urteil*, Arthur Schnitzler's *Casanovas Heimfahrt*, Hermann Hesse's *Der Steppenwolf*, and Thomas Mann's *Mario und der Zauberer*; “Gender and sexuality in transition: The novel in Spain from the early 1960s to the late 1980s” (Perez-Sanchez, 1998) that examines the dominant and dissenting literary, social, legal, and political discourses involved in the construction of gendered identities and sexual practices from the early 1960s to the late 1980s in Spain; “The two-spirit heritage: Gender and social responsibility in fiction by Native American and alternative gender writers” (Prince-Hughes, 1998) which offers readings of two-spirit roles in various Native American writers for the purposes of shedding light on Native American gender paradigms and finally “The intersection of ethnicity and sexuality in the narrative fiction of three Chicano authors: Oscar Zeta Acosta, Arturo Islas, and Michael Nava” (Lopez, 1998).

When we turn our compass to the beginning of 21st century, we can see that the theses and dissertations that have author-specific nature continued to be studied. Authors and poets such as George Eliot (Gouws, 2000), Oscar Wilde (Ziemer, 2000) (Catanzaro, 2001) (Boyd, 2005), Pauli Murray (Drury, 2000), Edmund White (Purvis, 2000), Bertolt Brecht (Benner, 2000), Lord Byron (Keegan, 2001), August von Platen (Henry S. , 2001), Toni Morrison (Horton, 2001), Jean Genet (Jones D. A., 2001), C. P. Cavafy (Syrimis, 2001), James Baldwin (Robinson, 2001), Sinclair Ross (Lesk, 2001), Carmen de Burgos (Bell A. J., 2002), Reinaldo Arenas (Morales-Diaz, 2002), Edgar Allan Poe (Connolly, 2003), Christopher Isherwood (Carr, 2004), James Baldwin (Brim, 2004), Harry Stack Sullivan (Wake, 2005), Katherine Bradley and Edith Cooper (Primamore, 2005), J. R. R. Tolkien (Bernard, 2005), Chaucer (Palmer D. , 2007), Henry James and Edith Wharton (Kehl Califano, 2007), Getrude

Stein and Truman Capote (Solomon, 2008), H.D., Rosamond Lehmann, and Virginia Woolf (Helt, 2008), Arthur Rimbaud, Stefan George, and Federico García Lorca (Kramer, 2008), Scott Heim and Chuck Palahniuk (Omerso, 2009).

The studies, also, take different eras as well as different cultures into their focal points. To give an example, we can mention researches on lesbians in Italian Renaissance literature (DeCoste, 2000), heteronormativity and homophobia in modern Japanese literature (Vincent, 2000), male homosexuality in postwar German literature (Schmidt, 2000), representations of female desire in English novels between the years of 1880 and 1939 (Cohler, 2000), representations of gay male identity in twentieth century American literature (Grindstaff, 2000), representations of bisexuality in twentieth century American narratives (Sikorski, 2000), camp discourse in late 19th and 20th century American literature (Perkovich, 2000), queer identities in the British, French, and American literary texts from the end of nineteenth century to 1930s (Glick, 2001), Lacanian psychoanalysis on the works of André Breton, Djuna Barnes and H.D. (Coffman, 2001), homosexuality in southern literature between the years of 1936 and 1968 (Bibler, 2001), negative effects of modern lesbian identity in the late nineteenth and early twentieth-century texts (Love, 2001), autobiographical writings of homosexual identities such as Walt Whitman, Edward Carpenter, Oscar Wilde, and Christopher Isherwood (Stewart, 2002), homosexuality in the twentieth-century American Gothic novels (Peters, 2002), narratives of violence against homosexual men in literature from the Depression to the beginning of the Cold War (Polchin, 2002), lesbian detective fiction (Moore, 2002), representations of male homosexuality in Brazilian theatre between 1960 and 1980 (Medeiros, 2003), contemporary gay novels in Mexican literature between the years of 1980 and 2000 (Prinkey, 2004), comparison of queer sexuality with the experience of exile through the works of Christopher Isherwood, Klaus Mann, James Baldwin, and Arturo Islas (Nixon, 2005), the representation of homosexual identity in German discourse between the years of 1900 and 1933 (Hans, 2005), male homosexual fantasies in the narratives of Japanese female writers (Nagaike, 2005), lesbian readings of Michelle Cliff's and Toni Morrison's novels (Pflugshaupt, 2006), resistant narrative for gay liberation through the literary texts from the 1960s to the 1980s (Bell M. , 2006), homosexual elements in epic poems of

American literature in the twentieth century (Davies, 2007), homosocial desire in Irish literature (Lapointe, 2007), queer themes and characters in young adult literature from 2000 to 2005 (Wickens, 2007), queer desire in German-language narratives set in boarding schools (Ilett, 2007), homosexual male identity in the context of the plantation in the American South, Puerto Rico, and Cuba (Reitsma, 2007), the history of gay and lesbian novel (Hurley, 2007), gay reading of late half of Victorian literature (McDermott, 2008), homosexual subject in the Cuban diaspora through the reading of two short stories (Soares, 2009), male friendship in British popular fiction written in the early nineteenth century (Egle, 2009), the influence of the early Cold War period (1945-1960) on lesbian and gay writers (Galik, 2009), queer historical connections in Spanish, Mexican and American literature (Perry-Samaniego, 2009) and queer femininity representations in post-war German literature (Dawson, 2009).

In the period from 2010 to today, “queer” as a term has started to be used more and more in the academic case studies. Studies that focus on one specific author or a poet have never ceased, yet historical or periodical studies or the studies on specific genre or region have gained a momentum. The reason behind this acceleration might be to reveal undiscovered aspects of this subject and offer a panorama of a certain period and/or a part of history of a certain literature. Considering the fact that queer studies is a very young discipline, uncharted territories are abundant and waiting to be discovered.

In this decade, author-specific studies can be given as follows: homosexual overtones in Joseph Conrad's novels (Howard, 2010), E.M. Forster's struggle for the normalization of homosexuality through his works (Walmsley, 2010), the marginal in the fiction of Christopher Isherwood (McNeil, 2011), male homosexuality in the fiction of Eudora Welty (Wanlass, 2012), lesbianism in Armistead Maupin's *Tales of the City* series (White, 2012), sexually inverted characters in the novels of E.M. Forster, Virginia Woolf, and Djuna Barnes (Siler, 2013), Jewish homosexual identity in the works of Mordechai Langer (Halper, 2013), William Faulkner's queer identity and its influence on his works (Gordon, 2013), lesbian experience in Bryher's historical novels (Fedor, 2013), Homoerotic Desire in T.H. White's *The Ill-Made Knight* (Sharp, 2014), places and homosexuality in Virginia Woolf's *Jacob's Room*

and E.M. Forster's *Maurice* (Deluise, 2014), symbols of homosexual relationship in Robert Rauschenberg, Jasper Johns, and Dante's *Divine Comedy* (Keach, 2015), homophobia and homoerotics in the works of John Rechy (Gonzalez, 2019), drag and/or cross-dressing in Mae West's *The Drag* and Joe Orton's *What the Butler Saw* (Camp, 2020).

Historical researches on queer identities in the literary works of a specific genre or a national literature in 2010s show great variety and quantity. These following studies can be presented as such: homosexual fascination in colonial and postcolonial Francophone literature (Everett, 2010), the lesbian figure in sexological and literary discourses from 1860 to 1931 (Taylor, 2010), queer ecology in the literature of the 1960s (Anderson, 2011), gender-based humor in contemporary Mexican novels (Bisbey, 2011), queer identities in Latin American and Francophone literary works (Navarro-Ayala, 2012), images of "boy-love" in the Urdu ghazal (Naved, 2012), male homosexuals in Cuba's Post-Soviet Detective Fiction (Lopez Bao, 2012), narratives of homosexuals and trans men and women in Postmodern American Literature (Bryant, 2013), gay subject in contemporary American southern literature (Murphy, 2013), romantic relationships between males in Chinese Boy's Love stories (Zhou, 2014), male same-sex desire in French literature between the years of 1789 and 1926 (Gomolka, 2014), heteronormativity and homophobia in queer young adult literature from 1969 to 2009 (Walczak, 2014), lesbian existence in the narratives of the Holocaust (Meusen, 2015), homosexual desire in the nineteenth-century German literature (Johnstone J., 2015), homosexuality in nineteenth-century Victorian literature (Vulich, 2016), queer literary criticism of four iconic queer modernist authors: Oscar Wilde, Henry James, Radclyffe Hall, and Virginia Woolf (Lipton, 2016), homosexual identities in modern young adult literature (Littlefield, 2016), "happily ever after" endings in contemporary gay and lesbian novels (Wexler, 2017), non-erotic female same-sex sentimentality in modern Chinese literature (Zhang, 2017), queer discourse in literary and dramatic representations of sex in the early modern period (Mulder, 2018) and finally, the geography of queer sexuality in modernist texts between 1913 and 1939 (Richardson, 2019).

Since I have covered the theses and dissertations on queer literature in abroad, now I will discuss the theses and dissertations submitted in Turkey. It is safe

to say that the number of studies on queer identities in the literary works in Turkey is lesser than the abroad. These studies can be given as follows: “Perpetuation of the gay male stereotype: A study on camping & closeting the gay male subculture in Hollinghurst's fiction” (2012) by Serkan Etkin that analyzes the terms of “camp” and “closet” in Alan Hollinghurst’s fiction. Duygu Ula studies orientalism in queer literature within the works of Andre Gide, Thomas Mann and James Baldwin (2012). A thesis written by İsmail Alacaoğlu discusses the constructions of masculinities in Turkish gay literature (2013). Aleks Matosoğlu examines the construction and deconstruction of gay male identities in the novels by Christopher Isherwood, Alan Hollinghursts and Jonathan Kemp (2015). Deanna M. Cachoian-Schanz studies queer Armenian-American memoirs in her thesis entitled “(Dis)orienting exile: Home and belonging in queer Armenian-American women's memoir” (2016). Sevcan Tiftik’s thesis is a much-needed and significant study on Turkish queer literature as it comparatively analyzes queer potentials in Turkish novels by Ayşe Kulin, Murathan Mungan and Hasan Ali Toptaş (2017). Muammer Özoltulular carried an analysis on gay male characters in Joe Orton’s plays (2018). Another study under the title of “Analysing the concept of homosexuality as a subculture in terms of space image in "Giovanni's Room" and "ÇC"” (2018) written by Suna Ayan Kurdoğlu focuses on the concept of homosexuality in terms of space in the literary works *Giovanni's Room* by James Baldwin and *ÇC* by Murathan Mungan. Süleyman Bölükbaş’s study entitled “(first) love: Comparative analysis of gay experience as a teenage during the coming-of-age” (2019) takes teenage gay love into its focus in the works of Andre Aciman and Yalçın Tosun. Cüneyt Yüce explores queer deviance in Turkish detective fiction which is usually considered as non-canonical and lowbrow in his thesis (2019). İbrahim Topal offers a queer reading of Şebnem İşigüzel's book *Venüs* and a comparison between that novel and Virginia Woolf’s *Orlando* (2019). Finally, Çağdaş Özerk Duman delves into the merican HIV/AIDS theater and examines it within the context of time and space through the works of Paula Vogel, Cheryl L. West and Harry Kondoleon (Duman, 2020).

When compared to repertoire of academic studies in the West, the number of Turkish academic case studies on queer literature is significantly low and it shows the fact that more attention must be paid to this subject.

1.1.5. Queer Theory and Translation Studies

In the previous sections, I have discussed the studies on queer identities and individuals in various academic fields. Despite the abundance on queer studies in different academic fields such as literature, film studies, politics and cultural studies, the field of Translation Studies has yet to integrate with queer studies. Thus, it can be said that queer translation is a relatively new field of study within the Translation Studies. Studies on queer translation are extremely scarce.

Keith Harvey can be rendered as a forerunner in this line of study. Even though he no longer conducts any research or an academic study on this field, the remarkable contributions of Harvey to queer translation studies cannot be disregarded. His best-known study is “Translating Camp Talk: Gay Identities and Cultural Transfer” (1998) is one of the most important touchstones of this field. Later published in *The Translation Studies Reader* (2000), this article marks the beginning of queer existence in Translation Studies. In this groundbreaking study, Harvey discusses the definition of ‘camp’ talk which is “fictional representations of homosexual men’s speech in French- and English-language texts from the 1940s to the present” (Harvey, 2000b: 446) and he claims the importance of ‘camp’ by suggesting that it is a defining part of one’s homosexual identity. He critically compares and analyzes selected English texts and their French translations and reveals the differences between source and target texts, in addition to the effect of these changes, additions and omissions on the sexual identity of the gay characters in the novels.

Harvey has published a great number of other studies on queer translation and his main research interest is the camp talk. For the purpose of extending his research on camp talk, he published a book entitled *Intercultural Movements: American Gay in French Translation* (2003b). It goes without saying that this is the first published book of queer translation studies and Harvey further tackles the question of how to convey camp talk in translations. He reveals the dynamics of attraction, transformation, assimilation and rejection that are encountered in the translated French texts. In relation to camp talk, he also explored the question of gay identity and gay community within the translated texts in his studies. In his article “Gay

Community, Gay Identity and the Translated Text” (2000a), he discusses how homosexual experiences are transferred through translations, what is gained and what is lost, and the ramifications of these changes on gay identity and gay community, mentioning that the readers of these translations are gay community and the changes in the translations are bound to have influence on the receiving culture.

Christopher Larkosh is another key figure in queer translation studies. Like Harvey, Larkosh’s main field of interest is queer identities and he focuses on the cases in Argentine culture. His most notable work can be regarded as *Re-engendering Translation: Transcultural Practice, Gender/Sexuality and the Politics of Alterity* (2011) of which he co-edited and contributed a chapter. In this significant book, translations of queer identities and/or queer novels into extremely different cultures such as Italian, Vietnamese, Japanese, Brazilian and Indian culture are discussed in detail by various scholars. Larkosh’s research interest lays in Argentinian culture as mentioned above and in his chapter entitled “Two in Translation: The Multilingual Cartographies of Néstor Perlongher and Caio Fernando Abreu”, he discusses the themes such as multilingualism, male homosexuality and HIV/AIDS in the works of Néstor Perlongher and Caio Fernando Abreu and how these themes are transferred in their English literary translations. His earlier studies are also about same themes; for example, his 2007 article on *TTR* journal, he draws a connection between the concept of “being in closet” in queer studies and the act of translation through the translation of the works of Victoria Ocampo, Enrique Pezzoni, José Bianco, and H. A. Murena. In another study, he combines the homosexual identity with the migrant identity and the way both these identities are represented in the translation process (Larkosh, 2006). His later works, he takes one step further and describes that translation as a professional activity is “already queer” (Larkosh, 2017: 157) while exploring the queer ethics in translation studies.

At the beginning of 2010s, the interest on queer studies within the translation scholars has increased. In addition to abovementioned volume by Larkosh, a special issue of the *In Other Words* journal edited by B.J. Epstein focuses on translation of sexuality in different contexts such as Italian literature, film studies and poetry. In 2014, another special issue of journal was dedicated to this subject. Edited by

William J. Spurlin, this edition of *Comparative Literature Studies* that focuses gender and queer politics and deals with the issues surrounding the translation of queer texts into different cultures such as French, Italian Russian and Arabic. Finally, *Transgender Studies Quarterly* journal published an issue dedicated to translation. Titled as *Translating Transgender* (2016), this issue only examines the translations of transgenders and transvestites in literature, films and media and important translation studies scholars such as Larkosh and Baer have contributed to this issue.

In 2017, with the rise of queer translation studies' popularity, one of the milestone books of the field published. *Queer in Translation* is edited by abovementioned B.J. Epstein and Robert Gillett and covers a variety of different factors and elements during the translation process of queer texts. To name a few; queer narratives and their translations in Arab, Taiwanese, German and Japanese cultures, translation failures in the works of James Baldwin and Monique Wittig etc. B.J Epstein contributed an article that focuses on the disappearance of queerness in children's literature as well as other notable scholars such as Brian James Baer and William J. Spurlin.

Brian James Baer is also a prominent scholar in queer translation studies. Baer's main area of interest is translation of queer text within the context of Russian culture. His earliest study on queer translation is a 2011 article in *Translation Studies* journal, entitled "Translating queer texts in Soviet Russia: A case study in productive censorship". In 2018, he co-edited and contributed an article in one the most significant books of the field. *Queering Translation, Translating the Queer: Theory, Practice, Activism* was actually the title of the conference that was held in 26-28 March 2015 in Vienna, Austria. The studies that were presented in the conference, later turned into a book edited by Baer and Klaus Kaindl. The book covers a wide range of subjects such as the way translation and sexuality are connected, an analysis of translations in the Russian gay journal *Kvir*, the Western discourses on sexual subjectivities, representations of transgenders in Japanese manga translations of a Chinese classic, the government censorship on the translations of queer literature in Portugal and Hungary, Judith Butler's concept of performativity and affectivity within the act of translation. Baer's latest work on queer translation is a book named *Queer Theory and Translation Studies: Language, Politics, Desire* which was

published in 2020. In the book, Baer discovers many aspects of queer translation; for instance, the history of queer translation, the way queer life packaged for international audiences, the act of translating lyric poetry as an act of queer performativity. He, also, examines “fictional translators in literature and film, the treatment of translation in historical and ethnographic studies of sexual and linguistic others, the work of queer translators, and the reception of queer texts in translation” (Baer B. J., 2020: i).

Similar to Baer, Sergey Tyulenev who is also a translation studies scholar has an interest in queer representations in Russian culture. His contribution in *Queering Translation, Translating the Queer: Theory, Practice, Activism* is an article that focuses on the translations of the writings of Grand Duke Konstantin Konstantinovich Romanov, regarding mainly the representation of homosexual desire (Tyulenev, 2018). Another study of him, published in the *Comparative Literature Studies*, delves into the secularization period in Russia during the eighteenth and early nineteenth century and the translation strategies that are adopted for the transfer of sexualities in the target texts produced in that era (Tyulenev, 2014).

Serena Bassi is another translation scholar worth mentioning that studies in the field of queer translation. Her pioneering study on *Comparative Literature Studies* under the title of “Tick As Appropriate: (A) Gay, (B) Queer, Or (C) None Of The Above: Translation And Sexual Politics In Lawrence Venuti’s A Hundred Strokes Of The Brush Before Bed” (2014) reveals that an ambiguous queer character becomes more heteronormative in the Lawrence Venuti’s English translation. She also has contributed in *Queering Translation, Translating the Queer: Theory, Practice, Activism* and in her study, she analyzes the discourse in the Italian localization of the American anti-homophobic and anti-transphobic campaign *It Gets Better* (Bassi, 2018).

Finally, when we look into the Turkish context of queer translation studies, one name outshines: Evren Savcı. Savcı has contributed an article on *Queering Translation, Translating the Queer: Theory, Practice, Activism* (2018) in which she suggests ethnographic research methods for studying the translation of queer texts and she takes present-day Turkey as her case study. She follows this line of thought

in her brand new book *Queer in Translation: Sexual Politics Under Neoliberal Islam* (2021). She examines the translation of queer terminology into Turkish culture while critically analyzing the discourse of neoliberal Islamic government of AKP (Justice and Development Party) on sexual politics. She claims that she didn't intend to study sexual politics in Turkey when she first started her project. Her main interest was in the rising LGBTI political organization which was enticing and dynamic in 2008. Yet, when the AKP government came to power and changed the sexual discourse regarding both women and LGBTI community, the nature of her project shifted and her research area expanded. Savcı claims that she tracks not one organization but events and cases and analyzes public and political discussions that included vocabularies such as LGBTI rights, gender identity, sexual orientation, homophobia, and hate crimes. She states:

each of the chapters features a case study tracing the translation of these idioms and showing that translation as a transnational queer methodology can help us analyze the social disjunctures that at times are produced and at other times heightened by the emergence of new vocabularies. The particular debates that unfold in each chapter are also inevitably affected by and thus shed light on how Islam and neoliberalism are conjoined in contemporary Turkey (Savcı, 2021: 24).

Regarding this information, it is safe to say this study will pave the way other studies, including mine, about the discourse on queer identities in both indigenous and translated Turkish texts and thus, it makes this book a turning point in Turkish repertoire of this particular study field.

Academic case studies on the translation of queer theory, identities or texts are relatively fewer than the previously discussed academic case studies on queer literature. Regarding this fact, I have chosen not to open a new section for this discussion and preferred to continue under the title of Queer Theory and Translation Studies.

Academic case studies on queer translation studies started at the end of twentieth century and the beginning of 2000s. The earliest study I have encountered is a PhD Dissertation in 1997 on lesbian-feminist translations of Nicole Brossard and Daphne Marlatt. The main aim of the study is to examine the discourses of nationalism and sexuality in contemporary Canadian literatures (Dickinson, 1997). Although the translations are not at the central focus of this study, it still plays a

significant part. The next study is about the Brazilian lesbian writer Cassandra Rios. The predominant body of work consists of the translation of Rios' novel *Uma Mulher Diferente* into English as *A Different Woman* and the analysis of the discussion according to Lawrence Venuti's concept of the translator's (in)visibility (Santos, 2000). Lastly, William Thomas Bishop examines the translations of Samuel Beckett, Jean Genet, Arthur Rimbaud and Paul Celan by marrying the concept of translator as an author in a foreign language – drawing a connection from Walter Benjamin's study on "The Task of the Translator" - with the concept of queers for a sexual minority (2003).

In the late 2000s, four studies can be considered within the framework of queer translation studies. The first research is presented by Cristiano A. Mazzei who is now an esteemed translation scholar. The title of the thesis is "Queering Translation Studies" (2007) and it goes without saying a monumental contribution to the field of queer translation studies. The study focuses on representations of gay men in translations and the difficulties of translation camp talk of gay identities poses for the translators.

The second dissertation is about queer subjectivities in the early modern English literature and it also includes vernacular translations of classical texts (Orvis, 2008). The third one focuses on the translations of Japanese manga into English and the representations of male homosexual relationships in both texts (Blair, 2009). The final one is more of an ethnographic research on queer identities on Beirut; however, it also includes the translation of gender models and ideas similar to abovementioned research by Evren Savcı (Merabet, 2009).

The beginning of 2010s shows an increased interest in the subject. In 2010, James Welker submitted his dissertation on lesbian identities in Japanese manga and their representations in the translations (Welker, 2010). Then, Yolande G. Schutter explores the works of queer poet Jean Sénac and their translations (Schutter, 2012). In the same year, another French based study carries out an analysis of inter-semiotic translation through the lens of gender and queer studies taking the works of Conrad Detrez, Monique Wittig, and Jean Genet into consideration (Tang, 2012).

Continuing on 2010s, a thesis written by Michelle M. Wu about the translation of fiction in Taiwan tackles the question of the representations of tongzhi and ku-er identities during the translation process (Wu, 2015).

Through the end of 2010s, the number of the studies has risen up a notch. In 2018, Eva Spišiaková completed her study on Shakespeare's sonnets and their Czech and Slovak translations. Taking André Lefevere's rewriting and manipulation concepts as a theoretical framework, she focuses on the censorship of male same-sex affection in translations (Spišiaková, 2018). Another study focuses on the transfer of *tongzhi* identity and lesbian voice in Qiu Miaojin's *Last Words From Montmartre* into the English literature (Benninger, 2018). Next one explores queer authority in Old English and Middle English literatures. In the search for the representations of queer individuals and same-sex desires, the study also includes Old English translation of Boethius's Latin *Consolation of Philosophy* (Pavlinich, 2019).

The final one of the dissertations and theses on queer translation studies concerns the works and their translations of Chilean author and artist Pedro Lemebel who offers a glimpse of queer urban subculture of Santiago de Chile in his writing (GeRue, 2020).

A groundbreaking dissertation about the queer identities and their translation within the context of Turkish culture is presented in 2019 at the State University of New York. Kumru Susel focuses on Bülent Ersoy's queer identity and takes her movie *The End of Fame* which portrays her transformation process into a transgender individual as a case study. The theoretical and methodological framework of the dissertation entails the concept of habitus, skopos theory and critical discourse analysis (Susel, 2019).

It is crucially important to mention two studies on queer translation within the Turkish context. Solmaz studied the translation of the camp talk in the Turkish translation of Gore Vidal's novel *The City and the Pillar* (Solmaz, 2018). Additionally, Sancaktaroğlu Bozkurt made a contribution to the *Lacivert* periodical about queer literature in Turkey (Sancaktaroğlu Bozkurt, 2019). Finally, Ul conducted an analysis about the self-censorship on lesbianism in the Turkish translation of Alice Walker's *The Color Purple* (Ul, 2016). Apart from these abovementioned studies, no other dissertation or thesis is presented that involves the

subject of queer identities in literary texts and their translations within the context of Turkish culture and/or literature. That is to say, my study will be the first study that deals with question of queer identity representations in literature and in translations within the field of Translation Studies in Turkey. I sincerely hope that it ignites an interest for the field in future scholars and sheds a light for future studies.

1.2. THEORETICAL AND METHODOLOGICAL FRAMEWORK

1.2.1. Theoretical Framework

In this section, the theoretical framework of this present study will be discussed. For a better analysis of the selected case study, the concept of agency and Pierre Bourdieu's concepts of *habitus* and capital will be used. To that end, these concepts will be further explained.

1.2.1.1. Agents of translation

The concept of agency exists in a variety of social disciplines e.g. psychology, sociology, cultural studies and Translation Studies is no exception. Mark Shuttleworth and Moire Cowie claim that Juan Sager is the first scholar to define agency and he states that an agent is a person who is "in an intermediary position between a translator and an end user of a translation" (Sager 1994:321 in Shuttleworth & Cowie 1997: 7). Shuttleworth and Cowie indicate that an agent of translation could be anyone like a publisher who initiates the translation by commissioning it or another person or entity that gives the job to the translator (ibid.).

Milton and Bandia who are the editors of namesake book *Agents of Translation* of this research area defines an agent of translation is anyone that plays a role in cultural innovation and change (Milton & Bandia, 2009: 1). Daniel Simeoni explains the agent as a "socialized" subject and states that agent refers to a "voice" or a pen but it is also intertwined with other agents so that in the end, it all creates a network of agents (Simeoni, 1995: 452). Simeoni puts an emphasis on the social

aspect, thus pointing out the sociological nature of an agent. What's more is that it gives a power to the agent and reveals the fact that an agent can use its power intentionally. Agents are usually assumed as humans; even though, some approaches such as actor-network theory¹⁷ consider non-humans as agents. For instance, Milton and Bandia cites "patrons of literature, Maecenas, salon organizers, politicians or companies which help to change cultural and linguistic policies" (Milton & Bandia, 2009: 1) as agents in addition to institutions, journals and magazines.

Anthony Pym explains the significance and the need for sociological studies that centers around the translators; in other words, agents as follows:

the central object of historical knowledge should not be the text of the translation, nor its contextual system, nor even its linguistic features. The central object should be the human translator, since only humans have the kind of responsibility appropriate to social causation. Only through translators and their social entourage (clients, patrons, readers) can we try to understand why translations were produced in a particular historical time and place. To understand why translations happened, we have to look at the people involved. (Pym, 1998: ix)

As seen above, the importance of social aspect of the act of translation has been known for quite some time. Yet, the start of sociological research in translation studies and the studies on translation agents marks the end of 2000s and the beginning of 2010s. To name a few, we can mention John Milton and Paul Bandia's previously stated *Agents of Translation* (2009), a special issue of *Hermes* journal named *Translation Studies: Focus on the Translator* (2009) edited by Helle V. Dam and Karen Korning Zethsen and *Translators' agency* (2010) edited by Tuija Kinnunen & Kaisa Koskinen. Dam and Zethesen repeats Pym's proclaim and underlines the need for more research in this area in order "to gain more knowledge on translators and interpreters as a social and professional group and hopefully in the long run be able to strengthen the status, image and identity of the profession" (Dam & Zethsen, 2009: 11). Andrew Chesterman names it as "translatOR studies" (2009).

Hélène Buzelin gives a brief history of agent-based translation studies in the second volume of *Handbook of Translation Studies* (2011) and outlines two main paths concerning the studies on the agents of translation. The first one she names as "the socio-historiographic path" which refers to studies taking translation history as

¹⁷ For further information, see Latour (2005), Law & Hassard (1999), Callon (1986).

their foci whereas “the sociological and ethnographic path” studies contemporary practices within the framework of qualitative sociological or anthropological methods (Buzelin, 2011: 8). “The socio-historiographic path” includes the case studies on important historical figures that have cultural, literary or political influences and use translations to promote new ideas, new cultural images or new literary patterns. The studies of Bastin (2009), Uchiyama (2009), Demircioğlu (2009), Tahir-Gürçağlar (2009) fall into this category. These studies display that the agents of translation are influencing and powerful people like publishers, politicians, military persons, educators and such. They reveal the social aspect of translation act and the power of agency. Buzelin claims that the first comprehensive use of Bourdieu’s theory within the discipline of Translation Studies is by Gounvic (1999) in his study that focuses on the introduction of American science fiction to post-war France (Buzelin, 2011: 9). Outi Paloposki’s works in both Milton & Bandia (2009) and in Kinnunen & Kaisa Koskinen (2010) draw attention the one person who routinely and mainly translates. Using archival and paratextual elements such as footnotes, drafts and correspondence, Paloposki follows the traces of translator’s decision-making process while analyzing the translations. Buzelin notes that it is highly important to study atypical cases of translations and translator for they present a better view on “the social, political or ideological origins of translation norms” (Buzelin, 2011: 9). For “the sociological and ethnographic path”, Buzelin takes empirical research into account. This type of studies apply surveys, interviews “or ethnographies of “translation centers”, i.e. any organization where the main activity consists in producing or promoting translation such as the translation bureau of a national or supranational institution, the translation department of a company, a publishing house, a translation agency or even an international book fair” (ibid.). Fieldwork is perfectly convenient for this type of research which reveals the norms and the process of creation of these translation agents. Koskinen’s study (2008) on the daily routine of the Finnish translation unit of the European Commission is a perfectly good example for this type of research. Her research shows the difference between economic and symbolic status of EU translators and analyzes “the various forms of socialization and identification (institutional, national, professional) that are created in this particular translating (and translated) institution” (Buzelin, 2011: 10).

Furthermore, Buzelin's article (2005) on the effects of Henri Meschonnic's and Antoine Berman's theories on translators in France is also falls under the sociological and ethnographic path". Buzelin claims that this effect might be changing the habitus of literary translations as it motivates them to take a more active role during the translation process.

Simeoni is the first scholar to discuss the reasons for agent-based studies including translation. He specifies the human aspect of translation act by stating that it has both linguistic and social perspectives. However, since the beginning of Translation Studies as an independent discipline, the social aspect kept being discarded for the sake of constructing "objective" models. To that end, the focus on objectivity overlooked the subjective nature of the translation process. Simeoni declares this as a disintegration of the discipline and expresses that "Object-centeredness polarizes. On the other hand, an 'I'-centered linguistics will naturally meet the terms of equally 'subject'-centered sciences, e.g. sociology or, for that matter, Translation Studies" (Simeoni, 1995: 452). Additionally, Simeoni and Pym criticize translation norms of Toury, arguing that deterministic and mechanistic models should be left behind (Simeoni, 1998) (Pym, 1998). Simeoni suggests the employment of the concept of *habitus* suggested by Pierre Bourdieu would be a better fit to explore the subjectivity in the translation process; by so doing, connecting the collective and individual factors that influence translators and their translation processes as well as their final products i.e. translations (Simeoni, 1998). Pym calls this as a "humanization" of translation history.

Following the footsteps of Pym and Simeoni, this study adopts Pierre Bourdieu's *habitus* concept as its theoretical basis. The selected examples will be evaluated within the socio-historical and socio-cultural contexts in which they were produced as well as the translators that produced them. I believe this will offer a convincing argument and a wider perspective on the texts. In the end, it will reveal the journey of queer identities throughout the years via translated texts within the Turkish literary repertoire. For this purpose, Bourdieu's concepts of *habitus* and capital will be explained in the next section.

1.2.1.2. Bourdieu's Concepts of Habitus and Capital

Pierre Bourdieu is a French sociologist who is influenced by Karl Marx, Émile Durkheim and Max Weber (Naulin & Jourdain, 2016: 7). Bourdieu's theory presents a more holistic approach as includes both individual and social conditions of the agents in societies. His approach is applied not only in sociology but also in other disciplines including Translation Studies. Bourdieu first used his notions of “*habitus*” and “*capital*” in 1979 and since then, his notions gained popularity by and by.

1.2.1.2.1. Habitus

Habitus is the most widely known and popularly used notion in Bourdieu's sociological approach. *Habitus* as a term goes back to the Aristotles' concept of *hexis* which means, “a quality of being or “disposition” characterized by stability and permanence, as opposed to diathesis (changing disposition) and pathos (simple accident)” (Simeoni, 1998: 15). Bourdieu's use of the notion serves a sociological purpose and he defines his concept of *habitus* as a:

system of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them. (1990: 53)

What Bourdieu means by “durable” is that *habitus* continues for a lifetime whereas “transposable” refers to production of practices in multitudinous and diverse fields of activity. Additionally, *habitus* is a “structured structure” because “they inevitably incorporate the objective social conditions of their inculcation” (Johnson, 1993: 5). As seen above, socio-cultural and socio-economic conditions are highly important in the process of obtaining *habitus*. He believes that people who belong to different families and social classes will eventually have different backgrounds, views, beliefs and experiences concerning religious, economic, social and even cultural matters. What's more, their social perceptions will inevitably be shaped by these factors and their *habitus*es are influenced by the socio-cultural and socio-

economic conditions of the society in which they live at a certain time. Societies are composed of various and numerous people with distinctive *habitus*es which are constructed by social, cultural, economic and political factors in the society. Therefore, it can be said that this situation is a two-way street. A person's *habitus* is internalized by the person so much so that s/he acts according to social norms without giving it a second thought (Naulin & Jourdain, 2016: 45). To put it differently, as the name suggests, *habitus* is a collection of habitual, internalized, repetitive actions. To exemplify, Bourdieu describes a tennis player who predicts where the ball goes and plays accordingly and automatically. For a final explanation and summary of the notion of *habitus*, John B. Thompson explanation is given as follows:

The habitus is a set of dispositions which incline agents to act and react in certain ways. The dispositions generate practices, perceptions and attitudes which are 'regular' without being consciously co-ordinated or governed by any 'rule'. The dispositions which constitute the habitus are inculcated, structured, durable, generative and transposable - features that each deserve a brief explanation. Dispositions are acquired through a gradual process of inculcation in which early childhood experiences are particularly important. Through a myriad of mundane processes of training and learning, such as those involved in the inculcation of table manners ('sit up straight', 'don't eat with your mouth full', etc.), the individual acquires a set of dispositions which literally mould the body and become second nature. The dispositions produced thereby are also structured in the sense that they unavoidably reflect the social conditions within which they were acquired. (1991: 12)

Jean-Marc Gouanvic is one of the first translation studies scholars to indicate the applicability of Bourdieu's theory into translation studies. Gounvic claims that translation process is influenced by translator's *habitus* which can be acquired by tracking the social circuit of the translator. As a consequence, he suggests that translation strategies can be better understood by closely examining translator's *habitus* as well as other agents and structures of the field (Gouanvic, 2005: 157-158).

Daniel Simeoni's frequently cited article "The Pivotal Status of the Translator's Habitus" (1998) argues that the translatorial *habitus* is partly responsible for the internalization of submissive behavior and moreover, creation of lower social prestige for translators. He notes translator's willingness to be submissive and accept the norms eventually caused the secondary status of the activity (ibid: 6). That's why

he attempts to integrate translatorial *habitus* with systematic translation models namely Descriptive Translation Studies in order to “better understand the tension behind the individual choices during the decision process” (ibid: 33).

In the same vein, Moira Inghilleri uses the concept of *habitus* for analyzing community interpreting as a norm-driven activity (2003). By employing this theoretical approach, Inghilleri aims to display the constructivist nature of norms and also examine the principles of public service interpreting as a practice in different contexts. To that end, she takes reconstructing the interpreters’ *habitus* as its main focal point. In another study, Inghilleri further investigates interpreting *habitus* by exploring “representation of the other” in interpreting via ethnographic questions in the procedures concerning political asylum application (Inghilleri, 2005a). In her next research, she explores the ethnographic aspect of translation and builds a connection with Bourdieu’s reflexive sociology and ethnographic approaches applied for the translation practice (Inghilleri, 2005b). She particularly pays attention to Clifford Geertz’s study on interpretive anthropology. She suggests that the translators and interpreters are the agents of the translation practice in which they operate and but they also have the power of transforming these practices by making use of their *habitués* (ibid: 143).

Rakefet Sela-Sheffy is another scholar who studies on the notion of *habitus*. She takes Simeoni’s arguments as a starting point and calls for a reexamination of the notions of *habitus* and norms within the framework of principles of divergence and conformity and their relevance with the translation field. Sela-Sheffy argues that the translation field has stratified positions and they are controlled by their own internal repertoires and rivalries that bear an exclusive symbolic capital (Sela-Sheffy, 2005).

Finally, it is significant to mention the name of Michaela Wolf while discussing sociological translation studies. Wolf contributed the entry of “Sociology of translation” in *Handbook of Translation Studies Volume 1* (2010). In another study, Wolf claims that Bourdieu’s methodological devices are not fully adequate for conceptualizing a “translation field”. That’s why she attempts to “to further develop Bourdieu’s field theory by means of Homi Bhabha’s concept of the *Third Space*.” (Wolf, 2007: 109).

1.2.1.2.2. Capital

The concept of “capital” is another essential notion that comprises Bourdieu’s theory of cultural production. Capital can be defined as “accumulated labour” in the form of materials or assets that are productively used by social agents. Bourdieu describes capital as:

Capital, which, in its objectified or embodied forms, takes time to accumulate and which, as a potential capacity produce profits and to reproduce itself in identical or expanded form, contains a tendency to persist in its being, is a force inscribed in the objectivity of things so that everything is not equally possible or impossible. (Bourdieu, 1986: 241-242)

The most noteworthy study on the concept of “capital” by a translation scholar can be given as André Lefevere’s research on cultural capital. On his study entitled “Translation Practice(s) and the Circulation of Cultural Capital: Some Aeneids in English” (1998), Lefevere discusses the social dimension of this notion and denominates cultural capital as the driving force concerning the distribution of translations in a specific culture.

In addition to Lefevere, Erich Prunč also explores the notion of capital while discussing the translation practice within the concept “field” suggested by Bourdieu. Prunč delves into an investigation on the marginal status of the translator and the underlying reasons for this position. He defines the act of translation as a social practice and the translator as a negotiator between positions of the power (Prunč, 2007).

Bourdieu argues that there are four different types of capitals that take part in the reproduction process and these are economic, cultural, social and symbolic capitals. Wolf briefly explains them as follows: “economic capital (material possessions), social capital (these are networks of family relationships, friends, colleagues etc.), cultural capital (education, knowledge, titles, etc.) and symbolic capital (prestige or social honour)” (Wolf, 2010: 339). Each of these capitals will be further explained in detail under different sections.

1.2.1.2.2.1. Economic Capital

Economic capital is the most widely known type of capital as it refers to money. It is the material or monetary accumulation acquired by agents, groups, institutions or classes. Even the term “capital” evokes money in people’s minds, mostly because it’s generally known within the context of communism/capitalism dichotomy. Economic capital provides power, sustainability and prestige within the social field. Bourdieu states that those who own economic capital can easily acquire other types of capital yet he does not appoints the economic capital as the most significant one, contrary to Marxist approach (Bourdieu, 1986: 253). He notes that capitals are interchangeable; one can be converted into the other. It goes without saying that money opens a lot of doors and enables its owner to access countless means and opportunities including cultural, material and educational. However, money does not always work in the favor of its owner, particularly in moral situations. To that end, it is important for agents to know how and where to use economic capital. Finally, Bourdieu adds that:

[...] the transformation of economic capital into social capital presupposes a specific labor, i.e., an apparently gratuitous expenditure of time, attention, care, concern, which, as is seen in the endeavor to personalize a gift, has the effect of transfiguring the purely monetary import of the exchange and, by the same token, the very meaning of the exchange (ibid: 254).

As seen above, he states that it is possible to convert economic capital into social capital. However, this process is harder than acquiring economic capital, as it requires more effort in addition to time and dedication.

1.2.1.2.2.2. Cultural Capital

Cultural capital usually is usually associated with education or educational assets such skill, competence or qualifications. Bourdieu defines three states of cultural capital. The first is the *embodied* state and it refers to “long-lasting dispositions of the mind and body” (ibid: 247). Simply put, *embodied* cultural capital indicates knowledge which can be acquired intentionally or inherited unconsciously. In contrast with economic capital which can be obtained over a short amount of time,

embodied cultural capital can be obtained over a long period of time (ibid: 246). *Embodied* cultural capital influences a person's *habitus* and it can neither be transferred to nor be exchanged with another.

Objectified state of cultural capital means the cultural products such as books, photographs, paintings, machines, and instruments (ibid: 250). These cultural materials can be turned into economic capital with buying or selling. They can also be possessed symbolically which contributes to cultural capital with the ownership.

Finally, the third state is the *institutionalized* state that Bourdieu defines as “a form of objectification” (ibid: 247). *Institutionalized* state comprises a formal recognition of one's cultural capital by an institution and it usually refers professional qualifications or academic credentials. *Institutionalized* cultural capital can be converted into economic capital. Bourdieu also points out that when the academic and professional qualifications increase, an agent can attain more economic capital which shows that there is direct correlation between these situations.

In short, cultural capital is firstly reserved by academicians due to the fact that it signifies intellectual accumulation. This means that an agent can play a significant role in political, cultural and social life, contributing the economic capital of the agent. Nonetheless, it is worth mentioning that they will not have a bigger financial power than great holders of economic capitals such as big companies.

1.2.1.2.2.3. Social Capital

Social capital refers to social titles and social relations networks and it is highly intertwined with other types of capitals. Agents preserve their social positions through these connections and networks, and Bourdieu explains the nature of networks as follows:

[...] the network of relationships is the product of investment strategies, individual or collective, consciously or unconsciously aimed at establishing or reproducing social relationships that are directly usable in the short or long term, i.e., at transforming contingent relations, such as those of neighborhood, the workplace, or even kinship, into relationships that are at once necessary and elective, implying durable obligations subjectively felt (feelings of gratitude, respect, friendship, etc.) or

institutionally guaranteed (rights). This is done through the alchemy of consecration, the symbolic constitution produced by social institution (institution as a relative – brother, sister, cousin, etc. – or as a knight, an heir, an elder, etc.) and endlessly reproduced in and through the exchange (of gifts, words, women, etc.) which it encourages and which presupposes and produces mutual knowledge and recognition. Exchange transforms the things exchanged into signs of recognition and, through the mutual recognition and the recognition of group membership which it implies, reproduces the group, i.e., the limits beyond which the constitutive exchange – trade, commensality, or marriage- cannot take place. (ibid: 249-250)

Acquisition of social capital requires effort and happens over time; yet, when it increases, it will be easier to maintain. Social capital can be inherited and this helps the agent to build more long-lasting connections. Institutional social capital is harder to maintain because it has a higher responsibility (ibid: 251). For this situation, Bourdieu gives the concept of nobility as an example. In other words, a member of a dynasty or a monarchy represents the whole intuition, at times, the whole country. This is certainly a great responsibility for those who have this kind of social capital. It is safe to say that people socialize instinctively but even more so, for the purpose of having a position and power and capital in a certain field.

1.2.1.2.2.4. Symbolic Capital

Symbolic capital is more like a patchwork of all the other capitals as it is an all-encompassing concept that includes all capitals together. Symbolic capital is about prestige, honour, recognition and attention so much so that Bourdieu calls it as a crucial source of power (Cattani, Ferriani, & Allison, 2014). The accumulation process of symbolic capital includes political status, cultural capital, economic power and a wide social network of relationships. As examples for symbolic power, Bourdieu names institutions such as academia and courts that have both power and prestige as well as universally respected (Bourdieu, 1989: 21). He suggests that with symbolic capital comes symbolic power and he describes this power as:

Objective relations of power tend to reproduce themselves in relations of symbolic power. In the symbolic struggle for the production of common sense or, more precisely, for the monopoly over legitimate naming, agents put into action the symbolic capital that they have acquired in previous struggles and which may be juridically guaranteed. Thus titles of nobility,

like educational credentials, represent true titles of symbolic property which give one a right to share in the profits of recognition (ibid: 21).

Academic titles and prizes are perfect examples for this description. Institutions with symbolic capital have the power to manipulate our perceptions and shape our beliefs and tastes. Bourdieu states that symbolic capital is not inherent and thus unlike the other capitals, one cannot acquire symbolic capital or power by themselves. An agent can only obtain symbolic capital when other people, agents or institutions accept and recognize its power (ibid: 24). Bourdieu suggests that economic capital can be used as a tool for gaining symbolic capital e.g. rich people's motives for doing charity. Likewise, cultural capital can also be used for this purpose (ibid: 21). A change can occur within a society concerning how the symbolic capital is received and what entails as symbolic capital. It also differentiates from one society to another; thus, making symbolic capital a circumstantial one. On a last note, it is safe to say that agents with symbolic capital have great power to direct, manipulate and control our beliefs and perceptions.

1.2.2. Methodology

In this section, the selected methodology for my case study will be discussed. Since my study is about queer identities in literature and their representations in translations, I have preferred a methodology specifically suggested for this type of texts.

1.2.2.1. Marc Démont's Three Modes of Translating Queer Literary Texts

In his study "On Three Modes of Translating Queer Literary Texts" (2018), Marc Démont proposes three modes for analyzing the translations of queer literary texts. Born out of necessity to define the strategies that the translators can adopt while dealing with queer literary texts, Démont takes his observations as basis and suggests three modes for translating queer literary texts.

The first mode is *misrecognizing translation* which means a translation that "simply ignores queerness" (Démont, 2018: 157). He further explains this mode by

giving an example from the translation of Walt Whitman's poems into Spanish in 1912. He claims that the translator Álvaro Armando Vasseur completely misrecognizes the homosocial desire in the poems, turning the homosexual influences into a mere bromance (ibid: 158). He mentions that the misrecognition continues throughout the translated text; thus, raising the question of whether it is a systematic erasure of queer sexualities and subjects. His second example is more of a cultural issue rather than a textual one. By comparatively analyzing the English and translated Italian texts that include the bear culture of United States, Démont concludes that literal translation of "bear" as "orso" fails to recognize the underlying contexts within bear culture; therefore misrecognizes the queerness of the original text (ibid: 159).

The second mode is *minoritizing translation* which refers flattening of queerness in the text by rubbing its connotative power off and making it superficial and unidimensional (ibid: 157). He exemplifies this concept with an analysis of intralingual translation of French texts. French translator Thierry Martin's translation of François Villon's *Ballades en jargon* [Ballades in jargon] as *Ballades en argot homosexuel* [Ballades in homosexual slang] is a very good example for *minoritizing translation*. Démont clarifies that the original text of Villon carries three layers and the third layer of the text includes descriptions of male-to-male sexual scenes (ibid: 161). However, Martin mostly discards the first and second layers and ruins the ambiguity of the original text. That's why "Martin's interpretative violence to the original text" (ibid.) is an example of *minoritizing translation*. Démont indicates that the primary aim of *minoritizing translations* is denotation; their struggle is to find the exact equivalences of the words while spoiling the queerness of the text in the process.

The third mode is *queer translations* that involve the process of "queering" the translated texts. Démont's description of *queer translations* by comparing it with other modes can be given as follows:

The misrecognizing translation tries to rewrite a text from a certain hegemonic standpoint. Concealing the queerness of a text, this mode of translation aims to suppress the text's disruptive force. On the other hand, minoritizing translations are less interested in suppressing this disruptive force than in assimilating it, transforming it into a fixed explicit form. The

queering translation, on the other hand, focuses on acknowledging the disruptive force and recreating it in the target language. (ibid: 163)

As an example for *queer translations*, Démonet prefers the French translations of *Moby Dick* by taking a particular scene as a focal point. The scene that involves squeezing lumps of sperm in the novel bears striking homoerotic traces in the text. While the first three translations avoid using French word “sperme” and, by so doing, misrecognize the queerness of the text, the fourth translation by Philippe Jaworski systematically translates “sperm” as “sperme” and manages to preserve the queerness of the original text. Démonet adds that primary focus of *queering translations* is to respect the text’s queer meaning potential (ibid: 166). He also suggests the use of footnotes as a means for “queering” translations and states “the translator’s note, therefore, helps to preserve the connotative web of associations in the queer source text” (ibid; 167). To sum up, *queer translations* not only render the semantic content into target text but also attempt to protect connotative associations and the ambiguity of the text while recreating the disruptive content for the possibility of new readings.

In line with this thought, my textual analysis will have these three modes as criteria for analyzing queer texts selected for my case study in the next chapter. I think this methodology marries well with the abovementioned theoretical framework of Bourdieu’s concepts of *habitus* and capital. I am positively sure that these sociological concepts will enable me to explain the translator’s choices when it comes to transferring queer identities into target culture.

CHAPTER TWO

CASE STUDY - TRANSLATIONS IN SEVENTIES AND EARLY EIGHTIES

The case study of this dissertation is composed of six selected novels and their translations and therefore, it includes twelve texts in total. The texts are examined chronologically; however, the chronological order is arranged according to translated texts, considering the fact that my study takes translations into focal point. The aim of my study is to offer a panoramic perspective on the journey of queer identities in the target literature through the translated texts between the period of 1970 and 2015. In line with this aim, the translated texts are put in a chronological order instead of the source texts, in other words the novels that have a queer protagonist and describe the relationships of this queer character. To that end, six translations of these novels are selected from each decade except the two translations from eighties. The reasons underlying this difference and the extra emphasis on the eighties will be explained in detail according to the drastic historical changes within the political scene in the target culture, namely, Turkish culture. Selected translations were published in the years of 1970, 1984, 1987, 1994, 2009 and 2015 respectively.

In regard with the abovementioned explanation, the case study of this dissertation is divided into three chapters. Needless to say, the translated texts cannot be analyzed without considering the cultural and historical contexts in which they were produced. Hence, the arrangement of the three chapters is made in accordance with the cultural and historical contexts of target culture. The first chapter includes the period between 1970 and 1984. The selected novels are *Midnight Cowboy* (1965) by James Leo Herlihy and *The Color Purple* (1982) by Alice Walker. *Midnight Cowboy* was translated into Turkish by Giovanni Scognamillo in 1970 and published under the title of *Geceyarısı Kovboyu* by Milliyet Yayınları. The second novel *The Color Purple* was translated into Turkish by Armağan İlkin in 1984 and published under the name of *Renklerden Moru* by İnkilâp Yayınevi. Before we dive into the analysis of both novels, information about the historical and cultural contexts of the indicated period will be discussed for the sake of understanding the choices made by the translators better.

2.1. HISTORICAL BACKGROUND

It is mentioned earlier in Chapter One that the 1969 Stonewall Riots mark the beginning of queer movement and are generally accepted as the starting point of movement. That is why; it is also taken as a starting date for this study.

The LGBTI activism did not start until the late 1980s in Turkey and the reason of this might be the fact that Turkey was in a great political turmoil during the years from 1968 to 1980 until it ended with a coup d'état in 12 October 1980. At this time, political violence was a real problem in Turkey, especially during the late 1970s (Zürcher, 2004: 263). There were two opposing groups; right-wing and left-wing and they were constantly in conflict with each other. Due to this conflict, the supporters of two groups which were mostly consisted of young people usually ended up fighting in the streets that led to the deaths of many. The streets were not safe due to political violence, a reflection of political instability caused by constantly changing power between political authorities and coalitions (Bek, 2007: 19).

The escalated violence on the streets and campuses could not be prevented or stopped by the government of Süleyman Demirel. In addition to civil unrest, Demirel's government was powerless to offer any solutions to the ongoing strikes and financial difficulties. Finally on 12 March 1971, the armed forces issued an ultimatum "demanding "a strong and credible government" to "neutralize the current anarchical situation" and "implement the reformist laws envisaged by the constitution." (Howard, 2016: 149) which resulted in Demirel's resign. This is the second military intervention in Turkish political history and it is also known as the "coup by memorandum". The purpose of this intervention was to put an end to domestic conflict; however, it did little to stop the escalating tension and defied its purpose in the end.

Another significant political event of 1970s in Turkey was the Cyprus Crisis in 1974. After the Cypriot coup d'état on 15 July 1974, Turkey sent troops to Northern Cyprus and captured the third of the island. Because of a military junta in Greece, a ceasefire was called and negotiations began but they ended after a month leading to a second operation by Turkey. Finally, in 1983, Turkish Republic of Northern Cyprus established and its legitimacy is still only recognized by Turkey.

Turkey paid a high price for these operations as the military expenses on defense budget had a heavily negative effect on the financial situation of the country. Moreover, the international affairs of the country suffered a setback as the crisis heavily “damaged Turkey’s standing in the European Community and caused a serious rupture in Turkish-American relations, leaving the country diplomatically isolated” (ibid: 152).

Meanwhile, the political violence continued. The number of political violence victims increased rapidly: it was 230 deaths in 1977 whereas it rose to the number between 1200 and 1500 two years later (Zürcher, 2004: 263). In 1979 and 1980, the violence between two groups changed its tactic and started to target public figures such as Abdi İpekçi, Nihat Erim and Kemal Türkler.

All of these violent events caused an unexpected trend in the entertainment business. During the years between 1974 and 1980, erotic films took off and became very popular. Because of the violence, most people did not go outside, let alone go to a movie theater to watch a movie. This caused a huge economic crisis in cinema sector and thus, the producers came with the idea of shooting erotic movies (Kayış & Hürkan, 2012: 188). This idea filled the theaters with male audience and practically saved cinema sector from crashing down. However, in those years, there was a very strict Censorship Board that would not allow these movies to be played in theaters. Giovanni Scongiomillo explains that the movies were censored by producers before being submitted to the board (Armutçu, 2008). In these submissions, the obscene parts were cut and, without these parts, the movies looked like an innocent comedy or a melodrama. After they got approval from the Censorship Board, these parts were added into the versions that were released in the movie theaters (ibid.). 1979 was the year with the highest number of erotic movies since 131 movies were shot and released that year (Kayış & Hürkan, 2012: 189). It is of utmost importance to mention that there were depictions of lesbian relationships in a few erotic movies. Surprisingly, in 1980, a movie entitled *Beddua* depicted the story of a homosexual but it was somehow approved by the Censorship Board and released in theaters. It was directed by Melih Gülgen and the homosexual character was portrayed by Bülent Ersoy (ibid.). She had not had her gender reassignment surgery yet in that movie. With the military coup in 1980, erotic movies stopped and banned.

For years, the authorities were still unable to restore the peace and order. The streets seemed to resemble a battlefield as the strikes, protests, boycotts and killing continued, the declaration of martial law and censors on media did nothing for decreasing the tension. The country was on verge of anarchy. This chaos ended on 12 September 1980 with the second and harshest military coup that Turkey has ever seen.

1980 Turkish coup d'état had transformative consequences such as dissolution of Turkish Grand National Assembly; a new constitution; suspension of newspapers, media bodies, non-governmental organizations, political parties etc. The new constitution limited many basic human rights such as freedom of expression and communication. People were imprisoned for no legitimate reasons and many capital punishments were enforced. The military government created a new constitution in 1982 by discarding 1961 constitution. This constitution was created from scratch and it was designed to regulate the political conditions of Turkey.

After the political regulations, the military government put its hands on the “protection” of Turkish people’s morality. The head of the military coup and the President of Republic of Turkey at that time, Kenan Evren stated these exact words about the morality of Turkish youngsters and this statement can give us an opinion about this government’s mentality about morality: “Press is free, cannot be censored and there will be no broadcast ban on press. But, there will be some limitations on some occasions. (...) Press Code states that ‘It is illegal to publish immoral and obscene pictures’. (...) Our children has been alienated from our traditional family values by being exposed to various pervert ideas, young brains have been captured, decent Turkish children have been gathered in underground organizations and been given guns, moreover they have been provoked to attack their own families. They have been turned into people who reject marriage, disrespect the notion of family and try to satisfy their sexual desires. (...) We shall protect our youngsters from alcoholism, gambling, being sex maniacs, ignorance and being disrespectful.” (my translation) (Öğülmüş, 1982). As seen from the quotation, this military government was very sensitive about moral issues. They started to impose a moral campaign onto Turkish people because obscenity was “a disgrace and a sin” (Kayış & Hürkan, 2012: 189).

The first step of this moral campaign started with banning some newspapers and magazines. “Yankı” magazine was banished because of an article that was found obscene. Also, a newspaper named “Modern Gazete” was banished because of the publication of nude pictures (Milliyet, 1981: 7). After that, another magazine named “Bravo” was withdrawn from the bookstores because it “is obscene and offends public’s sense of shame and bashfulness” (my translation) (Milliyet, 1982: 3). These were the part of anti-obscenity plan of the government.

The second step was the amendment of the regulations in the new constitution. Like all the previous ones, 1982 constitution demanded morally appropriate publications. In this constitution, under the section “Freedom of Press”, Article 28 clearly stated that “Periodical and non-periodical publications may be seized by a decision of a judge in cases of ongoing investigation or prosecution of crimes specified by law; or by order of the competent authority explicitly designated by law, in situations where delay may constitute a prejudice with respect to the protection the indivisible integrity of the state with its territory and nation, national security, public order or public morals and for the prevention of crime. (...)”. In the same constitution, under the section of “Restriction of Fundamental Rights and Freedoms”, Article 13 – which was removed during legislative regulations in the further years – declared that “Fundamental rights and freedoms may be restricted by law with the aim of protecting the indivisible integrity of the State with its territory and nation, national sovereignty, the Republic, national security, public order, public peace, public interest, public morality and public health with the private reasons embodied in the relevant articles of Constitution.” (Constitution Of Republic of Turkey, 1982). In addition to recent ban on newspapers and magazines, the public morality was guaranteed by the law, too.

This entire obsession on nudity and sexuality later extended on queer community, too. In the year of 1983, there were attempts to rebuild a civil government. General elections were held and three parties were elected. The change of the government did not affect the present situation. The parties were still intolerant about obscenity. The Penal Code forbade the publication of “news and texts about the sexual relationships between people whose marriage was forbidden by law” (Milliyet, 1983: 6). The indicated people who cannot legally marry are, mostly,

homosexuals, transvestites, transgenders etc. This clear declaration which shows that there was no tolerance for sexually “deviant” people had never legally put into words before.

In the meantime, the moral campaign against obscenity was still on the run. A member of parliament, Hakkı Artukaslan from ANAP (Motherland Party), a mainstream political party closer to the right-wing, demanded a more pre-cautious actions against obscenity with these exact words; “Turkish people cannot fall into scandals of sex and nudity like Europeans, look at the magazine stands. Is this Turkey or Holland?” (my translation) (Milliyet, 1984: 7). Another member of parliament, İbrahim Ural, also, condemned TRT (Turkish Radio and Television Association) for showing love scenes (Keçeli, 2010).

Perhaps one of the most obvious acts to cancel the visibility of queer individuals was the ban that forbade Bülent Ersoy, a famous transgender Turkish singer, to appear on TV and stage. Ersoy underwent a gender reassignment surgery in 14 April 1981 in London (www.ntv.com.tr, 2008). The ban was under the purview of law that declared “a ban on men to wear women’s clothing on stage on venues such as bars and night clubs that offer alcoholic beverages” (my translation) on 19 March 1981. Even though Ersoy changed her sex via surgery, her Turkish identity card still stated that she was a man. Thus, she was forbidden to go on stage by Governorship of İstanbul on 13 June 1981 (ibid.). The legal battle of Ersoy carried on for seven years and finally, on 7 January 1988, she was able to acquire her new citizenship ID as a woman with the help of Turgut Özal who was the prime minister at that time (Öz, 2009). The treatment of the military government towards Ersoy perfectly displays the discriminative attitude of the government towards the individuals of LGBTI community.

In addition to Ersoy, Zeki Müren, a well-known Turkish singer, was also banned from performing at that time (Howard, 2016: 163). Even though Müren never made any explanation about his sexual identity or acknowledged that he was homosexual or queer, he was widely known for his over-the-top and eccentric stage costumes. To that end, he was also regarded as a man who wore women’s clothing and that made him prone to be considered as a “social deviant” in the eyes of military government.

The transition from intolerance to tolerance started after Turgut Özal came to power in 1983; yet, it should be noted that it did not happen overnight. Nevertheless, Özal took freedom of thought and expression seriously and worked hard to change the antidemocratic climate of Turkey since the beginning of his power (Duman, 2018: 113). This tolerant environment that Özal aspired to create slowly began in the late 80s and continued in the next decade even though he was not able to see the fruits of his actions as he passed away in 1993. The historical and social conditions of the late 1980s and 1990s will be extensively discussed in the next chapter.

The purpose of this historical analysis is to provide a better understanding for the examination of our first two texts. The dominant political turmoil of the decade, military coup and its aftermath, the intolerant military government created an unwelcoming environment for different individuals including queer identities that were deemed as “deviants”.

Taking this research on historical conditions, the two novels selected for examination from this historical period will be discussed as a case study in the next section. Firstly, the novels and the authors will be evaluated and then, the translators and the publishing houses will be discussed in detail. Finally, comparative analyses of selected examples for each novel and translation will be carried out.

2.2. *MIDNIGHT COWBOY* AND ITS TURKISH TRANSLATION *GECEYARISI KOVBOYU*

The first novel that will be analyzed is *Midnight Cowboy* written in 1965 by James Leo Herlihy. The novel is translated into Turkish in 1970 by Giovanni Scongiomillo and it was published by Milliyet Yayınları. Before delving into the comparative analysis of five selected examples from source and target texts, brief information will be given about the novel and its Turkish translation in different sections respectively.

2.2.1. About the Novel

Midnight Cowboy tells the story of young Texan Joe Buck's journey from Texas to New York City where he dreams to become a male prostitute for rich women.

In his early life, Joe does not have a stable family life. With no father in sight, Joe's mother often leaves him with blondes who are either his aunts or prostitutes and finally ships him off to his grandmother, Sally Buck who provides a secure home and a healthy environment for him for the first time. Probably because of his early interactions with blondes, Joe starts to find blondes sexually attractive. He loses his virginity to a girl named Annie who casually sleeps with a number of boys yet only enjoys Joe's company. Later Joe joins the army but leaves after he undergoes a nervous breakdown when he finds out about his grandmother's death. With no home to return to, Joe travels to New York City, hoping to be a gigolo for rich and lonely women. After a while, he makes friend with a local hustler named Perry in the hope of learning tricks and streets. There is an underlying sexual tension between Perry and Joe as it is clear that both are attracted to each other. However, this attraction is a very strange feeling for Joe and he is clueless about what to do and how to handle it. Eventually, Perry takes Joe into a whorehouse. While Joe is trying to get close with a Mexican whore, he realizes that he is being watched by Perry, the madam of the house and her big gay half-Indian son; and thus, he gets really furious. He attacks Perry and during the ruckus, he loses the control somehow and gets raped by the gay son and Perry. The rape traumatizes Joe and after that, he does not care whom he sleeps with. After some time, Joe fails to achieve female clients and finds himself only serving for male clients. Around that time, he meets Rico "Ratso" Rizzo who is a crippled con man and he offers Joe to be his pimp. They form an unusual friendship but are unable to earn any money. Finally, they decide to go Florida where Rizzo has always dreamed of going. Rizzo somehow steals the money for bus ride and they manage to get on the bus. Unfortunately, Rizzo dies on the bus because of pneumonia and Joe becomes completely alone yet again.

The novel was adapted into a movie in 1969 and became successful. It won three Oscars for Best Picture, Best Director by John Schlesinger and Best Writing, Screenplay Based on Material from Another Medium by Waldo Salt

(www.imdb.com). The Turkish translation was published after the movie and thus, the success of the movie might have contributed to the selection of the novel for translation.

The author James Leo Herlihy was a gay man and his works explored taboo subjects such as prostitution, teenage sexuality, homosexuality and abortion (www.kwls.org). He was also an actor and a playwright. He was born in 1927, in Detroit, Michigan. He had lived in New York City and Key West, Florida. Tennessee Williams was a close friend and a mentor to him and he praised Herlihy's writings as "luminous", "true" and "perfect" (ibid.). Herlihy's novels were also acclaimed by writers such as William S. Burroughs, Paul Bowles and Nelson Algren. Herlihy died by suicide in 1993 at the age of 66 in Los Angeles.

As a next step before the comparative textual analysis of selected examples from source and target texts, an evaluation of the Turkish translator and the publishing house of the translation will be carried out in the following section.

2.2.2. About the Translation

Midnight Cowboy was translated into Turkish as *Geceyarısı Kovboyu* by Giovanni Scognamillo in 1970 and published by Milliyet Yayınları. In this section, for the purpose of exploring translator's *habitus*, Bourdieu's concepts of *economic*, *social*, *cultural* and *symbolic capital* which are explained in detail in Chapter One are used for analysis. It is mentioned before that *habitus* is a person's background, beliefs, views and experiences that inevitably shapes his/her social perceptions and decisions. Moreover, the *habitus* is not independent from socio-economic and socio-cultural conditions in which the individual carries out his/her life at a specific time.

Giovanni Scognamillo was a Turkish Levantine author, cinema historian, researcher, film critic, translator, instructor and an artist. In addition to these qualifications, he worked in different fields such as banking, advertising, decoration and management of a publishing house (www.dr.com.tr).

He was born to an Italian Levantine family in İstanbul in 25 April 1929. His mother was of Greek origin and his father was an İstanbul-born Italian. His first interactions with cinema happened thanks to his father who was the manager of Elhamra Movie Theater, a prestigious movie theater in Beyoğlu (ibid.). After his

graduation from Liceo Italiano, he started his career by writing articles about cinema in various foreign media outlets including Italian, French and Norwegian journals and newspapers. In 1961, he began writing movie reviews and critiques in *Akşam Gazetesi* which marks his introduction into Turkish press. He continued writing for various Turkish newspapers and journals such as *Yön*, *Sinema 65*, *Ulusal Sinema*, *Yedinci Sanat*, *Yeni Sinema*, *Ses*, *Hayat*, *Bravo*, *Video-Sinema*, *Beyaz Perde*, *TV'de Yedi Gün*.

For a certain period of time, he worked as a consultant and translator for Erler Film (a movie production company) and Ulusal Video Televizyon A.Ş. (National Video and Television Company). Scognamillo wrote his first books with Agah Özgüç in 1965. These two books are *1965 Sinema Yıllığı* and *Türk Sinemasında Kadın ve Seks* and they are both extensive researches on cinema history (www.dogankitap.com.tr). Next, he wrote *Türk Sinemasında Altı Yönetmen* in 1973 and this was also an investigative book on six directors of Turkish cinema. His other works on important figures of Turkish cinema are *Bay Sinema Türker İnanoğlu* (2004) which tells the life story and career of prominent figure of Turkish cinema Türker İnanoğlu and *Türk Sinemasında Şener Şen* (2005) which is a biographical work on Şener Şen, esteemed and famous actor of Turkish cinema (ibid.). Furthermore, he wrote a comprehensive book named *Türk Sinema Tarihi* (1998) that is considered as a reference book in the field of cinema and taught in several universities. He also wrote two books titled *Fantastik Türk Sineması* (1999) and *Erotik Türk Sineması* (2002) which are about the fantastical Turkish movies and erotic Turkish movies, respectively. Additionally, he wrote an autobiographical novel *Bir Levantenin Beyoğlu Anıları* (1990) in which he tells his life story as well as offers a perspective on the history of İstanbul as a city. In 2003, Scognamillo was turned into a comic book character in a comic book named *Karabasan* written by Yıldırım Çınar (www.bildirgec.org, 2008).

Possibly, one of the most important facts about Scognamillo is that he worked in the Censorship Board during the 1970s (Kayış & Hürkan, 2012: 189). The board censored certain, mostly obscene, scenes in the foreign movies and he mentions that there were a lot of censored movies even though most of the submitted movies were already cut or censored before they were presented to the board. In his memoir, he

even mentions a certain representative from Ministry of National Education that pressed the bell for “cut” whenever there was a nude or half-nude scene because he thought nudity was “both shameful and a sin” (ibid.). But Scognamillo changed his mind by asking a simple question of why God is created us in nude if nudity was a sin. The statement of the representative offers the perspective of majority of the Turkish people who thought any kind of nudity or sexuality is sinful and thus, they were not welcomed. This experience of Scognamillo in the board and in the anecdote will also be useful for the analysis of his translation, as it will shed a light on his choices during the translation process.

Between the years of 1997 and 1999, he was the editor of science fiction periodical *Nostramo*. In 2006, a documentary was made about him under the title of *Beyoğlu'nda Bir Levanten: Giovanni Scognamillo* (www.dr.com.tr). For 60 years, Scognamillo wrote articles and books about cinema, fantasy literature, science fiction, horror literature and occultism and his other books can be given as: *Dünyamızın Gizli Sahipleri* (1973), *Uzaydan Geldiler* (1974), *Geleceğimizin Anahtarları* (1975), *Batı'nın İnanç Temelleri* (1976), *Cadde-i Kebir'de Sinema* (1991), *İstanbul Gizemleri* (1993), *Beyoğlu'nda Fuhuş* (1994), *Dehşetin Kapıları* (1994), *Amerikan Sineması* (1994), *Batı Sinemasında Türkiye ve Türkler* (1996), *Korkunun Sanatları* (1996), *Yeşilçam'dan Önce, Yeşilçam'dan Sonra* (1997), *Dünya Sinema Sanayii* (1997), *Canavarlar Yaratıklar Manyaklar* (2006) and *Giovanni Scognamillo'nun Gözüyle Yeşilçam* (2011).

He acted in a considerable number of films and these films are: *Kuşatma Altında Aşk* (1997), *İstanbul Kanatlarımın Altında* (1996), *Karanlık Sular* (1995), *Bay E* (1995), *İz* (1994), *Yüz Karası* (1981) *Lo Scoiattolo* (Turkish-Italian co-production) (1981), *Silahları Ellerinde Öldüler* (1967), *Söyleyin Genç Kızlara* (1967), *Eşrefpaşalı* (1966), *Sevmek Seni* (1965).

Geceyarısı Kovboyu (1970) was his first translation. After that, he continued to translate and some of his significant translations are: *Frankeştayn* from Mary Shelley (1971), *Adres Mezarlık* from D.H. Clarke (1973), *Batı'nın Çöküşü* from O. Spengler (1978), *Mumya'nın Mezarı* from John Burke (1978), *Modern Büyücülük El Kitabı* from Jonathan Caimert and Carl Rider (1996) and *Burçlarınıza Göre Aşk ve Evlilik Falı* from Johan Marqus (1996) (www.turvak.com).

Scognamillo gave lectures on “Turkish Cinema” on the Faculty of Communication in Bahçeşehir University until the time of his death. He died at the age of 87 on 8 October 2016. Turkish director Mesut Uçakan gave this statement on Scognamillo after his death: “His contribution to our cinema with his books and research is very significant. He was also writing articles for *Sonsuz Kare* which is a journal on cinema that I published in 2003. He was a naïve gentleman and an admirer of Turkish culture and people. May he rest in peace.” (my translation) (www.aa.com.tr, 2016).

Scognamillo won a number of awards including but not limited to “Honor Award” in İstanbul Film Festival, “Aziz Nesin Labor Award” in Ankara Film Festival, “Labor Award” in İzmir Film Festival, Siyad “Labor Award”, “Italian Culture Institute Award”, “Beyoğlu Writers Award” and “Cinema and History Meetings Award”. Since 2012, Fantazya ve Bilimkurgu Sanatları Derneği (The Arts of Fantasia and Science Fiction Association), FABİSAD in short, gives out GIO Awards every year for the sake of Giovanni Scognamillo (www.turvak.com).

Perhaps the most important of them is *Cavaliere dell’Ordine della Stella d’Italia* which is *the Knight of the Order of the Star of Italy* that was awarded to him in 2005 for his contributions and promoting Italian excellence and culture (www.quirinale.it, 2005).

The publishing house, Milliyet Yayınları, was a part of Milliyet Gazetesi which is still one of the most popular and prominent newspapers in Turkey. Unfortunately, this publishing house is not active anymore. However, the house published many books on different subjects such as religion, history, politics, biography, science etc and translations of many important authors such as John Steinbeck, Robert Louis Stevenson, Pablo Neruda and Jackie Collins (kasif.mkutup.gov.tr). Thus, it can be suggested that Milliyet Yayınları was an esteemed and prestigious publishing house in the recent past.

In regard to abovementioned information about the translator, the *habitus* of Giovanni Scognamillo can be discussed within the framework of four types of capital: *economic*, *social*, *cultural* and *symbolic* in the next section.

2.2.2.1. The Habitus and the Capital of the Translator

Economic capital usually refers to monetary subjects. In this case, the amount of money that Scognamillo received after his translation and the revenue that Milliyet Yayınları received from the sales of the translation can be considered within the *economic capital*. Even though we have no way of knowing the exact sales number of the translation or the exact amount of money that the translation brought to the translator and the publishing house, we can assume that the success of the movie had a critical effect on the decision to translate this novel. This assumption can be inferred from the cover of the translation. On the cover which is an image from the movie, there is a statement that says “ 3 Oscar Kazanan Filmin Romanı” (The novel of the 3 Oscar Winning Movie)” emphasizing the success of the movie. Not to mention that the book was sold for 15 Turkish Liras at that time and this price is not low when we take the 1970’s economy of Turkey into consideration (www.oncu.com). The aim of benefiting from the popularity of the film and increasing the number of sales can be regarded as a contribution to *economic capital*.

Social capital refers to social relations and connections such as friends, family, colleagues etc. When we look at the life story of Scognamillo, we can see that his father’s connection with cinema heavily influenced his interests and career. When he made the translation in 1970, he was already a known film critic and thus, we can presume that his connections within the cinema sector probably played a huge role for him to be selected as a translator for this novel considering the fact that the movie adaptation was a huge success. For instance, he was a friend with Türker İnanoğlu, one of the most prominent figures of Turkish cinema as he wrote a biography on İnanoğlu and worked in İnanoğlu’s film company, Erler Film from which he retired in 1988 (www.turvak.com). His connection and friendship with İnanoğlu can be definitely rendered within his *social capital*. Moreover, these connections and his articles and books on cinema, his love relationship with cinema must have surely influenced his decisions during the translation process.

Cultural capital refers to education, skills, qualifications and competence. As mentioned above, Scognamillo’s productive career as a film critic and author, his multiple studies on different aspects of cinema history and thus, his knowledge on films and cinema, his experience as an actor, his articles on foreign media

publications can be included within the framework of his *cultural capital*. His position as a lecturer in a university is also a part of his *cultural capital*, to be more specific; it is the *institutionalized* state of his *cultural capital* as well as his position in Censorship Board on movies.

Finally, *symbolic capital* comprises all the other capitals and it also refers to honor, prestige and recognition. For Scognamillo's *symbolic capital*, we can name all the awards that he won, most importantly the Knight of the Order of the Star of Italy. Furthermore, the recognition that he got from his colleagues and important figures are also a part of his *symbolic capital*. For example, director Mesut Uçakan deems his contributions as important additions to Turkish cinema (www.yeniakit.com.tr). After his death, Nabi Avcı who was the Minister of Culture and Tourism at that time gave this statement: "Today we lost a connoisseur, Giovanni Scognamillo who documented our cinema history and presented it to large masses with his significant works and for that, he will always be respected and remembered with gratitude. It is a great loss for the art and culture community and I offer my condolences to his family, to those who love him and to the cinema community as we say our final farewell to Giovanni Scognamillo."(my translation) (www.aa.com.tr). This recognition of Scognamillo by the Minister of Culture and Tourism can certainly be included in the great *symbolic capital* of Scognamillo. Moreover, the abovementioned documentary and an exhibition dedicated to him titled *Türk Sinemasının Levanten Beyoğlu Kontu Sergisi* can be rendered within the *symbolic capital* of him (www.turvak.com).

Taking this research on Giovanni Scognamillo's *habitus* and capital into consideration, his translation will be analyzed in the next section. The analysis will be carried out comparatively between the original text as the source text and the translation as the target text.

2.2.3. Comparative Analysis of Selected Examples

In this section, a textual analysis between source and target texts will be made within the framework of Three Modes of Translating Queer Literary Texts suggested by Marc Démont. These modes are *misrecognizing translation*, *minoritizing*

translation and *queer translations* and they have been discussed in detail in Chapter One. For this analysis, five examples are chosen from both texts.

Table 1: Example 2.1

ST	TT
[...] Now and again he would drift into a purely sexual connection with someone, always with the shameful certainty that he was somehow being exploited and made a fool of, and yet hopeful that one of these experiences might bring about a real and friendly alliance with someone. Bobby Desmond was a typical case. For a brief period, perhaps a week or so, having long since broken away from the pack at the magazine store, Bobby sought out Joe's company: took him for rides in his car, and stopped by the house now and then with a six-pack of beer. As it turned out, this young man merely wanted the experience of being used by Joe in the same way Anastasia Pratt had been used by him that night in the storeroom of the World. Joe, eager as always to oblige, gave the young man the experience he wanted. But three weeks later, when Bobby Desmond got married, Joe was disappointed not to be invited to the wedding. The persons, female and male alike, who were so eager to avail themselves of his splendid body never appeared to notice that it was inhabited by Joe Buck.	[...] Bazan bir kadınla yalnızca cinsel bir ilişkiye girer, her defasında sömürülüp alay konusu olduğunu kesinlikle anlardı. Yine de bu deneylerin birinin sonunda başka bir insanla gerçek ve dostane bir ilişkiye varabileceği umudunu taşırdı içinde. Bu bakımdan Bobby Desmond olayı bir örnek oldu. Bir süreden beri, gazete bayiiinin etrafında toplanan takımdan kopan Bobby yaklaşık olarak bir hafta kadar Joe'nun arkadaşlığını aradı. Kendi arabasıyla onu gezdirdi, bazan altı şişelik bir bira kasasıyla Joe'nun evine geldiği de oldu. Sonunda anlaşıldı, delikanlının amacı bir sınamaymış! Joe'nun onu, o gece Dünya sinema-tiyatrosunu deposunda Anastasia Pratt'ı nasıl kullandıysa öyle kullanmasını istiyordu. Her zaman iyilik yapmaya hazır olan Joe da Bobby'ye dilediği deneyi bağışladı. Ama Bobby üç hafta sonra evlendiğinde Joe, düğüne dâvet edilmediği için fena bozuldu. Zaten kadın olsun erkek olsun, onun vücudundan yararlanmak isteyenler Joe Buck'ın bu vücudun içinde olduğunu fark etmezlerdi bile.

Source: Herlihy, 1965: 27-28 and Herlihy, 1970: 40-41

In the first sentence, “purely sexual connection with someone” is translated as “bir kadınla yalnızca cinsel bir ilişkiye girer” which can be translated as “a purely sexual relationship with a woman”. In the source text, the intentional use of the word “someone” refers to both male and female sexual partners and that’s why it has a certain ambiguity. This ambiguity is completely lost in target text and in addition to the loss of ambiguity; the use of “woman” erases the queer identity of the protagonist and gives him a completely heterosexual identity. I believe that this is a conscious choice on translator’s part because as mentioned in the previous section, the translation was made after the movie. Since he is a film critic, it is safe to assume that the translator had seen the movie and thus, there was no way of him not knowing the queer identity of Joe Buck. Additionally, in the example, a couple of sentences later, Buck’s sexual encounter with a man is clearly described and leaves no room for the reader and the translator to doubt about Buck’s dual sexuality. To that end, the erasure of queerness of the text refers to the *misrecognizing* mode of translation. Later on the text, it can be seen that the queerness is not erased by the translator; the sexual encounter of Joe Buck with a young man named Bobby is translated without any erasure or censor. Thus, it can be considered as *queering* mode of translation according to Démont’s methodology.

Table 2: Example 2.2

ST	TT
“May I sit down?” Joe was flustered and pleased. “Oh hell yeah.” He got to his feet and began to shuffle chairs unnecessarily, unhinged by his sudden role of host. The visitor put out his hand and said, “Perry.” “W-what’s that?” “My name, Perry, P-e-r-r-y.” “Oh yeah, oh yeah.” He took the young man’s hand and shook it. “Joe Buck,” he said. “Want a cigarette?”	«Oturabilir miyim?» Joe hem şaşırmış, hem hoşlanmıştı bundan. «Vay canına, tabii!» dedi, ayağa fırladı, gereksiz yere, iskemleleri masaya yerleştirmeye koyuldu. Ansızın yüklendiği evsahipliği görevinden ötürü heyecanlanmıştı. Öbürü elini uzattı, «Perry,» dedi. «Anlayamadım?» «Adımdır. Perry. P-e-r-r-y.» «Ah evet, evet!» Joe uzatılan eli kaptı, sıktı.

They lit up and then Joe found Perry looking at him. His eyes were peculiar, humorous and touched with death: If a young person were to bring about his own untimely demise by some absurd and foolish blunder, these might be the eyes with which he would observe his own funeral. Not knowing how to cope with these eyes upon him, Joe laughed and shrugged his shoulders, faking the situation. Perry smiled faintly and then stopped looking at him altogether. He simply leaned back in his chair, spread-legged, seeming to be totally relaxed and self-contained. [...] He developed very quickly a deep and mysterious admiration for this stranger named Perry. If some wizard capable of magical transformations were to have approached him with the proposition that he and this sandy-headed personage in levis might exchange identities, he would have seized the opportunity with no questions asked. And he would have been unable to give any reason at all.	«Joe Buck,» dedi. «Sigara?». Karşılıklı sigaraları yaktılar. Joe, Perry’nin bakışlarını üzerinde duydu. Değişik, eğlenen ve sanki ölümü de yakından görmüş gözlerdi. Delikanlının biri anlamsız ve saçma bir yanlışlık yüzünden kendi yersiz ölümüne sebep olmuş olsaydı, herhalde cenazesine bu tür gözlerle bakardı. Bu ağır bakışın altında ne yapacağını şaşırان Joe – bir davranış olsun diye – güldü ve omuzlarını silktilti. Perry de yarım ağızla gülümsedi, sonra bakışlarını kaydırdı. İskemlenin arkalığına dayandı, bacaklarını uzattı. Görünüşe göre rahat ve memnundu. [...] Perry adındaki o yabancıya karşı ansızın içinde derin ve esrarengiz bir hayranlık duymaya başladı. Büyülü değişimler yapabilecek güçte bir sihirbaz yanına yaklaşıp kumral saçlı, keten pantolonlu o adamla kişiliğini değiştirmeyi teklif etmiş olsaydı, tek bir soru sormadan ve nedenini açıklamadan hemen yaralanmaya bakacaktı.
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Source: Herlihy, 1965: 35-36 and Herlihy, 1970: 53-54

This scene describes Joe Buck’s very visible attraction to Perry and he seems to not fully comprehend his feelings but at the same time, quite smitten with him. The translator is very good at conveying this attraction except for a few changes. The first one is the phrase “touched with death” which was translated as “sanki ölümü de yakından görmüş” which can be back translated as “that have seen the death closely”. Overall, this change does not affect the general tone of the excerpt. Yet,

with these words, the author is trying to express that Perry's eyes have a hint of death in them; in other words, what Joe sees in those eyes is death. It is ironic in that, after a series of events, Joe gets deceived by Perry and I dare say, loses his naiveté and a part of him that believes people easily. Thus, when he sees the death in those eyes, it is a foreshadowing for losing that naïve part of himself. On another note, the last sentence of the example "And he would have been unable to give any reason at all." is not translated in the target text; however, this sentence is a clear indication of Joe's clueless situation about his feelings towards Perry. In the end, apart from these differences, it can be suggested that the translator is very adequate in transferring Joe's admiration in the target text and therefore, it can be regarded as *queering* mode of translation.

Table 3: Example 2.3

ST	TT
[...] On the edge of the bed, he doubled over, trying to pull some air into him. Surrounding his lowered head were a number of legs that made a kind of cell around him. Still he felt hands all over him and some of them were soft damp hands and they glided all over his back and along his thighs. Combining with the pain in his stomach these hands sickened him, and he began to retch and vomit. But nothing came out. Still the hands continued and one of them began to manipulate him in a surprising way that caused in him a kind of nightmare panic, and when he was able to achieve a little air, he used it to gird himself for further struggle. But at this point, a voice, Juanita's, said in a loud whisper, "You want it, Tombaby, they's only one way you gonna have it."	[...] Yatağın kenarında ikiye katlandı ve başı aşağıda soluk almaya çalıştı. Etrafında bir yığın bacak, bir hücrenin duvarları gibi dikilmişti. Yeniden elleri üzerinde duydu. Midesini yakan acıdan çok o eller gönlünü bulandırdı ve kusmaya başladı; fakat bir şey çıkaramadı. Eller yine directtiler. Joe eski soluğuna kavuştuğunda yeniden mücadele etmeye hazırlandı. O an bir ses – Juanita'nın sesi – duyuldu: «Hadi, Tombaby, artık başka çare yok!» Sonra bir patlama oldu, her şey silindi ve yeniden şekillendi, ama büsbütün değişik bir görüntü içine girdi. Oda sanki bir delik olmuştu, kuyuya benzer birşeydi ve Joe –yukarıya bakarak- dibinde yatıyordu. Hayır yalnız başı dipte idi. Geri kalan herşey –yatağa uzanmış vücudu bile – üstüne geliyordu. Ayak parmaklarının

Now there was a crash in which everything was at once obliterated, and instantly re-created, but in a totally different perspective: The room had become a hole, shaped something like a well, and Joe was lying in the bottom of it, looking up. No, it was only his head that was on the bottom. Everything else, even his own body lying on the bed, was above him. And beyond his toes, way up near the top of everything, were people standing: the halfbreed and the hag. They were arguing but their voices were muted, almost inaudible. It was as if his ears were submerged in something liquid that deadened his hearing. Now the woman floated out of view and Joe Buck seemed to be alone with a big yellow-looking thing leaning over the edge of the bed. It was reaching down with both hands toward Joe. And then the opening at the top of the hole was completely covered over by this fat form darkening everything so that it was no longer possible to see. Joe felt the air had been cut off, but when he gasped, he found there was still some left for breathing. He was desperate for light and began to try to work his neck muscles in a way that might pull his head up into the light. Gradually he became aware that some effort was being made up above, someone was trying to release him from the anguish and the darkness. It was as if some giant force were being applied at	ötesinde, bütün bunların sınırında birkaç kişi dikilmiş duruyordu: Melezle o cadı karı. Konuşuyorlardı ama sesleri çok uzaktan ve anlaşılmaz geliyordu. Sanki Joe'nun kulakları duyarlıklarını bozan bir sıvıya batırılmıştı. Derken kadın görüş açısından sallanarak çıktı ve Joe Buck, o an yatağın üzerine eğilen kocaman ve sarımsı birşeyle yalnız kaldı. O şeyin iki eli Joe'ya doğru uzanıyordu. Sonra, her şeyi kaplayan o şişman şekille birlikte yine her şey silindi, görülecek hiç birşey kalmadı. Joe havasız kaldığını sandı. Kısa sürede öyle olmadığını anladı. Işığa karşı çılgın bir ihtiyaç duyuyordu ve ışığı bulmak amacıyla boynunu kımıldatmaya başladı. Sonra, kendisine neler yaptıklarını kesinlikle kavradı; içinde, derinlerde, bir şey koptu ve kendisini çok zorladığından her şeyi kaybettiğini anladı; hayat, kontrolsüz bir şekilde, içinden boşaldı. Oysa hiç bir şey kazanmamıştı, yine kuyunun en dibindeydi: 'Perry beni oraya itti,' dedi kendi kendine. 'Beni buraya atan dostum Perry oldu.'
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the top of the well, drawing Joe slowly upward, upward, upward, using his sex as a handle. As he knew himself to be closer and closer to freedom, the constriction he felt became more and more intolerable. He fought hard to cooperate with the force that was drawing him upward, straining every muscle in order to help. And then, just as it became clear what exactly was being enacted upon him, something broke deep inside of him, and he felt that he had fought too hard and lost everything in the effort; he felt his life spurting out of him uncontrollably, and in a way it was shamefully pleasurable to be at the end of the battle. But he had not won anything, and there was no longer anything up at the top of the hole and he was still way down in the bottom of it where “Perry pushed me,” he said in his own mind. “My friend, Perry, he shove me down a hole.”

Source: Herlihy, 1965: 64-66 and Herlihy, 1970: 98-99

This excerpt depicts a homosexual rape scene and thus, there are two taboos in this scene that can make the translator’s job harder. Firstly, this sentence that describes the beginning of the incident “Still he felt hands all over him and some of them were soft damp hands and they glided all over his back and along his thighs.” is translated as “Yeniden elleri üzerinde duydu.” which can be back translated as “He felt the hands on him.” This is an ambiguous way of conveying what is really happening in this scene. Secondly, ““You want it, Tombaby, they’s only one way you gonna have it.” is translated as “Hadi, Tombaby, artık başka çare yok!” which means “Come on Tombaby, there is no other way.” This is also sort of ambiguous in that it conveys that there is no other way of this happening but it fails to convey the

exact meaning of “have” at this point. The importance of “have” in here is that it signifies the act and Tombaby as the agent, the initiator of the act. Yet, in target text, the agent is not clear and the act is kind of vague and open to interpretation. Finally, the translator takes out this part completely and chooses not to translate it: “Gradually he became aware that some effort was being made up above, someone was trying to release him from the anguish and the darkness. It was as if some giant force were being applied at the top of the well, drawing Joe slowly upward, upward, upward, using his sex as a handle. As he knew himself to be closer and closer to freedom, the constriction he felt became more and more intolerable. He fought hard to cooperate with the force that was drawing him upward, straining every muscle in order to help.” and this expression in the next sentence: “and in a way it was shamefully pleasurable to be at the end of the battle.” All these depictions openly describe the act of rape and even indicate that Joe find a pleasure at the end. Maybe, because of the overt nature of this passage, the translator omits them and makes a choice. This choice can be because of the taboo status of the passage that I have mentioned earlier. All in all, it can be proposed that in the translated text, there are hints of the act of rape but it is not overt in the same way as in the source text. Accordingly, the act can be understood by the reader but the shocking effect that the source text creates is considerably lost in the target text. Taking this into account, it can be suggested that this is the *minoritizing* mode of translation according to D  mont’s methodology.

Table 4: Example 2.4

ST	TT
As for Joe Buck’s earning potential, it was Ratso’s considered opinion that he had not a hope in hell of making a living from women. Such a profession was extremely specialized, requiring a wardrobe, polish, and a front. The cowboy gambit wouldn’t work on New York women. Not only was this costume an almost purely homo-	Joe Buck’ın para kazanma imk��nlarıyla ilgili olarak, kovboyun kadın parasıyla ya��ayabilmesinin imk��nsızlı��nı ileri s��r��yordu Ratso. Bu t��r bir meslek, her meslekten ��ok, uzmanlık istiyordu; bir gardrop, nas��l davranması, nas��l konu��ması gerekti��ini bilmek ve biraz da g��steri�� isterdi. Kovboy davranı��ı New York

sexual lure, it was severely specialized even within that group, attracting to it almost exclusively a very small masochistic element. (“Never mind what that is, you wouldn’t believe it if I told you.”) Sometimes, against his own better judgment, but in an extremity of hunger, he would arrange for Joe a fast five- or ten-dollar transaction in which little more was required of the cowboy than standing still for a few minutes with his trousers undone. But these unhappy conjunctions usually left Joe in a depressed and disturbed state of mind. He felt as though something invisible and dangerous had been exchanged, something that was neither stated in the bargain nor understood by either of the parties to it, and it left him sad and perplexed and with an anger he couldn’t find any reasonable place for. Ratso agreed this was a poor way to earn a dollar. He claimed that prostitution had always been the hardest profession in the world as well as the most competitive — and even worse in today’s world, where the commodity was being given away free in such liberal quantities. [...]	kadınları üzerinde hiçbir etki yapmazdı. Yalnız homoseksüeller üzerinde –ayrıca bunların da çok sınırlı bir sınıfı üzerinde- etkili olabiliyordu; mazoşist eğilimli homoseksüellerdi bunlar da. («Ne olduklarını anlamaya çalışma, söylesem inanmazsın.») Ratso’nun bütün bu düşüncelerine rağmen Joe’yu bazan – açlığın etkisiyle- beş on dolarlık kısa bir ilişkiye teşvik ettiği oluyordu. Kovboyun sadece pantolonunun düğmeleri çözükle olarak birkaç dakika hareketsiz kalmasını gerektiriyordu bu tür ilişkiler. Ama bu hüzünlü birleşmelerden hep altüst olmuş ve yıkılmış olarak çıkıyordu. Bu işte görünmez ve tehlikeli bir şeyin geçtiğini, birbirlerine bu şeyi, anlaşmalarla tesbit edilmemiş olan, iki kişinin de hissetmediği bu şeyi verdiklerini seziyordu Joe; onu hüzünlü ve şaşkın, köklerine inemediği bir öfkeyle dolu bırakıyordu. Ratso hak veriyordu: Para kazanmak için hiç de uygun bir yol değildi. «Orospuluk,» diyordu; «dünyada daima en güç ve rekabetin en çok olduğu bir meslek olmuştur.» Bugün, sözkonusu malın bedava ve bol bol sunulduğu bu dünyada ise işler daha da kötüleşiyordu. [...]
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Source: Herlihy, 1965: 127-128 and Herlihy, 1970: 200-201

This passage describes the homosexual relationships that Joe has for money. We can assert that it has two taboo issues: homosexuality and prostitution, in addition to brief mention of masochism. It also depicts Joe’s negative feelings about these sexual encounters. Both of the terms “homosexual” and “masochistic” are

translated with their exact equivalences without any changes or use of euphemism in the target text as well as the adjectives that are used for describing Joe's thoughts. These adjectives can be named as: "unhappy conjunctions", "a depressed and disturbed state", "something invisible and dangerous", "sad and perplexed" and "anger". All of these negative attributions are, also, translated in equally negative adjectives in target text and overall, the translation achieves to fully create the adverse atmosphere that the source text bears. To that end, it can be proposed that the translation achieves a *queering* mode of translation by fully retaining the queerness of the source text.

Table 5: Example 2.5

ST	TT
"If you want the word on that brother and sister act," Ratso said, "I'll give you the word: Hansel's a fag , and Gretel's got the hots for herself. So who cares, right?"	Ratso: «İki kardeşin durumunu öğrenmek istersen...» dedi. «Sana ben anlatayım: Hansel hötöröftür , Gretel'in de bütün işi gücü erkek avlamaktır. Hem kimin umurunda...»

Source: Herlihy, 1965: 141 and Herlihy, 1970: 221

The final example includes a slang word. "Fag" is defined as "an offensive word for a gay man" (www.oxfordlearnersdictionaries.com). The translator chose to transfer this word as "hötöröf" which is a Turkish slang word for a homosexual man (www.nisanyansozluk.com). Obviously, the translator is careful with his choice, as he renders a slang word in the source culture with an equal slang word in target culture. The slang status of the term in target text reveals that the translator's choice is an intentional and conscious choice. Accordingly, this displays that it is the *queering* mode of translation.

A holistic discussion of the translation by taking the selected examples into consideration is provided in the next section.

2.2.3.1. Discussion of the Translation

As a general evaluation of the translation, we can say that the translator has grasp of both source and particularly, target culture. He knows the source text and the taboo subjects on it very well, and is probably very familiar with its movie adaptation, too due to his career as a film critic. Yet, this knowledge does not prevent him from altering the source text while translating and at this point, we might assume that his grasp on target culture comes into the scene. As mentioned before, his experience on the Censorship Board might be quite effective on these alterations. Especially, in Example 3, he makes drastic changes and omissions because of the overt depictions of homosexuality and rape. These are naturally very sensitive subjects in target culture, and might be even considered as immoral by the majority of population. We might assert that his *cultural capital* which is an important part of his *habitus* plays a significant role in those alterations. Additionally, his *economic* and *symbolic capitals* might also have an influence in these decisions as the overt depictions of these taboos in target texts might tarnish his reputation as an esteemed film critic, author and historian or the translation might not get permission to be published due to this fact. Both these possible scenarios would seriously affect his *symbolic* and *economic capitals*, respectively. On the other hand, his other choices regarding the rest of the translation can be explained with the narrow window of acceptance that was discussed above with the depictions of lesbian scenes in erotic movies and a homosexual person in a feature film.

Moreover, based on the discussion about Scognamillo and the analysis above, we can assert that he is an agent of translation and culture. His researches, books, translations, historical studies, his professional positions in the Censorship Board, in a publishing house, in a journal as an editor or in a prestigious university as an instructor clearly indicates his influence on Turkish literature, cinema and education and it proves his status as an agent of culture and translation.

In the next section, the second novel and its Turkish translation that are chosen as a case study from the early 1980s will be discussed within the adopted theoretical framework and methodology of this study.

2.3. THE COLOR PURPLE AND ITS TURKISH TRANSLATION RENKLERDEN MORU

The second novel which is confined to analysis is *The Color Purple* by Alice Walker. Written in 1982, the novel is translated into Turkish two years later in 1984. Its Turkish translation *Renklerden Moru* is translated by Armağan İlkin and published by İnkilâp Yayınevi. After the discussion about the novel and its Turkish translation, a comparative analysis of source and target texts will be carried out. For this analysis, five examples are selected from both texts.

2.3.1. About the Novel

The Color Purple is an epistolary novel about a young black girl named Celie that lives in rural part of America. Celie first starts writing letters to God and then, her sister Nettie of which Nettie replies back. There are totally 90 letters and two narrators: Celie and Nettie.

The protagonist of the novel is Celie. She shares her thoughts, her experiences and her troubles with God through her letters. She is black and uneducated and she lives in rural Georgia with her family, but most importantly, with her sister Nettie whom she loves dearly. When she is fourteen years old, Celie is raped by a man whom she thinks is her father Alfonso and gets pregnant. The rapes continue and she gets pregnant twice. She is not allowed to keep her babies, both of her babies are taken away by Alfonso and she has no knowledge of what happened to them. Because of her pregnancies, she drops out of school even though she really wants to get an education; she never has that chance. Meanwhile Celie's mother is taken ill and later passes away. Alfonso forces Celie to marry a man whom she does not know and love. Celie calls him Mr. — and he initially wants to marry Celie's sister Nettie but Alfonso refuses to give her. Instead he offers Celie and a cow if Mr. — accepts to take Celie. Mr. — accepts this offer because he is a widower and in need of a wife that can take care of his orphan children. Since he does not like Celie at all, he frequently beats and abuses her. In addition to abuses and beatings, Celie does the chores in the house, works in the farm and takes care of his children. In the meantime, Alfonso tries to sexually molest Nettie, too and thus, Nettie runs away and

take shelter in Celie's house. However, Mr. — says that Nettie cannot live with him unless she becomes his mistress. Nettie rejects this and leaves. After that, Nettie and Celie does not see each other for years and Celie does not hear from her because Mr. — intercepts Nettie's letters and hides them from Celie. Nettie meets a Reverend and starts to work in his house as a maid. Later, she goes to Africa for a missionary duty with Reverend, his wife and their two children: Adam and Olivia. After a while, she finds out a grave truth about her family. She learns that Adam and Olivia are Celie's children and Alfonso is not their real father but their stepfather because their real father was lynched by white mob years ago when she and Celie were little.

During her hideous years as Mr. —'s wife, something happens that excites Celie very much. Shug Avery, who is the only woman that Mr. — has ever loved, comes to live with them because she has fallen very sick. Mr. — requests Celie to take care of her and she does it with no resentment due to her own fascination and attraction to Shug. At first, Shug does not treat Celie well because of her feelings for Albert which is Mr. —'s real name. However, later on, she starts to love Celie. They share a sexual intimacy; Shug teaches Celie to appreciate her body and masturbate. After a while, they sleep together and Celie explores her lesbian identity with Shug and falls in love with her. Shug also helps Celie to leave Mr. — as Shug is the one that discovers the hidden letters of Nettie and she secretly gives them to Celie. This infuriates Celie and gives her courage to leave Mr. — and start living with Shug.

At the end of the novel, Celie reclaims her family's property from Alfonso and she starts her own pants business. She finally becomes an independent woman of her own right. Shug starts to live with her after having one last fling with a very young man. Mr. — in other words Albert apologizes to Celie for everything and they make amends and become friends. Finally, Nettie returns from Africa with Celie's children and they all reunite in the end.

The Color Purple is praised for his remarkable use of African American vernacular and criticized for its depictions of violent and cruel black men and homosexuality (Bobo, 1989). These themes caused quite controversy and it is one the frequently banned or challenged books (www.ala.org, 2013). On the other hand, the book won many awards. In 1983, *The Color Purple* won the Pulitzer Prize for Fiction (www.pulitzer.org). This makes Alice Walker the first black woman to win

this Prize (Kreitner & Almanac, 2015). The novel also won the National Book Award for Fiction in 1983 (www.nationalbook.org). In 2019, BBC News put *The Color Purple* on the list of 100 most influential novels (www.bbc.com, 2019). In addition to these recognitions, the book was adapted into a movie of the same name in 1985 and it was directed by Steven Spielberg. The movie was nominated for eleven Academy Awards but won none causing racism accusations against the Academy (Friendly, 1986). In 2005, the book and the movie were adapted into a Broadway musical and it won three Tony Awards in 2006 and in 2015.

The author of the novel is Alice Walker who is an African American novelist, poet, short story writer and activist. She defines herself as “womanist”, a term coined by African American woman writers instead of using the term “feminist” of which they think that it does not really represent the voice of African American women (Collins, 1996). Walker was born in February 9, 1944 in Eatonton, Georgia. Her parents were sharecroppers which mean “someone who lived on and farmed another person’s land, with some of the produce or financial proceeds going to the landlord as rent” (Donnelly, 2010: 11). When she was eight years old, she had an accident with a BB gun which injured her right eye and left a scar which made her self-conscious and that’s when she found relief in reading books. Walker earned a scholarship to Spelman College which is an esteemed college founded for educating black women (ibid: 15).

When Walker was getting her education in college, Jim Crow laws¹⁸ were still effective in the South. During that time, Walker became active in the civil rights movement and took a stand against the discrimination of black people. She even attended the in August 1963 March on Washington and was in the audience when of Martin Luther King Jr. gave his famous ‘I Have a Dream’ speech. However, her activist behavior did not please Spelman College and that’s why, later she transferred to Sarah Lawrence College in New York (ibid: 20). When she was in college, she underwent an illegal abortion procedure due to unwanted pregnancy which caused depression and the thoughts of suicide. She described these dark times in her short story book *To Hell With Dying* (1988) and her poetry book *Once* (1968).

¹⁸ These laws required segregation between white and black people in public places such schools, churches, cafes and transportation (Fredrickson, 2002: 1).

After she graduated, Walker met a white Jewish law student Mel Leventhal and married him. They lived in Mississippi and at that time, to be in an interracial relationship was illegal (Lauret, 2010: 491). The couple was continuously harassed and threatened by Ku Klux Klan. Walker gave birth to her daughter Rebecca in 1969 and the couple got divorced in 1976. Walker had partners later in her life but never got married again.

Alice Walker is heavily influenced by another African American woman writer Zora Neale Hurston in her writing and she edited an anthology book entitled *I Love Myself When I Am Laughing... And Then Again When I Am Looking Mean and Impressive* (1979) about her.

In addition to *The Color Purple*, Walker has written many books including novels and short story collections such as *The Third Life of Grange Copeland* (1970), *In Love and Trouble: Stories of Black Women* (1973), *Meridian* (1976), *You Can't Keep a Good Woman Down: Stories* (1982), *The Temple of My Familiar* (1989), *Finding the Green Stone* (1991), *Possessing the Secret of Joy* (1992), *The Complete Stories* (1994), *By the Light of My Father's Smile* (1998), *The Way Forward Is with a Broken Heart* (2000) and *Now Is the Time to Open Your Heart* (2004). Her poetry books are *Revolutionary Petunias and Other Poems* (1973), *Good Night, Willie Lee, I'll See You in the Morning* (1979), *Horses Make a Landscape Look More Beautiful* (1985), *Her Blue Body Everything We Know: Earthling Poems* (1991), *Absolute Trust in the Goodness of the Earth* (2003), *A Poem Traveled Down My Arm: Poems And Drawings* (2003), *Collected Poems* (2005), *Hard Times Require Furious Dancing: New Poems* (2010) and *Taking the Arrow Out of the Heart* (2018). Her non-fiction books which are collections of essays and a memoir can be given as; *In Search of Our Mothers' Gardens: Womanist Prose* (1983), *Living by the Word* (1988), *Warrior Marks* (1993), *The Same River Twice: Honoring the Difficult* (1996), *Anything We Love Can Be Saved: A Writer's Activism* (1997), *Go Girl!: The Black Woman's Book of Travel and Adventure* (1997), *Pema Chodron and Alice Walker in Conversation* (1999), *Sent By Earth: A Message from the Grandmother Spirit After the Bombing of the World Trade Center and Pentagon* (2001), *We Are the Ones We Have Been Waiting For* (2006), *Overcoming Speechlessness* (2010),

Chicken Chronicles, A Memoir (2011) and *The cushion in the road – Meditation and wandering as the whole world awakens to be in harm's way* (2013).

Walker was accused of anti-Semitism because of her appreciation of the works of David Icke who is accepted as a very anti-Semitic writer. Moreover, it is reported that Walker does not allow *The Color Purple* to be translated into Hebrew (www.timesofisrael.com, 2012).

Walker writes actively and resides in California, USA.

In the next section, information about the Turkish translation of the novel will be discussed. In line with this purpose, the outcome of the research on the translator and the publishing house will be evaluated.

2.3.2. About the Translation

The Color Purple was translated into Turkish under the title of *Renklerden Moru* by Armağan İlkin in 1984 and published by İnkılâp Kitabevi. At this point, a brief discussion about the translator and the publishing house is carried out within the framework of Bourdieu's concepts of *capital* and *habitus*. It should be noted that in the year of 2019, another translation of *The Color Purple* is published. This new version is translated by Senem Karagözoğlu and Aytaç Özgören and published by Doğan Kitap. Considering the fact that this study aims to reveal the historical journey of queer characters in the Turkish translations from 1970s to 2010s, this new translation is considered out of the scope of this study and not taken into evaluation.

First of all, no biographical information about Armağan İlkin is acquired by research. Thus, this makes it hard for us to determine the translator's *habitus*. An e-mail exchange with the publishing house revealed that İlkin passed away and thus there is no chance to have an interview with her. However, it is safe to say that İlkin was a well-esteemed and productive translator who worked with the most prominent Turkish publishing houses such as İnkılâp Kitabevi, Can Yayınları, İletişim Kitapevi and İş Bankası Kültür Yayınları. İlkin also translated the works of many renown and respected writers such as E.M. Forster, George Orwell, Joseph Conrad and Paul Auster. The most noteworthy novels that were translated by İlkin can be given as: Paul Auster's *In the Country of Last Things* translated as *Son Şeyler Ülkesinde* (1992) and published by Can Yayınları; Patricia Highsmith's *The Talented Mr Ripley*

translated as *Yetenekli Bay Ripley* (1991), first published by Remzi Kitapevi and then Can Yayınları; E. M. Forster's *Where Angels Fear to Tread* translated as *Meleklerin Uğramadığı Yer* (1982), first published by Adam Yayınları and then İletişim Yayınevi; Joseph Conrad's *An Island Tale* translated as *Zafer: Bir Ada Hikâyesi* (1982), first published by Adam Yayınları and then İletişim Yayınevi; Sir William Gerald Golding's *The Pyramid* translated as *Piramit* (1984), first published by Altın Kitaplar Yayınevi and then İş Bankası Kültür Yayınları; Mario Vargas Llosa's *Historia De Mayta* translated as *Mayta'nın Öyküsü* (1992) published by Can Yayınları; Ruth Rendell's *A Judgement in Stone* translated as *Taşın Hüküm* (1991) published by Remzi Kitapevi; Suzanne Brogger's *Deliver Us from Love* translated as *Bizi Aştan Korum* (1982), first published by Sungur Yayınları and then Telos Yayıncılık; Marilyn French's *The Women's Room* translated as *Kadınlara Mahsus* (1980) published by E Yayınları; P. D. James' *An Unsuitable Job for a Woman* translated as *Kadınlara Göre Değil* (1992) published by Remzi Kitapevi; John Cheever's *Oh What a Paradise It Seems* translated as *Sanki Cennetti Görünen* (1991) published by Remzi Kitapevi; Muriel Spark's *The Comforters* translated as *Avutucular* (1991) published by Remzi Kitapevi; Marilyn French's *The Bleeding Heart* translated as *Kanayan Yürekler* (1991) published by E Yayınları; George Orwell's *1984* translated as *1984* (1983) published by Kelebek Yayınları; Irwin Shaw's *Night Work* translated as *Gece İş* (1983) published by Altın Kitaplar Yayınevi; Armistead Maupin's *Tales of the City* translated as *Kent Masalları* (1991) published by Remzi Kitapevi (kasif.mkutup.gov.tr).

The publishing house of *Renklerden Moru* is İnkılâp Kitabevi. It is one of the most respected publishing houses of Turkey and active for 94 years. It makes publications in different subjects such as Turkish and World literature, cinema, fine arts, history and culture of Greek, Roman and Anatolian civilizations, Middle East countries, religion, mysticism, philosophy, medicine, psychology, sports, music, self-help, games, hobbies, travel and food culture (www.inkilap.com). They also publish children's books under a separate branch named Mandolin Yayınları. It has a number of stores in İstanbul and İzmir, two of the biggest cities in Turkey. Finally, the house declares that it has published more than 20.000 books since that day it was established.

The *habitus* and the capital of the translator, the publishing house, the author and the novel is further discussed in the next section.

2.3.2.1. The Habitus and the Capital of the Translator and the Publishing House

All of the translations above by İlkin can be included within the *cultural capital*. It is safe to suggest that İlkin was an experienced translator that worked with many different publishing houses and was familiar with the works of many authors. This familiarity can lead us to think that İlkin was knowledgeable about English literature. Regarding the high number of her translations and the significance of the novels that were given to her for translating, it can be claimed that İlkin was an agent of culture and translation. Additionally, it can also be suggested that İlkin earned her living as a translator and thus, the act of translating can be rendered within the framework of her *economic capital* due to her monetary earnings with the translations. Since there is no further information about İlkin, we cannot really comment on her *social* and *symbolic capital*. However, her networks with the eminent publishing houses such as İnkılâp Kitabevi, Can Yayınları, İletişim Kitabevi and İş Bankası Kültür Yayınları can be categorized within her *social capital*.

The publishing house İnkılâp Kitabevi can also be considered as an agent of translation. As mentioned above, it is one of the most notable publishing houses of Turkey. The house states that it significantly contributes to educational and cultural community and claims that it is the most long-established and respected publishing house of Turkey (ibid.). The house asserts that it takes its actions with aim of achieving a modern society. This information and the abovementioned description in the previous section about İnkılâp Kitabevi can be taken as a proof for my claim about the house's agency. Accordingly, both *cultural* and *symbolic capital* of the publishing house must be effective on the reason of the selection of the novel for translation and the final version of the translation that was chosen to publish.

The translation was made and published before the movie came out and thus, it would not have any influence neither on the reason of the selection of this novel for translation nor on the choices made by the translator during the translation process. However, when we look at the cover of translation, we can see that the

symbolic capital of the author Alice Walker influenced the selection of the novel. On the cover of translation, the Pulitzer Prize won by the author is indicated as “Pulitzer Ödüllü”. This indication might also be placed in order to raise the sales number of the translation because the mention of the Pulitzer Prize might spark the interest of the potential readers. Therefore, this act can also be interpreted within the *economic capital*. Another feature that can be evaluated within the *economic capital* is the price of the translation on the back cover. It states that the price is “450 lira” which can be converted as almost half of one Turkish Lira. The price is not that expensive and the purpose of this might be, again, to raise the sales number. Finally, we can find a short Turkish biography of the author on the back cover; this indicates that the publishing house probably aimed to make use of the *cultural capital* of Walker.

Taking this evaluation of the translator and the publishing house into consideration, a comparative analysis on source and target texts will be carried out in the next section.

2.3.3. Comparative Analysis of Selected Examples

In this section, a comparative textual analysis between the source and target texts will be carried out within the framework of Démont’s Three Modes of Translating Queer Literary Texts. Five examples are selected from both texts for the analysis.

Table 6: Example 2.6

ST	TT
[...] But what bout me? First time I got the full sight of Shug Avery long black body with it black plum nipples, look like her mouth, I thought I had turned into a man. [...] I wash her body, it feel like I'm praying. My hands tremble and my breath short.	[...] Ya ben ne yapayım? Shug Avery’nin ince uzun, kara gövdesini, nerdeyse ağzına benzeyen, kara eriklere benzeyen memebaşlarını ilk gördüğümde erkek oldum sandım. [...] Gövdesini sabunlarken dua ediyormuşum gibi geldi bana. Ellerim titriyordu. Soluğum daraldı.

Source: Walker, 1982: 47 and Walker, 1984: 42-43

This scene is such a pivotal moment in that this is the first time that the protagonist Celie feels a sexual attraction towards another person, more importantly, a woman. Until that moment, she is physically, emotionally and sexually abused by men in her life and the reader might think that she is so broken that there is no room for love left in her let alone an attraction. At times, Celie identifies herself with a tree, an inanimate object, which is a clear indication of the poor state of her psychology (Walker, 1982: 23). To that end, in this scene we see a spark of life in Celie for the first time in a really long time. This is, also, the first time Celie sees a naked body of a woman. The first traces of her lesbian identity can be found in the expression of “I thought I had turned into a man”. Celie has been living in predominantly patriarchal and heteronormative society and thus, a female to female relationship is unfathomable to her and that’s why, she expresses her lesbian desire in that way. The trembling and the shortness of breath are also indications of her strong desire. The translator is very successful in recreating this strong desire in the target text. She does not leave out any detail; even Celie’s heteronormative state of mind is perfectly rendered as “erkek oldum sandım”. Additionally, the depictions about Shug’s body such as “long black body”, “black plum nipples” and “look like her mouth” are also fully translated. To that end, it can be suggested that the translator achieves the *queering* mode of translation according to Marc D  mont’s methodology.

Table 7: Example 2.7

ST	TT
Now we all know she going sometime soon, they sleep together at night. Not every night, but almost every night, from Friday to Monday. [...] You still love him, I ast. She say, I got what you call a passion for him. [...]	Shug’ın yakında gideceđi anlařıldı ya, geceleri koyun koyuna yatıyorlar artık. Her gece deđil. Pazartesiden cumaya kadar. [...] H��l�� seviyor musun onu? A��klamaya ��alıřtı. Benimki tutku dedikleri şey. [...] Onunla yatmaktan hořlanıyor musun

You like to sleep with him? I ast. Yeah, Celie she say, I have to confess, I just love it. Don't you? Naw, I say. Mr.. — can tell you, I don't like it at all. What is it like? He git up on you, heist your nightgown round your waist, plunge in. Most times I pretend I ain't there. He never know the difference. Never ast me how I feel, nothing. Just do his business, get off, go to sleep. She start to laugh. Do his business, she say. Do his business. Why, Miss Celie. You make it sound like he going to the toilet on you. That what it feel like, I say. She stop laughing. You never enjoy it at all? she ast, puzzle. Not even with your children daddy? Never, I say. Why Miss Celie, she say, you still a virgin. What? I ast. Listen, she say, right down there in your pussy is a little button that gits real hot when you do you know what with somebody. It git hotter and hotter and then it melt. That the good part. But other parts good too, she say. Lot of sucking go on, here and there, she say. Lot of finger and tongue work. Button? Finger and tongue? My face hot enough to melt itself. She say. Here, take this mirror and go look at yourself down there, I bet you never seen	yani? Evet, Celie, dedi. Açıkça söyleyeyim, bayılıyorum. Senin hoşuna gitmiyor mu? Yok, dedim. Sorsan kendisi de söyler ya benim hiç hoşuma gitmiyor. Nedir ki? Çıkıyor üstüme, geceliğimi sıyrıyor koltukaltlarıma, ondan sonra bastırıyor. Çok kez bambaşka bir yerde olduğumu düşünüyorum. Farkına bile varmıyor. Sen ne durumdasın, bir şey hissediyor musun diye sormak aklına gelmiyor. İşini bitiriyor, üstümden inip uyuyor. Gülmeye başladı Shug. İşini bitiriyor, dedi. İşini bitiriyormuş. Öyle bir anlatıyorsun ki duyan üstüne sıçıyor sanacak, Celie. Zaten bana da öyle geliyor, dedim. Gülmeyi bıraktı. Hiçbir şey anlamıyor musun yani? Hiç hoşuna gitmiyor mu? Çocuklarının babası olan adamla da öyle miydi? Ondan da hoşlanmıyor muydun? Hiç, dedim. Bir gün bile. Öyleyse sen hâlâ kız sayılırsın demez mi! Dinle bak, diye başladı, şu bacaklarının arasındaki folluğun bir yerinde küçücük bir düğme vardır. Erkeğin biriyle oynayıp sevişmeye başladın mı o düğme ısınır, ısınır, sonunda kendi sıcaklığından erir gider. İşin en tatlı yanı da budur. Ama başka yanları da var. Öpüşmek var, emişmek var. Herkesin eli var, dili var. Onlara da iş düşer. Düğme mi? El ve dil mi? Yüzüme öyle bir ateş basmış ki suratım da eriyecek kendi
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it, have you? Naw. And I bet you never seen Albert down there either. I felt him, I say. I stand there with the mirror. She say, What, too shame even to go off and look at yourself? And you look so cute too, she say, laughing. All dressed up for Harpo's, smelling good and everything, but scared to look at your own pussy. You come with me while I look, I say. And us run off to my room like two little prankish girls. You guard the door, I say. She giggle. Okay, she say. Nobody coming. Coast clear. I lie back on the bed and haul up my dress. Yank down my bloomers. Stick the looking glass tween my legs. Ugh. All that hair. Then my pussy lips be black. Then inside look like a wet rose. It a lot prettier than you thought, ain't it? she say from the door. It mine, I say. Where the button? Right up near the top, she say. The part that stick out a little. I look at her and touch it with my finger. A little shiver go through me. Nothing much. But just enough to tell me this the right button to mash. Maybe. She say, While you looking, look at your titties too. I haul up my dress and look at my titties. Think bout my babies sucking them. Remember the little shiver I felt	sıcaklığından. Şu aynayı al da git kendine bir bak, dedi Shug. Alt yanını bir gözden geçir. Bahse girerim hiç bakmamışsındır kendine. Öyle değil mi? Yok. Bakmadım. Kalıbımı basarım Albert'in takımlarını da görmemişsindir hiç. Görmedim ama elledim. Elimde ayna öylece duruyorum. Ne, dedi. Gidip kendine bakmaya da utanıyor musun yoksa? Öyle şekersin ki! Gülüyor. Harpo'nun oraya gideceğim diye giyinip kuşanmış, koku bile sürünmüşsün. Ama kendi kıcına bakmaya korkuyorsun. Ben bakarken sen de yanımda durursan olur, dedim. Yaramaz çocuklar gibi odama koştuk. Sen kapıda dur, dedim ona. Kıkır kıkır güldü. Oldu, ben kapıyı tutuyorum. Gelen giden yok zaten. Yatağa uzanıp elbisemi yukarı çektim. Donumu aşağı. Aynayı bacaklarımın arasına tuttum. Bırak canım, pislik. Üstelik kapkara. Ama içerisi. İçerisi ıslak gül gibi. Shug kapıdan sesleniyor. Sandığından daha güzelmiş değil mi? Hiç değilse öz malım. Düğme nerede, diye sordum. Yukarılarda bir yerde olacak, dedi. Düğmeyi buldum. Parmağımla dokundum. İçim ürperdi birden. Shug, hazır başlamışken memelerine de
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then too. Sometimes a big shiver. Best part about having the babies was feeding 'em. Albert and Harpo coming, she say. And I yank up my drawers and yank down my dress. I feel like us been doing something wrong. I don't care if you sleep with him, I say. And she take me at my word. I take me at my word too. But when I hear them together all I can do is pull the quilt over my head and finger my little button and titties and cry.	bir bak, dedi. Elbiseyi biraz daha yukarı çekip baktım. Bebeklerimi emzirdiğim günler geldi aklıma. Onlar emerken de içim ürperirdi. Çocuk doğurmanın en iyi yanı emzirmek. Albert'la Harpo geliyorlar, diye seslendi Shug. Donumu yukarı, elbisemi aşağı çektim hemen. Kötü bir şey yapmışız gibi utandım. Onunla yatıp kalkman hiç umurumda değil, dedim. İnandı. Ben de inandım. Ama yatakta çıkardıkları sesleri duydukça yorganı başıma çekmeden edemiyorum. Bir elim bacaklarımın arasında, ağlaya ağlaya yatıyorum tek başıma.
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Source: Walker, 1982: 73-75 and Walker, 1984: 64-67

This long excerpt depicts a scene that plays such a vital part in the novel just like the Example 1. In this excerpt, Celie learns about sexual pleasure for the first time. To be more specific, Celie learns about the existence of sexual pleasure because any kind of sexual act is unpleasurable and painful for her. With the help of Shug, she discovers her own body and learns to appreciate it. Moreover, Shug teaches her to masturbate and shows that sexuality can be pleasurable. In the first part of the excerpt, two women talk about the sex with men and Shug finds out that Celie had never enjoyed sex with a man. The part that I would like to emphasize is where Celie describes sex with her husband as “He git up on you, heist your nightgown round your waist, plunge in.” and “You make it sound like he going to the toilet on you. That what it feel like, I say.” These statements are very pivotal as they offer the first hints of Celie’s sexual identity and her thoughts on heterosexual intercourse of which she says that she does not like. The first statement is translated as “Çıkıyor üstüme, geceliğimi sıyrıyor koltukaltlarıma, ondan sonra bastırıyor.” At

this point, the translation of the word “plunge” is important. “Plunge” is defined as “to cause to penetrate or enter quickly and forcibly into something” (www.merriam-webster.com). The Turkish word “bastırmak” carries the meaning of the forceful act (TDK, 2008). The second one is translated as “Öyle bir anlatıyorsun ki duyan üstüne sıçıyor sanacak, Celie. Zaten bana da öyle geliyor, dedim.” At this sentence, Celie makes a comparison between defecating and intercourse. In this expression the phrase “going to the toilet” is translated as “üstüne sıçıyor”. The Turkish word “sıçmak” is a slang word and a rude expression; thus, the translation is overemphasizing the shocking effect of this declaration. Furthermore, the word “virgin” is translated as “kız”. This choice is a euphemistic way of describing the situation. In Turkish language, there is a distinction between a woman who is a virgin described as “kız” and who is not a virgin described as “kadın”. The translator preferred to use “kız” instead of using the word “bakire” which is the exact equivalence of the “virgin”.

In the next part, Shug describes orgasm to Celie. She starts with “Listen, she say, right down there in your pussy is a little button that gits real hot when you do you know what with somebody.” In this part, the most eye-catching word is “pussy” which is translated as “folluk”. This Turkish word is a slang word for vagina (www.abdpost.com, 2018). This is a very euphemistic choice and certainly does not convey the sexual connotation of “pussy”. The second usage of “pussy” in the excerpt is translated as “kıç” which is a slang word and literally means “ass”. At this point, the translator might find the use of the slang for “ass” is more acceptable than using the slang word for “pussy”. Additionally, the phrase of “you know what with somebody” is translated as “Erkeğin biriyle oynaşıp sevişmeye başladın mı”. The whole ambiguity of source text expression is lost in target text. Firstly, the sexual act which is expressed as “you know what” in ST, is given as “oynaşıp sevişmek” which can be literally translated as “making out and making love”. This open description makes target text more explicit and graphic than source text. Moreover, the vague usage of “somebody” is completely gone and replaced with “erkek”, “a man” in English. This erasure of this obscurity is a major change in the direction of reducing the traces of Celie’s lesbian and Shug’s bisexual identities.

After that, Celie's self-exploration of her private parts with Shug is depicted. While describing herself, Celie goes "Ugh. All that hair. Then my pussy lips be black. Then inside look like a wet rose." This part includes a depiction of pubic hair which is a taboo concept (Allan & Burridge, 2006: 172). It is translated as "Bırak canım, pislik. Üstelik kapkara. Ama içerisi. İçerisi ıslak gül gibi.". Consequently, for the "all that hair" part, the translator chooses the word "pislik" which is a general Turkish term for bodily effluvia such as feces, pubic hair, mucus etc. and, it, also, has a negative connotation. Bodily effluvia are tended to be associated with dirt because they are thought to be disgusting universally (ibid: 173). In addition to this negative depiction, "pussy lips" words are omitted in translation. At this point, it is safe to assume that the translator intentionally avoids the use of "pussy" which is an essential part of female sexuality. Then comes the part of "button" in other words "clitoris" (Dalzell & Victor, 2008: 25). At this part, the translator opts out of translating the statements such as "The part that stick out a little." and "Nothing much. But just enough to tell me this the right button to mash. Maybe." This is a crucial part in the storyline; the protagonist is exploring her body, her vagina and most importantly, her clitoris which is the central part of female sexual pleasure. The descriptions above clearly indicate her unfamiliarity with her own body. She needs instructions to find certain things and she is still not sure which is what. Her clueless state is perfectly represented with these statements above and thus, the omission of them is a crucial loss in the translation. Later on, Celie also explores her breasts too and when it is over, she says that "I feel like us been doing something wrong." and this unnecessary guilt is rendered as "Kötü bir şey yapmışız gibi utandım." in the target text and perfectly captures female guilt about her nakedness.

At the end of the excerpt, we clearly see Celie's sexual desire for Shug. She says to Shug that she does not mind Shug sleeping with her husband. But, afterwards, she reveals that "But when I hear them together all I can do is pull the quilt over my head and finger my little button and titties and cry." This expression contains jealousy and sexual desire. We know from before that Celie does not enjoy sex with her husband and she is very clear about her feelings. Consequently, this sexual desire cannot be for her husband. With her new sexual awakening gained by exploring her body, she slowly understands her feelings towards Shug who is the

object of her desire. This scene includes a masturbation which is another taboo concept (Allan & Burrige, 2006: 145). This scene is significant in that this is the first act of Celie to achieve sexual pleasure and a huge step towards exploring her lesbianism. At this point, the expression of “finger my little button and titties” is translated as “Bir elim bacaklarımın arasında”. These words can be literally back translated as “my hand is between my legs”. Now, this expression conveys the general idea of masturbation; however, it is open to interpretation in a way that it is blink-and-you-miss-it. The words “button” and “titties” are omitted and they are the words that gives the meaning of masturbation in this scene and this meaning is considerably lost in the translation.

Taking this lengthy analysis of this example, it can be said that even though the general idea of the concepts such as lesbianism, masturbation, sexual self-exploration are given in translation, these concepts are stripped from most of their power by losing their ambiguity or clarity, at times. This makes the translation sometimes superficial and sometimes unidimensional which falls into the category of *minoritizing translation* in Marc D  mont’s three modes. Due to the *minoritizing translation*, the target text loses its queerness to a certain extent.

Table 8: Example 2.8

ST	TT
Mr. — and Grady gone off in the car together. Shug ast me could she sleep with me. She cold in her and Grady bed all alone. Us talk bout this and that. Soon talk about making love. Shug don't actually say making love. She say something nasty. She say fuck. [...] My mama die, I tell Shug. My sister Nettie run away. Mr. — come git me to take care his rotten children. He never ast me nothing bout myself. He clam on top of me	Grady’yle bizimki arabaya binip bir yana gittiler. Shug, ben seninle yatabilir miyim, diye sordu. O koca yatakta tek başına yatınca üşüyormuş. Koynuma geldi. Şundan bundan laf ettik biraz. Sonunda sevişmekten söz açıldı yine. Sevişmek demiyor Shug. Adlı adınca söylüyor. Utanmıyor da. [...] Annem öldü, diye bitirdim. Kardeşim Nettie kaçıp gitti. Albert da o mendebur çocuklarına bakayım diye getirdi beni

and fuck and fuck, even when my head bandaged. Nobody ever love me, I say. She say, I love you, Miss Celie. And then she haul off and kiss me on the mouth. Um, she say, like she surprise. I kiss her back, say, um, too. Us kiss and kiss till us can't hardly kiss no more. Then us touch each other. I don't know nothing bout it, I say to Shug. I don't know much, she say. Then I feels something real soft and wet on my breast, feel like one of my little lost babies mouth. Way after while, I act like a little lost baby too.	buraya. Bir günden bir güne sen nasılsın, ne istersin diye sormadı. Başımda sargılar vardı, üstüme çıktı. Beni hiç kimse sevmemi. Hiçbir gün. Shug, ben seni seviyorum, Celie dedi. Sonra da kalkıp dudaklarımdan öptü. Bak hele, dedi yine. Şaşırmıştı sanki. Ben de onu öptüm. Ben de bak hele, dedim. Bir öpüşmedir gitti. Sonunda öpüşecek halimiz kalmadı. Ellerimizi birbirimize uzattık o zaman. Ben bu işi hiç bilmem, dedim. Ben de pek iyi bilmem dedi. Ama öğreniriz.
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Source: Walker, 1982: 102-103 and Walker, 1984: 91-93

This example describes the first time that Celie and Shug sleep together. The first thing that needs to be addressed is the omission of the word “fuck”. This word is at top of the most taboo words list (Allan & Burrige, 2006: 108). Thus, it is no surprise that the translator opted out of translating it. Later on the source text, Shug confesses her love for Celie and kisses her for the first time and this moment is depicted as “She say, I love you, Miss Celie. And then she haul off and kiss me on the mouth.” This significant moment is translated as it is and there is no omissions or additions. However, in the next part, the sentence of “Then us touch each other.” is translated as “Ellerimizi birbirimize uzattık o zaman.” which literally means, “we then extend our hands to each other”. There is no indication of touching in the translation and more importantly, no indication of the sexual intimacy between two women other than the fact that they kissed. Furthermore, this sexual encounter is described as “Then I feels something real soft and wet on my breast, feel like one of my little lost babies mouth. Way after while, I act like a little lost baby too.” The reason why this moment is described with a metaphor for breastfeeding is, firstly because of how much Celie loves breastfeeding to her babies. As mentioned in the

previous example, Celie felt a shiver when she was breastfeeding and she got the same shiver when she touched her clitoris. Thus, the only skin contact that she enjoyed with another human being is breastfeeding and that's why she uses this metaphor for describing her sexual act with Shug. Secondly, this scene signifies the rebirth of a new Celie with her lesbian identity, a fulfillment of her self-exploration and emergence of a new person. To our dismay, the translator chooses not to translate this part and instead replaces it with "Ama öğreniriz." which can be back translated as "but we'll learn about it." At this point, "it" refers to the sexual act but it is so vague and ambiguous that it might as well signify the relationship between the women, or the kissing, or the sexual intimacy. It is very unclear and open to interpretation that the target reader can easily miss this pivotal moment of protagonist life and assume that this encounter between two characters is a superficial and temporary. It can be suggested the sexual tones of this moment is almost gone in translation. The kiss shared between two women is portrayed like an act decided within the spur of the moment and had no underlying deep feelings; depicted almost as a consolation prize. Consequently, this can be categorized under the *misrecognizing* mode of translation because the translation causes to "suppress the text's disruptive force" (Démont, 2018: 163).

Table 9: Example 2.9

ST	TT
My heart broke. Shug love somebody else. [...] Trying to tell me what? I'm so dense it still don't penetrate, For one thing, it been a long time since I thought about boys and I ain't never thought about men.	Yüreğim yanıyor. Shug birini seviyormuş. [...] Ne anlatmaya çalışıyor acaba? Öyle kalın kafalıyım ki hâlâ anlamıyorum. Bir de, ben oğlan düşünmeyeli nice olmuş. Erkeği hiç düşünmemiştim zaten.

Source: Walker, 1982: 223-224 and Walker, 1984: 206-207

In this excerpt, Celie learns a heartbreaking truth about Shug as she declares that she is in love with someone else, to be exact, a young man. Celie is baffled with

this confession because it is unfathomable for her to have feelings for a man and she thinks that this is also how Shug feels. At this time, we can see that Celie has fully embraced her new identity as a lesbian. She expresses it as “it been a long time since I thought about boys and I ain't never thought about men.” which is translated as “ben oğlan düşünmeyeli nice olmuş. Erkeği hiç düşünmemiştim zaten.” This expression is fully rendered in translation with no changes. Subsequently, it can be asserted that this is an example for *queer translation* in accordance with Démont’s model.

Table 10: Example 2.10

ST	TT
Well, your sister too crazy to kill herself. Most times I feels like shit but I felt like shit before in my life and what happen? I had me a fine sister name Nettie. I had me another fine woman friend name Shug. I had me some fine children growing up in Africa, singing and writing verses. The first two months was hell though, I tell the world. But now Shug's six months is come and gone and she ain't come back. And I try to teach my heart not to want nothing it can't have. Besides, she give me so many good years. Plus, she learning new things in her new life. Now she and Germaine staying with one of her children. [...] Oh, she write me now near bout every week. Long newsy letters full of stuff she thought she had forgot. Plus stuff bout the desert and the Indians and the rocky mountains. I wish I could be traveling with	Ah Nettie, ablan kendini öldürecek kadar akıllı değil. Çok kötüyüm oysa, çok! Nettie adından bir kardeşim vardı. Shug adında tatlı bir arkadaşım vardı. Afrika’da büyüyen çocuklarım vardı. Şiir yazıyor, şarkı söylüyorlardı. Bak açık söylüyorum, ilk iki ay öleceğim sandım. Ama altı ay geçti gitti, Shug dönmedi. Ben de elde edemeyeceği şeyi istememeyi öğretiyorum kalbime. No Translation No Translation

her, but thank God she able to do it. Sometimes I feel mad at her. Feel like I could scratch her hair right off her head. But then I think, Shug got a right to live too. She got right to look over the world in whatever company she choose. Just cause I love her don't take away none of her rights. The only thing bother me is she don't never say nothing bout coming back. And I miss her. I miss her friendship so much that if she want to come back here dragging Germaine I'd make them both welcome, or die trying. Who am I to tell her who to love? My job just to love her good and true myself.	Kimi zaman çok kızıyorum ona. Bulsam saçını yolacağım diyorum. Sonra düşünüyorum. Onun da yaşamaya hakkı var. Gönlünün istediğiyle gezip tozmaya, dünyayı görmeye. Onu sevmem haklarımı elinden alabilirim demek değil ki. En büyük sıkıntım dönmekten hiç söz etmemesi. Çok arıyorum onu. Germaine ile birlikte de gelse razıyım. Kucak açarım ikisine de. Ben kim oluyorum ki onun kimi sevmesi gerektiğini söyleyeceğim? No Translation
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Source: Walker, 1982: 243-244 and Walker, 1984: 224

The last example is from a dark period in the protagonist Celie's life. At this time, she thinks that she lost both her sister Nettie and her lover Shug. She writes this letter to her sister whom she thinks is dead instead of writing God as she did previously. Firstly, she names Shug as her "fine woman friend". What she means by this definition is both her friendship and companionship with Shug. If she had only meant their friendship, she would have chosen to refer Shug as a mere friend. Her denomination as "woman friend" certainly resembles the term "girlfriend". On the other hand, in the target text, Shug is defined as "tatlı bir arkadaşım" which literally translates as "a sweet friend of mine". In line with her previous choices, this decision diminishes the status of this relationship into a sweet friendship between the characters. Moreover, there are a lot of omissions in the translation. The translator opts out of translating full sentences that mostly describes the Celie's feelings about Shug and her new boyfriend. These omissions can be given as "Besides, she give me so many good years. Plus, she learning new things in her new life. Now she and Germaine staying with one of her children", "I wish I could be traveling with her, but thank God she able to do it" and "My job just to love her good and true myself." All

these statements clearly indicate Celie's thoughts, wishes and feelings. Additionally, we learn the fact that they have been together for many years. It is worth noting that she defines being true to herself with loving Shug which can also be taken as another evidence for her peace with her lesbianism. Other than that, she is torn between her longing and her jealousy and anger. On one hand, she says, "Sometimes I feel mad at her. Feel like I could scratch her hair right off her head." On the other hand, she tells, "And I miss her. I miss her friendship so much that if she want to come back here dragging Germaine I'd make them both welcome, or die trying." Her anger is completely represented in translation as "Kimi zaman çok kızıyorum ona. Bulsam saçını yolacağım diyorum." with almost exact words. Her longing is recreated as "Çok arıyorum onu. Germaine ile birlikte de gelse razıyım. Kucak açarım ikisine de." in the translation. Even though the target text version is not as strong as source text version, the feelings of longing and acceptance are recreated in the translation to a certain extent. Regarding these decisions of the translator, this example falls in to the mode of *minoritizing translation*.

A general evaluation of the translation regarding the selected examples is given in the next section.

2.3.3.1. Discussion of the Translation

In regard with the analysis on the translator and the translation, we can suggest that Armağan İlkin was not an inexperienced translator as her long resume of translations reveals. That's why we can claim that her decisions regarding the changes made in the translations must be deliberate. We should also consider the influence of the publishing house on these decisions. The changes in the target text are usually about taboos such as blunt homosexuality, masturbation and female genitalia. These risky subjects were riskier than usual considering the historical conditions of target culture at that time. The attitude of the government towards moral issues such as these are previously discussed at length in the beginning of the chapter. The bans, the punishments and the trials regarding the media, along with the Censorship Board, must have heavily influenced the translation process. For instance, because of its *cultural* and *symbolic capital*, the publishing house might have found the direct translation of these subjects too big of a risk to take. The

translator's concern about the possible consequences of an overt translation might have been another factor. Perhaps, both the translator and the publishing house might have reached a mutual decision regarding the choices in translation. Overall, it is safe to assume that the political and cultural conditions played a huge role within the translation process.

To sum up, both translations selected from this era display tendencies to erase or attenuate the queer existence in the novels. These actions might stem from the harsh historical circumstances, the intolerant environment that the political and cultural conditions created. The inexistence of queer organizations in Turkey around that time might also be a factor as the main aim of these organizations is to raise awareness about and create tolerance towards queer individuals. It is worth mentioning that these tendencies increase in 1984 translation *Renklerden Moru* when compared with 1970 translation *Geceyarısı Kovboyu*. The most significant change between those years is the military coup in 1980. The strict measures taken by military government was far from creating a tolerant environment. Most importantly, the ban on queer artists, the bigoted statements from politicians might act as a deterrent factor for contrarian publications. Hence, within the period of 1970s and early 1980s, the representations of queer identities in Turkish translations were superficial and vague, very far from reflecting their queerness and insensitive towards their existence.

CHAPTER THREE

CASE STUDY - TRANSLATIONS IN LATE EIGHTIES AND NINETIES

The third chapter of this study focuses on the selected translations that are published between the years 1985 and 1999. It was previously mentioned that the publication years of the translations are taken as the basis of the chronological order in this study for the purpose of following the trajectory of translation strategies about queer texts in target culture. In line with this objective, two translations of novels that were published within the abovementioned decade are chosen for analysis in this chapter. The first novel is Christopher Isherwood's *A Single Man* (1964) which is translated into Turkish by Fatih Özgüven and published under the title of *Tek Başına Bir Adam* by Metis Yayıncılık in 1987. The second novel is the translation of E.M. Forster's posthumously published novel *Maurice* (1971). The novel is translated into Turkish by Sadri Ülkü and published under the same title by İletişim Yayıncılık in 1994. Similar to previous chapter, a discussion about historical and cultural environment of the target culture during the specified time period is provided before the examination of selected examples from both texts. This review on the historical background of target culture aims to offer a better perspective about the decisions of the translators.

3.1. HISTORICAL BACKGROUND

In the previous chapter, under the "Historical Background" section, the political turmoil that Turkey was in during the seventies and the beginning of eighties is discussed in the detail. Particularly, the military coup in 1980 had far-reaching repercussions on the country's politics. After the election of Turgut Özal as the prime minister in 1983, the stiff atmosphere within the country started to soften but the strict regulations that were imposed by the 1982 constitution were still fully effective. Moreover, the leader of the 1980 coup Kenan Evren was the president of the country until 1989 (Kayış & Hürkan, 2012: 249).

The main object of Özal's government was to improve the grave state of Turkish economy. His strategy is the liberalization of the Turkish economy and his policies were looking promising at first (Howard, 2016: 167). He also tried to strengthen the foreign relations of the country and championed for a membership in the European Community; however, Turkey was rejected for a full membership. On the other hand, the political tension was still continuing such as the conflict between right-wing and left-wing supporters. This tension was particularly evident in the debate about the ban on headscarf. In 1984, a new problem which threatened the national security arose: PKK (Workers' Party of Kurdistan). PKK is a Kurdish armed guerilla movement that first started its attacks on Turkish military posts on 15 August 1984 and then, continued them on both civilians and Turkish military officers throughout the following years. (Zürcher, 2004: 316).

Through the end of eighties, Turkey started to recover from restrictions that came with military coup. For instance, the politicians such as Süleyman Demirel, Bülent Ecevit, Necmettin Erbakan and Alparslan Türkeş who were cast away and banned from political scene by military government were allowed to take part in politics with a referendum in 1987. Additionally, at the same year, radical political parties that "attempted to put issues like care for the environment and women's and gay rights on the political agenda" (ibid: 285) were founded. It is worth mentioning that 1987 also saw the first LGBTI activist protest. On 27 April 1987, 37 transvestites staged a hunger strike against police brutality towards queer individuals in Taksim (Erdoğan & Köten, 2014: 106).

Conceivably, the most noteworthy improvement is the removal of Bülent Ersoy's stage ban in January 1988. After that, her gender as a woman was recognized by the law in March. This was promising in a way that it signaled the return of certain liberties to the civilian life after the repressions indicted by military government (Ertür & Lebow, 2014: 31). Moreover, Ersoy's solitary legal battle paved the way for the legalization of gender reassignment and it is certainly a breakthrough for the legal rights of queer community in Turkey. Yet, we still cannot talk about improvements on every level. For instance, the same year that Ersoy's ban was lifted, approximately two thousand books were banned including İstanbul Yellow Pages, Ana Britannica Encyclopedia, a Tafsir on Quran i.e. a commentary on

Quran and Maxim Gorky's novel *The Mother* (Kayış & Hürkan, 2012: 262). Next year, on 9 November 1989, Turgut Özal elected as the eighth president of Turkey taking over after Evren. It is worth noting that Özal is the second civilian to hold this position after Celal Bayar (Zürcher, 2004: 286). This trivia offers us a glimpse of the influence of the military mentality on the ruling of the country. The vacant Prime Ministry position after Özal's election was filled with Süleyman Demirel who was one of the four politicians whose political bans were lifted two years ago. The retreat of the military shadow from political scene very likely had an alleviative effect on the strained climate of the country and this effect can be observed in the appearance of LGBTI organizations within the next decade.

The beginning of 1990s marks the beginning of LGBTI organizations in Turkey. There are three LGBTI organizations that were established in this decade and they are Lambdaİstanbul, KAOS GL and LEGATO in 1993, 1994 and 1996 respectively. To summarize these organizations which are fully discussed in Chapter One, we can say that Lambdaİstanbul is the first LGBTI organization that was established in Turkey. As the name suggests, it is an İstanbul based organization. Contrary to Lambdaİstanbul, KAOS GL was established in Ankara and it first started as a journal and later, turned into an activist organization. The new issues of the journal are still being published bimonthly (Kaos GL, 2011). Last but not least, the third organization is LEGATO which is also Ankara based and its purpose is to gather LGBTI individuals within the university community under a single roof. Furthermore, Özgürlük ve Dayanışma Partisi (Freedom and Solidarity Party) which was founded in 1994 and later changed its name to Sol Parti (Left Party) became the first political party to state its stance against discrimination based on sexual orientation and gender identity and still supports LGBTI rights (www.lgbtyasam.com, 2013). It is also the first party to include a transwoman Demet Demir as a candidate in local elections of 1999 (www.meclistelgbi.wordpress.com, 2015). However, all this progress should be taken with a grain of salt. In its website, Lambdaİstanbul states that many of their events in 1990s met obstacles such as police raid and/or dismissal by governorship (www.lambdaistanbul.org, 2016).

It is worth noting that Turkish people have seen a drag queen on TV for the first time in the 90s. Huysuz Virjin (Grumpy Virgin, in English) who can be

described as the first drag queen of Turkey started to host his first TV Show in 1994 (Atay & Akşit, 2004: 265). Huysuz Virjin which is the stage name and persona of Seyfi Dursunoğlu started to go on stage in 1970 in small venues and festivals. His actual appearance on TV dates back to 1976 when he was a guest as Huysuz Virjin at a TV show in national channel TRT (www.sabah.com.tr, 2013). However, due to the prohibitions in 1980s, he was away from the stages until 1990s. In 1994, he reappeared on TV as a drag queen with his own show named Huysuz Show and he was recognized and loved by Turkish audience (ibid.). He is also a pioneer in adapting the “Late Night Show” format from West into Turkish TV and thus, his show can be regarded as a turning point in Turkish TV history. He continued to be active figure in Turkish TV until 2007 in which he took a hiatus from his TV career due to pressures and censorship he received from RTÜK which is Radio and Television Supreme Council of Turkey. The appearance of Seyfi Dursunoğlu as a drag queen Huysuz Virjin on TV and the fact that he became a well-liked, household name in Turkish society in the 90s can be taken as a sign for tolerance toward queer figures and eventually, queer community. His TV career during the 2000s will be further discussed in the next chapter.

Meanwhile, the Turkish political scene of the decade was far from uneventful. President Özal’s sudden death of a heart attack on 17 April 1993 changed the certain stability that was somewhat achieved in last few years. After Özal’s passing, Süleyman Demirel became the ninth president of Turkey and consequently, Tansu Çiller was elected as the first and only female Prime Minister. In the meanwhile, grim tragedies such as assassinations of important public figures, namely Prof. Muammer Aksoy, Assoc. Prof. Dr. Bahriye Üçok, journalists Çetin Emeç and Uğur Mumcu as well as the Madımak Massacre continued to occur. At this point, it is pivotal to further explain what Madımak Massacre is. It refers to the horrifying incident when a mob set the Madımak Hotel on fire because Aziz Nesin who translated parts of Salman Rushdie’s *Satanic Verses* into Turkish was staying at this particular hotel (Howard, 2016: 171). Even though Nesin managed to escape, 35 people who were mostly Alevi¹⁹ intellectuals and were staying at the hotel for the Pir

¹⁹ Alevisim is a Islamic religious tradition that shares certain similar features to Shiism – “specifically, veneration of the holy family of the Prophet Muhammad” (Howard, 2016: 10). However Alevis do not believe that they are affiliated with Shiism. (Özyürek, 2009: 237).

Sultan Abdal festival and 2 members of the mob were killed. It seems worth pointing out that Nesin's act of translation was the reason that he was subjected to such violence. This fact is crucially relevant to this study, as the affect of this incident on the translators cannot be left out of account. It goes without saying that all of these incidents evidently indicate the ongoing political turmoil of this decade.

In national elections of 1995, Refah Partisi (Welfare Party) which was an Islamist right-wing party came to power and thus, its leader Necmettin Erbakan became the Prime Minister even though it was coalition government with former Prime Minister Çiller's party. However, the rise of the Islamic views with the new coalition increased the concerns about secularism and once again, the army interfered with the country's politics. Known as post-modern coup, National Security Council issued a military memorandum on 28 February 1997 and this initiated a series of events that ended with Erbakan's resignation (ibid: 181). He was also banned from political leadership for five years.

At the end of 90s, Bülent Ecevit who was the leader of Demokratik Sol Parti (Democratic Left Party) which was closer the left-wing came to power and elected as Prime Minister. It should be noted, "Ecevit's victory in those elections was helped by the spectacular capture of Abdullah Öcalan, leader of the PKK" (ibid: 183). However, his victory was short-lived due to his mismanagements on the crises such as Marmara Earthquake in August 1999 and the following financial struggles.

This abovementioned discussion on Turkey's political scene at the end of 1990s suggests that the conflict between left and right-wing was still existent though a little less violent. All these coalitions and constant change in power indicate that we still cannot talk about a consistent and solid political power in the country. However, the establishment of different LGBTI organizations was positive improvements for the queer community.

This comprehensive elaboration on the historical atmosphere of the selected decade serves the purpose of providing a better perspective on the analysis of the case study. The two translations from this specified period will be examined comparatively with the source texts. Before this analysis, the authors of the novels as well as the translators and the publishing houses of the translations will be described in the following sections.

3.2. *A SINGLE MAN* AND ITS TURKISH TRANSLATION *TEK BAŞINA BİR ADAM*

The first novel of the analysis is *A Single Man* by Christopher Isherwood. The novel is published in 1964 and translated into Turkish by Fatih Özgüven in 1987. The translation was titled as *Tek Başına Bir Adam* and published by Metis Yayınları. Firstly, a discussion about the novel and the author will be provided and then, a review on the translator and the publishing house will be given. Afterwards, a comparative analysis on the source and target texts will be carried out within the framework of five selected examples.

3.2.1. About the Novel

A Single Man centers around the life of George who is a professor at a university in Southern California at the year of 1962. The novel depicts a day from his life which turns out to be his last. George is trying to cope with the loneliness after recently losing his longtime partner Jim.

As mentioned above, the novel spans over a day and starts with the moment George wakes up and gets out of the bed. The novel also includes flashbacks and offers us a glimpse of what George and Jim's relationship was like. Throughout the novel, we see George's attempts to form a connection in order to get rid of his feelings of isolation. Moreover, he is trying to come to terms with the loss of his lover albeit oftentimes fails to do so. Even though we mostly witness the inner thoughts and the psychological journey of George, we also meet other characters such as Doris who is an ex lover of Jim, Charlotte who is George's friend and Kenny who is George's student. Through the day, George visits Doris who is in a hospital and apparently dying and then, visits Charlotte who kisses George even though she knows that George is gay. Finally, George runs into his student Kenny in a bar and then goes skinny-dipping with him. Afterwards, George takes Kenny to his home and passes out while drinking with him. Kenny takes him to bed and leaves. Finally, we find out that George died in his sleep.

Interestingly, Isherwood dedicated his novel to Gore Vidal who later dedicated his novel *Myra Breckinridge* (1969) to Isherwood. The novel was adapted

into a film in 2009. It was directed and adapted into screenplay by Tom Ford who is a very well known fashion designer and director. The movie's leading actor Colin Firth was nominated for an Academy Award for the Best Performance by an Actor in a Leading Role (www.imdb.com). The movie received such a great recognition and success that the new print of the translation has a picture of Firth's character George on the cover. This new print is by Yapı Kredi Yayınları which bought the translation from Metis Yayıncılık in 2012, 3 years after the movie came out. Thus, it can be suggested that the commercial success of the movie had an influence on the translated text's trajectory in target culture.

Christopher Isherwood was an English author, translator, playwright and diarist. He was a gay man. Isherwood was born in 1904 in Cheshire, England (Parker, 2004: 6). He attended Corpus Christi College, Cambridge as a history scholar but left without a degree in 1925. Later he worked as a tutor and a secretary while writing his first novel *All the Conspirators* which was published in 1928. The next year, Isherwood moved to Berlin where he explored his homosexuality (Isherwood, 2012: 12). Inspired by Berlin, Isherwood wrote three novels, namely *The Memorial* (1932), *Mr. Norris Changes Trains* (1935) and *Goodbye to Berlin* (1939) which later adapted into a hit Broadway show and a movie with the title of *Cabaret*.

In Berlin, Isherwood met Heinz Neddermeyer who was a young German man and the two started a relationship. However, they were forced to flee Nazi Germany and together they lived in various countries and cities such as Greece, Portugal, Brussels, Amsterdam, Copenhagen and Canary Islands. Unfortunately, Gestapo arrested Neddermeyer in 1937 (ibid: 296).

Isherwood, then, returned to London for a while and worked as a scriptwriter and a playwright on different projects such as *Little Friend* (1934), *The Dog Beneath the Skin* (1935), *The Ascent of F6* (1936), and *On the Frontier* (1938) (Parker, 2004: 271). In 1939, Isherwood immigrated to America and he became an American citizen in 1946.

During his first years in America, Isherwood wrote three more novels named *Prater Violet* (1945), *The World in the Evening* (1954) and *Down There on a Visit* (1962) before writing *A Single Man* in 1964. The novel became a critically acclaimed

success and the most popular novel of Isherwood. Yet more importantly, this novel, together with his autobiography *Christopher and His Kind* (1976) enabled him to become “a figurehead of gay liberation” (Monnickendam, 2005: 149).

After *A Single Man*, he wrote one more novel *A Meeting by the River* (1967) and afterwards, he stopped writing fiction and focused on his autobiographical works such as the abovementioned *Christopher and His Kind* (1976), *Kathleen and Frank* (1971) in which he wrote about his parents’ diaries and letters and *My Guru and His Disciple* (1980) in which he tells the story of his conversion to Hinduism and his guru Swami Prabhavananda (www.isherwoodfoundation.org, 2012).

Influenced by newly found religion, Isherwood made translations with Prabhavananda, namely, *The Song of God: Bhagavad-Gita* (1944), *Shankara’s Crest-Jewel of Discrimination* (1947), *How to Know God: The Yoga Aphorisms of Patanjali* (1953) (www.britannica.com, 2015). He also translated Charles Baudelaire’s *Intimate Journals* (1930).

In 1953, Isherwood started a relationship with American artist Don Bachardy and despite the 30 years of age difference, they remained together for more than 30 years until Isherwood’s death. Isherwood diagnosed with prostate cancer and died in 1986 due to his illness.

In the next section, the translator and the publishing house of the novel’s Turkish translation will be discussed. The purpose of this discussion is to reveal the *habitus* and the capital of the translator in order to detect their influences on the decisions that were taken by the translator during the translation process.

3.2.2. About the Translation

A Single Man was translated into Turkish 23 years later after its publication. The translation by Fatih Özgüven was initially published by Metis Yayıncılık under the title of *Tek Başına Bir Adam* in 1987. In 2012, the translation was bought and published by another publishing house named Yapı Kredi Yayınları. The underlying reason for this change might be the success of the movie adaptation in 2009. An image from the movie that decorates the front cover of Yapı Kredi print strongly supports this argument. It is also worthy of noting that Yapı Kredi published translations of Isherwood’s other novels. It is highly likely that Yapı Kredi bought

this translation in order to assemble all of Isherwood's novels under its roof. In this study, second print by Yapı Kredi Yayınları is selected for the analysis. It is worth noting that the translated text is the same with the initially published translation even though the exterior package is completely changed. Considering the fact that the movie adaptation did not exist in the year that the translation was first published, the front cover of the Metis print did not feature anything remotely related to the movie. Instead, it has a portrait of Isherwood which was painted by artist David Hockney. In actual fact, Hockney's piece is a portrait of both Christopher Isherwood and Don Bachardy (Laing, 2017). However, the cover of the translation only includes Isherwood's portrait, presumably to emphasize the loneliness of the protagonist and the title of the novel. Not to mention that the author is Isherwood, not Bachardy and thus, the publishing house might intend to solely focus on the author.

Fatih Özgüven is a Turkish writer and a translator. He was born in 1957 in İstanbul. He attended St. George's Austrian High School and later, he graduated from İstanbul University, Faculty of Letters, Department of English Language and Literature (www.metiskitap.com). He worked as an editor for İletişim Yayıncılık and also gave lectures in both Boğaziçi University and İstanbul Bilgi University. He wrote several articles for various magazines and newspapers and currently he writes weekly articles on cinema for Radikal newspaper. His first book is a novel titled *Esrarengiz Bay Kartaloğlu* (1990) and next, a book of essays called *Yerüstünden Notlar* (2001) followed. Afterwards, he wrote four books of short stories which were published by Metis Yayıncılık. Namely, these books are *Bir Şey Oldu* (2006), *Hiç Niyetim Yoktu* (2007) *Hep Yazmak İsteyenlerin Hikâyeleri* (2010) and *Küçükburun* (2015). He also has a short film titled as *Bahçe* (Turgut, 2019).

Özgüven is also a prominent translator. In addition to *A Single Man*, he translated numerous well-known novels by renowned writers such as Vladimir Nabokov's *Lolita* (1955), *Lectures on Literature* (1980), *The Real Life of Sebastian Knight* (1941), *Ada or Ardor* (1969), *The Complete Short Stories of Vladimir Nabokov* (1995), *Lectures on Russian Literature* (1981), *The Original of Laura* (2009); Virginia Woolf's *Flush* (1933), *A Writer's Diary* (1953), *Jacob's Room* (1922); Oscar Wilde's *The Happy Prince* (1888), *Lord Arthur Savile's Crime and Other Stories* (1891), *The Soul of Man Under Socialism* (1891); Tennessee Williams'

The Roman Spring of Mrs. Stone (1961), *Cat on a Hot Tin Roof* (1955); Jorge Luis Borges' *El Aleph* (1949), *Ficciones* (1944), *The Garden of Forking Paths* (1941); Henry James' *Washington Square* (1880), *The Private Life* (1893); Milan Kundera's *The Unbearable Lightness of Being* (1984); Paul Auster's *Smoke and Blue in the Face* (1995), *Ghosts* (1986); Flannery O'Connor's *Everything That Rises Must Converge* (1965); Raymond Chandler's *The Big Sleep* (1939); Bret Easton Ellis' *American Psycho* (1991); Günter Grass' *Unkenrufe* (1992) and Thomas Mann's *Tonio Kröger* (1903) (www.dr.com.tr). Moreover, he also translated Gore Vidal's significant novel *The City and the Pillar* (1948) which is one of the most groundbreaking novels of gay literature in the same way as Isherwood's *A Single Man*. Accordingly, it seems a fair inference that Özgüven is no stranger to the genre of gay literature. Özgüven's translations were published by Turkey's most prominent and esteemed publishing houses such as Can Yayınları, İletişim Yayıncılık, Kırmızı Kedi, Metis Yayıncılık and İş Bankası Kültür Yayınları (ibid.).

Regarding the publishing house of *Tek Başına Bir Adam*, we need to focus on two different houses. The first one is Metis Yayıncılık and the second is Yapı Kredi Yayınları. Metis Yayınları was founded in 1982 by 5-6 university students who were close to left-wing. Until the year of 1987, the publishing house focused on non-literary texts and after that year, it also started to publish translations and Turkish literary texts (www.metiskitap.com). It published translations of many prominent authors such as Ursula K. Le Guin, Marguerite Yourcenar, Salman Rushdie, Henry Bauchau, Georges Perec, John Berger, J.R.R. Tolkien and Maurice Blanchot as well as the novels of prominent Turkish writers such as Murathan Mungan and Bilge Karasu. Metis also prides itself for publishing a wide range of non-fictional and theoretical works of such authors: Walter Benjamin, Max Horkheimer, Theodor Adorno, Edward Said, Immanuel Wallerstein, Emile Cioran, Slavoj Žižek, Judith Butler, Gyorgy Lukacs, Tzvetan Todorov, Mikhail Bakhtin, Paul Ricoeur, Ludwig Wittgenstein, Roland Barthes, Sigmund Freud, Anna Freud, Melanie Klein, D.W. Winnicott and Heinz Kohut (ibid.). The house published two journal series; Değer and Metis Çeviri. Of these series, Metis Çeviri is very significant as it is about translations. It is one of the most important journals for the field of Translation Studies in Turkey.

Metis is also important for LGBTI community as it published the translations of Judith Butler's *Gender Trouble* (1990) and Vanessa Baird's *The No-Nonsense Guide to Sexual Diversity* (2001). It also published Turkish books on queer thought and community such as *Başkaldıran Bedenler: Türkiye'de Transgender, Aktivizm ve Altkültürel Pratikler* (2013), *Lubunya: Transseksüel Kimlik ve Beden* (2007), and *Cinsellik Muamması: Türkiye'de Queer Kültür ve Muhalefet* (2012). Moreover, the house published the first Turkish non-fiction book on male homosexuality named *Eşcinsel Erkekler* in 2002 (Boralı, 2003). In addition to *A Single Man*, Metis published two translated books; the first is Kate Millett's *The Loony Bin Trip* (1990) as *Timarhane Yolculuğu* in 1995 and second is Marguerite Yourcenar's *Alexis ou le Traite du Vain Combat* (1929) as *Alexis ya da Beyhude Mücadelenin Kitabı* in 1999 (Alpar, 2019).

Yapı Kredi Yayınları was founded in 1945 and it is one of the biggest and influential figures in Turkey's publishing world. It defines itself as an agent of deep-rooted publishing tradition (www.yapikrediyayinlari.com.tr, 2017). The house publishes books from both Turkish and world literature as well as other fields such as art, comic books, history, philosophy and culinary. It prides itself as an essential publishing house that a research on Turkish literature, world literature, art or philosophy cannot be done without its books (ibid.). Yapı Kredi also publishes three journals, namely, *Cogito*, *Kitap-lık* and *Sanat Dünyamız*. In Turkey, Yapı Kredi is mostly known for publishing the books of Nobel-winning Turkish writer Orhan Pamuk.

As a publishing house, Yapı Kredi seems to prefer focusing one particular author's works and gathering them under the same roof. This appears to be case for the Turkish translations of many writers such as James Baldwin, Amin Maalouf, William Faulkner, J.D. Salinger including Christopher Isherwood. In addition to *A Single Man*, Yapı Kredi translated and published four other novels of Isherwood and these are *Goodbye to Berlin* (1939), *Mr. Norris Changes Trains* (1935), *Prater Violet* (1945) and *Down There on a Visit* (1962). To that end, Yapı Kredi also bought the translation of *Goodbye to Berlin* (1939) as *Hoşçakal Berlin* (1999) from İletişim Yayınları (www.yapikrediyayinlari.com.tr). Along with *A Single Man*, Yapı Kredi published the translations of other LGBTI themed novels such as James Baldwin's

Another Country (1962) and *Giovanni's Room* (1956), Alan Hollinghurst's *The Stranger's Child* (2011) and David Leavitt's *The Two Hotel Francforts* (2013). However, the reason behind the translations of these novels seems to be the success of the writers rather than the groundbreaking themes of these novels.

Taking the abovementioned information about the translator and the publishing houses into consideration, the *habitus* and the capital of Fatih Özgüven will be discussed in the next section.

3.2.2.1. The Habitus and the Capital of the Translator and the Publishing Houses

We can consider the payment that Özgüven received for his translation within the framework of *economic capital*, even though the exact sum is not known. Additionally, the revenue that Metis Yayınları received for twenty-five years until selling it off to Yapı Kredi can also be evaluated under the *economic capital*. The fact that the translation made three prints in Metis Yayınları reveals the popularity of the book and it was highly profitable for the publishing house in the course of these years (www.metiskitap.com). Furthermore, the *economic capital* of Özgüven's translation became official when Yapı Kredi bought it in 2012. Yapı Kredi could have easily chosen to retranslate the novel with a different translator but instead it bought the existing translation that was being read and loved for twenty-five years. Needless to say, this exchange also contributes the *economic capital* as well as *symbolic capital* of Özgüven. As of today, the translation bought by Yapı Kredi already made three prints (www.yapikrediyayinlari.com.tr). It was also mentioned that Yapı Kredi put an image from the 2009 movie adaptation of the novel and moreover, the movie is also endorsed at the back cover including the names of the director Tom Ford and the lead actor Colin Firth. Thus, the abovementioned commercial success of the movie probably helped the sales of the translation, and inevitably, increased its *economic capital*. Be that as it may, the movie cannot be regarded as an influencing factor during the translation process considering the fact that it came out twenty-two years after the translation was made.

As for *social capital* of Özgüven, his networks with different prominent Turkish publishing houses such as İletişim Yayınları, Can Yayınları, Metis Yayınları

and İş Bankası Kültür Yayınları can be deemed as a part of his *social capital*. He is also a member of PEN Turkey Writers' Association (www.turkedebiyatcilar.net , 2018). Apart from this, no further inference can be made on his *social capital*, as we have no information about Özgüven's social life.

The *cultural capital* of Özgüven is very extensive. His education on English Literature in one of the most well-known universities of Turkey; his career as an editor in one of the most notable publishing houses İletişim Yayınları; his career as a lecturer in prestigious universities such as Boğaziçi and İstanbul Bilgi Universities; his articles in various journals and newspapers, namely *Yazko Çeviri*, *Yazko Somut*, *Çağdaş Eleştiri*, *Gösteri*, *Video Sinema*, *Sokak*, *Yeni Gündem*, *Express*, *Roll*, *Cumhuriyet* and *Radikal* are all credentials for his *cultural capital*. However, more importantly, the most significant part of his *cultural capital* is undoubtedly his translations and books and film which are created by him. It goes without saying that his talent as a writer and his experience as a translator surely have an enormous effect on his decisions during the translation process of *Tek Başına Bir Adam*. Be that as it may, it should be considered that he wrote his books after the translation of *A Single Man* and yet, he certainly had a creative talent before writing his books. He also writes articles for KAOS GL website (Özgüven, 2015). In my opinion, this fact offers a valuable insight about Özgüven's stance on LGBTI community as well as on the translation of a queer novel.

It was mentioned in previous chapters that *symbolic capital* has reference to prestige, awards, recognition and honor. To that end, the reviews on Özgüven's books can be categorized under his *symbolic capital* as they can be considered as recognition of Özgüven as a writer and translator. For example, writers who have reviewed his books such as Semih Gümüş (2006), Ahmet Ergenç (2006), Kaya Genç (2006), Duygu Yavuz (2008), Abidin Parıltı (2007), Elif Tanrıyar (2010), Tülin Er (2010), Gökhan Gençay (2010), Eray Ak (2015), Tolga Meriç (2016), Kahraman Çayırılı (2016) and Gülenay Börekçi (2007) have all praised his translation skills and named him as a successful, competent translator. All of these acclaims can be considered within the *symbolic capital* of Özgüven.

According to this research on Fatih Özgüven's *habitus* and capital into consideration, his translation will be analyzed comparatively within the framework of selected examples from the source and target texts in the next section.

3.2.3. Comparative Analysis of Selected Examples

The comparative textual analysis between the source and target texts will be executed in line with the Marc D  mont's Three Modes of Translating Queer Literary Texts. Within this mindset, five selected examples are confined to analysis.

Table 11: Example 3.1

ST	TT
Think of two people, living together day after day, year after year, in this small space, standing elbow to elbow cooking at the same small stove, squeezing past each other on the narrow stairs, shaving in front of the same small bathroom mirror, constantly jogging, jostling, bumping against each other's bodies by mistake or on purpose, sensually, aggressively, awkwardly, impatiently, in rage or in love—think what deep though invisible tracks they must leave, everywhere, behind them! The doorway into the kitchen has been built too narrow. Two people in a hurry, with plates of food in their hands, are apt to keep colliding here. And it is here, nearly every morning, that George, having reached the bottom of the stairs, has this sensation of suddenly finding himself on an abrupt, brutally broken off, jagged edge—	Bu k����k yerde g��nbe���n, yıllarca birlikte ya�ayan iki insan d����n��n, dirsek dirse��e durup aynı k����k oca��n ba��ında yemek pi�iren, dar basamaklarda geri �ekilerek birbirine yol veren, aynı k����k banyo aynasının ��n��nde durup tıra� olan, durmadan birbirini d��rt��kleyen, itekleyen, birbirinin v��cuduna yanlı�lıkla ya da bilerek, sevi�mek veya d��v���mek isteyerek, beceriksizce ya da sabırsızca, a��kla ya da ��fkeyle �arpan iki insan – artlarından her yerde, g��r��nmez de olsa ne derin izler bırakmı�lardır bu iki ki�i bir d����n��n! Mutfak kapısı �ok dar yapılmı�. Elllerinde yemek tabakları, acelesi olan iki ki�inin e�ikte �arpı�amamaları imk��nsız. İ�te George hemen hemen her sabah tam bu noktada, merdivenin en alt basama�ına ula�tı�ında, kendini ansızın kar��ısına �ıkan, hoyrat�a

as though the track had disappeared down a landslide. It is here that he stops short and knows, with a sick newness, almost as though it were for the first time: Jim is dead. Is dead.	kırılıp ikiye bölünmüş, tırtıklı bir bıçak ağzında bulma duygusunu yaşıyor. Sanki toprak kaymış da bütün izler kaybolmuş gibi. İşte burada duruyor ve sayrıl bir tazelikle, sanki ilk kereyi yeniden yaşar gibi biliyor: “Jim öldü. Öldü.”
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Source: Isherwood, 1964: 9-10 and Isherwood, 1987: 9

This excerpt depicts a day in the lives of two lovers who are spending time together, doing ordinary things and sharing little moments (Güçlü, 2020: 559). We can make certain inferences about how these two characters’ relationship is like with the use of words such as “living together”, “squeezing”, “bumping against”, “on purpose”, “sensually”, “aggressively”, “awkwardly”, “impatiently”, “in rage”, “in love” and “colliding”. The intimacy between two characters is perfectly conveyed with these deliberate choices of words by the author. All of these choices are almost perfectly reflected in target text. The translator’s decisions such as “sevişmek veya dövüşmek isteyerek” for “sensually, aggressively”, “beceriksizce ya da sabırsızca” for “awkwardly, impatiently” and “aşkla ya da öfkeyle” for “in rage or in love” are very adequate for recreating the intimacy effect in translation. There is only a slight change in the translation of the phrase “squeezing past” is translated as “birbirine yol veren” which literally translates as “to make way for each other”. The verb “to squeeze past” involves an intimate touch whereas “to make way” does not. Thus, the indication of a touch between bodies is lost in target text. Overall, despite the loss of touch in the case of “squeezing”, the translation is very triumphant in conveying the intimacy between two queer characters and therefore, this can be categorized as *queering* mode of translation according to Démont’s methodology.

Table 12: Example 3.2

ST	TT
Mr. Strunk, George supposes, tries to nail him down with a word. <i>Queer</i> , he doubtless growls. But, since this is after	Mr. Strunk, tek kelimeyle kendisinin hakkından gelmeye çalışıyordur, George’un tahminince. İbne diye homurdanıyordur

all the year 1962, even he may be expected to add, I don't give a damn what he does just as long as he stays away from me. Even psychologists disagree as to the conclusions which may be reached about the Mr. Strunks of this world, on the basis of such a remark. The fact remains that Mr. Strunk himself, to judge from a photograph of him taken in football uniform at college, used to be what many would call a living doll. But Mrs. Strunk, George feels sure, takes leave to differ gently from her husband; for she is trained in the new tolerance, the technique of annihilation by blandness. Out comes her psychology book—bell and candle are no longer necessary. Reading from it in sweet singsong she proceeds to exorcise the unspeakable out of George. No reason for disgust, she intones, no cause for condemnation. Nothing here that is willfully vicious. All is due to heredity, early environment (Shame on those possessive mothers, those sex-segregated British schools!), arrested development at puberty, and/or glands. Here we have a misfit, debarred forever from the best things of life, to be pitied, not blamed. Some cases, caught young enough, <i>may</i> respond to therapy. As for the rest—ah, it's so sad; especially when it happens, as let's face it it does, to truly worthwhile people, people who might have had so much to offer. (Even when they are	kuşkusuz. Ama, yıl ne de olsa bin dokuz yüz altmış iki olduğu için onun bile, bana ilişmesin de ne yaparsa yapsın, diye eklediği düşünülebilir. Öyle ya, psikologlar bile o kelimeyi ağzına alan bu dünyanın Mr. Strunk'ları konusunda ne sonuca varmak gerekir, henüz karar verememişler. Şurası kesin ki, üniversite yıllarında futbol üniformasıyla çekilen fotoğrafına bakılırsa, Mr. Strunk da, hani ne derler, tosuncuğun tekiymiş zaten. Ama George, Mrs. Strunk'ın kocasına tatlı tatlı karşı çıkma cesaretini bulduğundan son derece emin; çünkü yeni hoşgörü ekolünden almış dersini, tatlılıkla silip yok etme tekniğinden. Çıkartıyor psikoloji kitabını – cadı kazanlarının fokurdaması gerekmiyor artık. Kitaptan o tatlı ezgili sesiyle okuyarak, George'un içindeki adı ağza alınmayacak şeyi, şeytan kovar gibi çıkarıp atmaya girişiyor. Tiksinnmeye gerek yok, diyor ahenkli sesiyle, lanetlenecek bir şey yok. Burada bilinçli bir kötülük söz konusu değil. Her şey kalıtıma, çocukluğun ilk yıllarındaki çevreye (ah o aşırı sahiplenmeciler anneler, o cinsiyet ayrımı güden İngiliz okulları yok mu!), bülüğ çağında takılmaya bağlı, ve/veya hormonal. O bir toplumdışı, hayatın gerçek zevklerinden ebediyen yoksun bırakılmış, ona ancak acınır, suçlamamak gerek. Genç yaşta önü alınırsa, bazı vakalar tedaviye cevap verebiliyor. Geri kalanlar – ah onlar çok
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geniuses in spite of it, their masterpieces are invariably <i>warped</i>.) So let us be understanding, shall we, and remember that, after all, there <i>were</i> the Greeks (though that was a bit different, because they were pagans rather than neurotics). Let us even go so far as to say that this kind of relationship can sometimes be almost beautiful—particularly if one of the parties is already dead, or, better yet, both. How dearly Mrs. Strunk would enjoy being sad about Jim! But, aha, she doesn't know; none of them knows. It happened in Ohio, and the L.A. papers didn't carry the story. George has simply spread it around that Jim's folks, who are getting along in years, have been trying to persuade him to come back home and live with them; and that now, as the result of his recent visit to them, he will be remaining in the East indefinitely. Which is the gospel truth. As for the animals, those devilish reminders, George had to get them out of his sight immediately; he couldn't even bear to think of them being anywhere in the neighborhood. So, when Mrs. Garfein wanted to know if he would sell the myna bird, he 'answered that he'd shipped them all back to Jim. A dealer from San Diego took them away. And now, in reply to the questions of Mrs. Strunk and, the others, George answers that, yes indeed, he has just heard from Jim and that Jim is fine. They ask him less and less	acı işte; hele gerçekten değerli insanlara kattı mı, verecek çok şeyi olan insanlara yani, ne yalan söylemeli, sık sık da oluyor bu...(Buna rağmen deha olabiliyorlar tabii, ama verdikleri şaheserlerde ister istemez çarpık bir yan oluyor.) Demek ki anlayışlı olmalıyız, değil mi; hem sonra unutmayın, eski Yunanlılarda da <i>vardı</i> (gerçi o biraz farklı, çünkü onlar nörotik değil pagandılar). Hatta daha da ileri giderek bu tür ilişkilerin bazen handiye güzel olabileceği bile söylenebilir – özellikle taraflardan bir ölüyse; ya da, daha iyisi, her ikisi de. Mrs. Strunk Jim'in ardından gözyaşı dökmeye nasıl da bayılırdı ama! Gel gör ki bilmiyor; hiçbiri bilmiyor. Her şey Ohio'da olup bitti. Los Angeles gazeteleri haberi yazmadı. George çevresine Jim'in yaşlı anababasının onu nicedir eve dönüp kendileriyle birlikte oturmaya ikna etmeye çalıştıklarını yaydı; en son gidişinde de orada uzunca bir süre kalmasına karar verildi. Anababasının yanında. Ne kadar kalacağı bilinmiyor. Yemin etse başı ağrımaz. Hayvanlara, baktıkça Jim'i hatırlatan o ibislere gelince, George onlardan bir an önce kurtulmak zorundaydı. Onların yakınlarında bir yerde olmalarına bile katlanamazdı. İşte o yüzden, Mrs. Garfein mino kuşunu satıp satmayacağını sorduğunda bütün hayvanları Jim'e yolladığını söyledi. Aslında San Diego'lu bir satıcı gelip almıştı hepsini. Şimdilerde Mrs. Strunk'ın ve ötekilerin
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often. They are inquisitive but quite incurious, really. But your book is wrong, Mrs. Strunk, says George, when it tells you that Jim is the substitute I found for a real son, a real kid brother, a real husband, a real wife. Jim wasn't a substitute for anything. And there is no substitute for Jim, if you'll forgive my saying so, anywhere. Your exorcism has failed, dear Mrs. Strunk, says George, squatting on the toilet and peeping forth from his lair to watch her emptying the dust bag of her vacuum cleaner into the trash can. The unspeakable is still here—right in your very midst.	sorularıyla karşılaştıkça, evet, Jim'den daha yeni haber aldım, iyiymiş, diyor George. Gitgide daha az sorar oldular. Merak ettikleri filan yok aslında. Hem bir şey söyleyeyim mi, Jim'in benim için yalnızca sahici bir oğlun, sahici bir erkek kardeşin, sahici bir kocanın, sahici bir karının yerini tuttuğunu yazan o kitabın yanlışı var Mrs. Strunk, diyor George. Jim hiçbir şeyin yerini tutan biri değildi. Ayrıca, şunu da söylememi mazur görünüz, Jim'in yerini tutacak hiçbir şey yok, hiçbir yerde. Yok, şeytanı kovamadınız sevgili Mrs. Strunk, diyor George tuvaletin üzerinde tünediği yerden; bir yandan da dışarıya bakıyor ve kadının elektrik süpürgesinin torbasını çöpe boşaltışını seyrediyor. O ağza alınmaz şey hâlâ burada; burada, tam aramızda...
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Source: Isherwood, 1964: 21-23 and Isherwood, 1987: 18-20

In this scene, the protagonist George describes what his neighbors think about his homosexuality. Firstly, George uses the word “queer” which was, as previously stated, an offensive word used for gay people in the sixties. In the target text, the translator uses an equally offensive word in target culture. “İbne” is an offensive Turkish word used for homosexual people (sozluk.gov.tr). Consequently, it can be suggested that the insulting effect in source text is preserved in the target text. George's female neighbor whose name is Mrs. Strunk and she is more tolerant towards him. To her, George is “a condition” or “a deviant” who “suffers from an illness over which he has no control” (McNeil, 2011: 211). This perspective of hers on queer people is reflected in the text with a set of phrases like “trained in the new tolerance”, “the technique of annihilation by blandness”, “to exorcise the unspeakable out of George”, “No reason for disgust”, “no cause for condemnation”,

“Nothing here that is willfully vicious”, “due to heredity, early environment”, “arrested development at puberty, and/or glands”, “a misfit”, “to be pitied, not blamed”, “*may* respond to therapy”, “so sad”, “be understanding”, “there *were* the Greeks” and “this kind of relationship can sometimes be almost beautiful”. Mrs. Strunk’s views are clinical, condescending and judgmental that sees George is somewhat pathetic and an anomaly. All of these phrases are respectively translated as “yeni hoşgör   ekol  nden almıř dersini”, “tatlılıkla silip yok etme tekniğinden”, “George’un i indeki adı ağıza alınmayacak řeyi, řeytan kovar gibi  ıkarıp atmaya”, “Tiksinmeye gerek yok”, “lanetlenecek bir řey yok”, “Burada bilin li bir k  t  l  k s  z konusu değil”, “kalıtıma,  ocukluğ  n ilk yıllarındaki  evreye”, “b  luğ  ağında takılmaya baėlı, ve/veya hormonal”, “bir toplumdıřı”, “ona ancak acınır, su lamamak gerek”, “tedaviye cevap *verebiliyor*”, “ ok acı”, “anlayıřlı olmalıyız”, “eski Yunanlılarda da *vardı*” and “bu t  r iliřkilerin bazen handiyse g  zel olabileceğ   bile s  ylenebilir”. All of these choices by the translator perfectly recreate the patronizing atmosphere of Mrs. Strunk’s words to the point that, the target reader can easily feel the dismissive air of the character’s attitude. The final part of the example shows the self-assertion on George’s part, as he owns the “unspeakable” in him by saying that her “book is wrong” and “there is no substitute for Jim”. This excerpt is particularly important in expressing George’s queer identity as it shows acceptance and ownership. He claims his queerness by “Your exorcism has failed” and “The unspeakable is still here”. It also presents more details about the extent of George and Jim’s relationship. George continues to describe Jim as more than “a real son, a real kid brother, a real husband, a real wife”. These expressions reveal that Jim was a partner and a family, better yet, more than a family to George. This part of the selected example is also translated in such an accomplished way that the target reader can easily sense the self-empowerment of George. The translator   zg  ven makes the choices such as “Jim’in yerini tutacak hi bir řey yok”, “Yok, řeytanı kovamadınız” and “O ağıza alınmaz řey h  l   burada”. The translator also fully transfers the meaning of Jim for George with “Jim’in benim i in yalnızca sahici bir oğlun, sahici bir erkek kardeřin, sahici bir kocanın, sahici bir karının yerini tuttuğ  nu yazan o kitabın yanlıřı var” which is the direct translation of the abovementioned part where George describes Jim as some one more than a certain family member.

All in all, the translator successfully manages to capture the emotions and the discourse on George's queerness that are conveyed in the novel and accordingly, achieves the *queering* mode of translation in D  mont's methodology.

Table 13: Example 3.3

ST	TT
They are passing the tennis courts at this moment. Only one court is occupied, by two young men playing singles. The sun has come out with sudden fierce heat through the smog-haze, and the two are stripped nearly naked. They have nothing on their bodies but gym-boots and thick sweat socks and knit shorts of the kind cyclists wear, very short and close-fitting, molding themselves to the buttocks and the loins. They are absolutely unaware of the passers-by, isolated in the intentness of their game. You would think there was no net between them. Their nakedness makes them seem close to each other and directly opposed, body to body, like fighters. If this were a fight, though, it would be one-sided, for the boy on the left is much the smaller. He is Mexican, maybe, black-haired, handsome, catlike, cruel, compact, lithe, muscular, quick and graceful on his feet. His body is a natural dark gold-brown; there is a fuzz of curly black hair on his chest and belly and thighs. He plays hard and fast, with cruel mastery, baring his white teeth, unsmiling, as he slams back the ball. He is	Bu anda tenis kortlarının yanından ge�iyorlar. Sadece bir kort dolu, iki delikanlı tekler ma�ı yapıyor. G�ne� kirli hava perdesinin ardından kızgın ışınlarını sa�arak ansızın belirdi�i i�in ikisi de neredeyse �ırıl�ıplak soyunmu�lar. �zerlerinde lastik spor ayakkabılarıyla bisiklet�ilerin giydi�i o �ok kısa, bedene yapışıp kal�alarla kasıkları saran triko �ortlardan ba�ka bir �ey yok. Kendilerini t�m�yle oyunlarına vermi�ler, geleni ge�eni g�rm�yorlar bile. Sanırsınız ki aralarına file gerilmemi�. �ıplak olu�ları onları iyice birbirine yakla�tırıyor, iki d�v��� gibi y�z y�ze, kar�ı kar�ıya getiriyor. Ama bu bir d�v�� olsa tek taraflı olurdu, ��nk� soldaki �ocuk �ok daha ufak tefek. Meksikalı belki, kara sa�lı, yakışıklı, kedi gibi, acımasız, her �eyi yerli yerinde, kıvrak, adaleli; ayakları �zerinde �abuk ve zarif hareket ediyor. Bedeni do�a vergisi, yaldızlı bir esmerlikte; g��s�nde, karnında ve uyluklarında kıvrıcık kara kıllar var. Sert ve hızlı, zalimce bir ustalıkla oynuyor, topu geri yollarken beyaz di�lerini g�steriyor ama g�l�msemeyen. Kazanacak. Rakibi olan iriyarı sarışın o�lan

going to win. His opponent, the big blond boy, already knows this; there is a touch-lug gallantry in his defense. He is so sweet-naturedly beautiful, so nobly made; and yet his classical cream marble body seems a handicap to him. The rules of the game inhibit it from functioning. He is fighting at a hopeless disadvantage. He should throw away his useless racket, vault over the net, and force the cruel little gold cat to submit to his marble strength. No, on the contrary, the blond boy accepts the rules, binds himself by them, will suffer defeat and humiliation rather than break them. His helpless bigness and blondness give him an air of unmodern chivalry. He will fight clean, a perfect sportsman, until he has lost the last game. And won't this keep happening to him all through his life? Won't he keep getting himself involved in the wrong kind of game, the kind of game he was never born to play, against an opponent who is quick and clever and merciless? This game is cruel; but its cruelty is sensual and stirs George into hot excitement. He feels a thrill of pleasure to find the senses so eager in their response; too often, now, they seem sadly jaded. From his heart, he thanks these young animals for their beauty. And they will never know what they have done to make this moment marvelous to him, and life itself less hateful –	bunu biliyor; bu yüzden savunmasında dokunaklı bir centilmenlik var. Güzelliğinde öyle bir uysallık, bedeninin yapısında öyle soylu bir yan var ki. Gene de, bu klasik, kaymak beyazı mermerden yontulmuş benzeyen beden ona ayakbağı oluyor. Oyunun kuralları bu bedeni görevini yerine getirmekten alıkoyuyor sanki. Umarsız bir eşitsizlik noktasından mücadele ediyor. Şu işe yaramaz raketini bir yana atsa, filenin öte yanına uçsa ve o acımasız, küçük, yaldız yaldız kediyi mermerden gücü önünde dize getirse ya. Hayır, tam tersine, sarışın çocuk kuralları kabul ediyor, bunlarla elini kolunu bağlıyor, kurallara karşı gelmektense yenilgiye, utanca razı. Bir işe yaratamadığı iriyarılığı ve sarışınlığı ona, çağımızın kişisi olmayan bir şövalye havası veriyor. Kusursuz bir sportmen olarak son oyunu da kaybedinceye kadar dövüşecek. Peki ama yaşamı boyunca hep aynı şey gelmez mi başına? Yanlış oyunlara dalıp durmaz mı, hızlı, zeki ve acımasız rakiplere karşı hiç oynamaması gereken oyunlara sardılmaz mı? Oyun kıran kırana; ama kıran kıranalığında duyumsal bir yan var ve bu da George'un kanını kızıştırıyor. Duyularının karşılık vermeye bunca hazır olmaları karşısında bir haz ürpertisi geçiyor içinden; son zamanlarda ne yazık ki çoğunluk kayıtsız kalan duyularının... bu genç hayvanlara güzellikleri için yürekten teşekkür
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	ediyor. Üstelik George için şu ânı harikulade, yaşamı ise daha az nefret edilesi kıldıklarını da hiç bilemeyecekler.
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Source: Isherwood, 1964: 42-43 and Isherwood, 1987: 36-37

This example depicts George's same-sex attraction towards males other than Jim. It is pivotal in a way that it assures the reader of George's homosexual identity and displays that his desire is alive and well (Parçaoğlu, 2017: 161). This also a confirmation in a way that his homosexuality is not confined to one specific relationship and it is not something that "may respond to therapy" and can be cured as Mrs. Strunk thinks. The way George describes two men playing tennis clearly indicates his attraction towards them and these descriptions are such as "stripped nearly naked", "nothing on their bodies", "very short and close-fitting, molding themselves to the buttocks and the loins", "their nakedness", "directly opposed, body to body", "a fuzz of curly black hair on his chest and belly and thighs", "so sweet-naturedly beautiful", "so nobly made", "his classical cream marble body", "force the cruel little gold cat to submit to his marble strength", "its cruelty is sensual", "stirs George into hot excitement", "feels a thrill of pleasure", "the senses so eager in their response", "thanks these young animals for their beauty", "make this moment marvelous to him" and "life itself less hateful". Particularly the last part is the evidence for George's arousal and desire and leaves no room for doubt. These depictions are rendered in Turkish in the same order above as "neredeyse çırlıçiplak soyunmuşlar", "Üzerlerinde [...] başka bir şey yok", "çok kısa, bedene yapışıp kalçalarla kasıkları saran", "Çıplak oluşları", "yüz yüze, karşı karşıya", "göğsünde, karnında ve uyluklarında kıvrıcık kara kıllar", "Güzelliğinde öyle bir uysallık", "öyle soylu bir yan", "bu klasik, kaymak beyazı mermerden yontulmuş benzeyen beden", "o acımasız, küçük, yaldız yaldız kediye mermerden gücü önünde dize getirse", "kıran kıranalığında duyumsal bir yan var", "George'un kanını kızıştırıyor", "bir haz ürpertisi geçiyor içinden", "Duyularının karşılık vermeye bunca hazır olmaları", "bu genç hayvanlara güzellikleri için yürekten teşekkür ediyor", "George için şu ânı harikulade" and "yaşamı ise daha az nefret edilesi kıldıklarını". These renderings are all successful in recreating George's attraction except for the "directly opposed, body to body" and "its cruelty is sensual" parts. The first phrase emphasizes the bodies of

the players and this emphasis contributes to the sexual attraction that George experiences towards two young men. Thus, it can be suggested that the use of “body to body” is an essential part of underlying network of signifiers that creates this certain atmosphere of sexual desire. The fact that this use is translated as “yüz yüze” which literally means “face to face” fails to highlight the “body” image and somehow diminishes that seductive effect in the source text. The second use of “its cruelty is sensual” is translated as “kıran kıranalığında duyumsal bir yan var” which literally means “there is a sensory side in this cut-throat nature”. The choice of the Turkish word “duyumsal” does not carry the sexual undertones of the word “sensual”. In similar vein, the word “cruelty” can be interpreted as a pun which refers to both cruelty of the game and the cruelty of the attractiveness of two men as watching them almost feels like a sweet torture for George. The Turkish version “kıran kıranalığında” only refers to cutthroat nature of the game and, like in the case of the “sensual” example, fails to recognize the underlying sexual reference. Despite the loss of these nuances, the translator mostly achieves to convey George’s homosexual desires in the target text and making it a *queering* mode of translation according to Démont’s methodology.

Table 14: Example 3.4

ST	TT
"I don't believe you're that much interested whether I marry Lois or not. I think you want to ask me something different. Only you're not sure how I'll take it." "What do I want to ask you?" This is getting positively flirty, on both sides. Kenny's blanket, under the relaxing influence of the talk and beer, has slipped, baring an arm and a shoulder and turning itself into a classical Greek garment, the chlamys worn by a young disciple—the favorite, surely —of some philosopher. At	"Benim Lois'le evlenip evlenmemem hiç umurunuzda değil bence. Bana kalırsa siz bana başka bir şey sormak istiyorsunuz. Ama nasıl karşılayacağımı bilemiyorsunuz..." "Ne sormak istiyormuşum?" İş iyiden iyiye çift yönlü bir flörte dönüşüyor. Kenny'nin battaniyesi, konuşmanın ve biranın gevşetici etkisiyle sıyrıldı, bir koluyla omzunu açıkta bıraktı, bu arada battaniyenin kendisi de Yunan düşünürlerinden birinin çömezinin – en

this moment, he is utterly, dangerously charming. "You want to know if Lois and I—if we make out together." "Well, do you?" Kenny laughs triumphantly. "So I was right!"	gözde olanının elbette ki – üzerindeki harmaniyeye dönüştü. Şu anda Kenny son derece çekici, tehlikeli denecek kadar. "Lois'le benim yatıp yatmadığımızı öğrenmek istiyorsunuz." "Ee, yatıyor musunuz?" Kenny üste çıkmanın sevinciyle bir kahkaha atıyor: "Haklıymışım demek ki!" (p. 119)
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Source: Isherwood, 1964: 143 and Isherwood, 1987: 119

In this section, the reader witnesses George's attempts to seduce Kenny who is his student (Anderson, 2011: 56). George points out both the flirtation between them and his attraction towards Kenny as "This is getting positively flirty, on both sides." and "At this moment, he is utterly, dangerously charming." The flirtation is at a point that George dares to ask about Kenny's sex life with his girlfriend Lois and wants to know if Kenny and Lois "make out together". This flirtation is completely delivered in the target text albeit a little more explicit way. The aforementioned flirtatious descriptions are translated as "İş iyiden iyiye çift yönlü bir flörte dönüşüyor." and "Şu anda Kenny son derece çekici, tehlikeli denecek kadar." respectively. The phrases of "positively flirty" and "dangerously charming" are successfully recreated in translation. However, the "'You want to know if Lois and I—if we make out together.'" part is translated in a little more explicit way as "'Lois'le benim yatıp yatmadığımızı öğrenmek istiyorsunuz.'" which literally means that "You want to know if Lois and I sleep together". 'To make out' has the meaning of "to kiss and touch someone in a sexual way" (dictionary.cambridge.org) and it does not involve a sexual intercourse whereas the target text rendering of the verb clearly indicates a sexual intercourse between the two characters. Still, the intimacy between Kenny and Lois is represented even though it is more suggestive than source text. In general, the flirty banter between Kenny and George as well as George's seductive intentions are clearly represented in the target text and thus, it can be suggested this example falls under the category of *queering* mode of translation in Démont's methodology.

Table 15: Example 3.5

ST	TT
But, as he lies on his back in the dark, there is something that keeps him from sleep: a tickle in the blood and the nerves of the groin. The alcohol itches in him, down there. Lying in the dark, he conjures up Kenny and Lois in their car, makes them drive into Camphor Tree Lane, park further down the street, in case a neighbor should be watching, hurry discreetly across the bridge, get the door open—it sticks, she giggles—bump against the living-room furniture—a tiny Japanese cry of alarm — tiptoe upstairs without turning on the lights— No—it won't work. George tries several times, but he just cannot make Lois go up those stairs. Each time he starts her up them, she dematerializes, as it were. (And now he knows, with absolute certainty, that Kenny will never be able to persuade her even to enter this house.) But the play has begun, now, and George isn't about to stop it. Kenny must be provided with a partner. So George turns Lois into the sexy little gold cat, the Mexican tennis player. No trouble about getting <i>him</i> upstairs! He and Kenny are together in the front room, now. George hears a belt drop to the floor. They are stripping themselves naked. The blood throbs deep down in George's	Oysa orada karanlıkta yattığı yerde onu uyumaktan alıkoyan bir şey var; kanında, kasıklarının sinirlerinde bir ürperti, bir uyarılma. Ta oralarda, aşağılarda alkolün neden olduğu hafif bir kızışma. Karanlıkta yattığı yerden, Kenny ile Lois'i arabalarının içinde getiriyor gözünün önüne, sonra onları Kâfur Ağacı Sokağı'nın iyice aşağılarına indiriyor arabanın içinde, belki pencereden bakan bir komşu vardır diye ses çıkarmamaya çalışarak acele acele köprüden geçiriyor, kapıyı açtırıyor – kapı sıkışıyor, kız kıkırdıyor, oturma odasının mobilyalarına çarpıyorlar karanlıkta, minicik, Japon bir korku çılgılığı –, ışıkları yakmadan parmak ucunda merdivenlerden yukarıya çıkartıyor. Hayır, olmayacak. Birkaç kere deniyor George, ama Lois'i o merdivenden yukarı çıkartamıyor bir türlü. Basamakları çıkartmaya başlar başlamaz sanki toz olup uçuyor Lois. (Üstelik Kenny'nin onu bu eve ayak basmaya kesinlikle ikna edemeyeceğini de adı gibi biliyor artık.) Ama oyun başladı bir kere, George'un da durmaya hiç niyeti yok. Kenny'ye bir eş bulunmalı. Bu yüzden Lois o seksi, yaldız yaldız esmer küçük kediye Meksikalı tenisçiye dönüşüyor. Onu yukarı çıkarmak dünyanın en kolay işi. O ve Kenny çalışma odasındalar şimdi.

groin. The flesh stirs and swells up, suddenly hard hot. The pajamas are pulled off, tossed out of bed. George hears Kenny whisper to the Mexican, <i>Come on, kid!</i> Making himself invisible, he enters the front room. He finds the two of them just about to lie down together— No. That won't work, either. George doesn't like Kenny's attitude. He isn't taking his lust seriously; in fact, he seems to be on the verge of giggles. Quick—we need a substitute! George hastily turns Kenny into the big blond boy from the tennis court. Oh, much better! Perfect! Now they can embrace. Now the fierce hot animal play can begin. George hovers above them, watching; then he begins passing in and out of their writhing, panting bodies. He is either. He is both at once. Ah—it is so good! Ah—ah —! You old idiot, George's mind says. But he is not ashamed of himself. He speaks to the now slack and sweating body with tolerant good humor, as if to an old greedy dog which has just gobbled down a chunk of meat far bigger than it really wanted. Well, maybe you'll let us sleep, now? His hand feels for a handkerchief from under the pillow, wipes his belly dry.	George bir kemerin yere düştüğünü duyuyor. Soyunuyorlar. George'un kasıklarındaki kan ta derinlerden coşmaya başlıyor. Et harekete geçiyor, kabarıyor, birden sertleşiyor. Pijamalar çıkarılıyor, yataktan dışarı fırlatılıyor. George, Kenny'nin Meksikalıya fısıldadığını duyuyor. <i>Haydi bakalım evlat!</i> Görünmez olup odaya giriyor. İkisi tam yatmak üzereler... Hayır. Bu da olmuyor. George Kenny'nin tavrından hoşlanmıyor. Kenny şehvetini ciddiye almıyor; hatta kıkırdamanın eşğinde. Çabuk – onun yerine birisi lazım! George alelacele Kenny'yi tenis kortunda gördüğü iriyarı sarışın oğlana çeviriyor. Ah, bu çok daha iyi! Kusursuz! Şimdi kucaklaşabilirler. Artık o kızışmış, şiddet dolu, hayvansı oyun başlayabilir. George başlarında durup seyrediyor; sonra kendisi de onların kıvranan, soluk soluğa kalmış bedenlerinin içine girip çıkıyor. Bir o oluyor, bir öteki. İkisi birden oluyor. Ah – çok güzel! Seni ihtiyar budala, diyor George'un zihni. Ama kendinden utanmıyor. Artık gevşeyen, terli vücuduyla hoşgörülü bir sesle söyleşiyor; yiyebileceğinden çok daha büyük bir parça eti kapıp götüren ihtiyar, açgözlü bir köpekle konuşur gibi. Eh, artık izin verir misin uyuyalım, ha? El yordamıyla yastığın altından bir mendil bulup çıkarıyor, siliniyor.
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Source: Isherwood, 1964: 151-153 and Isherwood, 1987: 125-127

This excerpt is rather shocking in its description of a masturbation scene and can be rather challenging for a translator. In this scene, George masturbates to the series of erotic images but he reaches his orgasm with the help of the image of two tennis players which are previously discussed in Example 3.3. Masturbation is regarded as a taboo in most of the societies and thus can be subjected censorship (Allan & Burridge, 2006: 145). Considering this taboo status, these kinds of scenes are prone to censorship or euphemism. Nevertheless, the translation transfers this excerpt into the target language without an inkling of censorship or euphemism. The target reader can fully understand that George is masturbating to the image of two men. It is worth mentioning that the action starts with the image of a heterosexual couple, namely Kenny and Lois but later, George cannot maintain the performance and before too long, changes the female partner into a male one (McNeil, 2011: 206). This change is another feature that reaffirms George's queer identity and leaves no room for doubt that George is a homosexual. The most crucial points in this example that signifies the masturbation act are "a tickle in the blood and the nerves of the groin", "The blood throbs deep down in George's groin. The flesh stirs and swells up, suddenly hard hot", "Now the fierce hot animal play can begin", "he begins passing in and out of their writhing, panting bodies" and "wipes his belly dry". All of these sentences are clear indicators of the act and they are the most likely to be changed during the translation process. Following the same order above, these sentences are translated as "kanında, kasıklarının sinirlerinde bir ürperti, bir uyarılma", "George'un kasıklarındaki kan ta derinlerden coşmaya başlıyor. Et harekete geçiyor, kabarıyor, birden sertleşiyor.", "Artık o kızışmış, şiddet dolu, hayvansı oyun başlayabilir", "kendisi de onların kıvranan, soluk soluğa kalmış bedenlerinin içine girip çıkıyor", "siliniyor" and it is safe to say that no serious alteration is made in the target text. Particularly, the explicit references to George's erection as "flesh", "swell up" and "hard hot" are fully rendered in the translation and this reference is completely detectable for the target reader. The same thing goes for the reference to sex as "fierce hot animal play" since both the animalism and the fierceness of the act is given in the target text as "kızışmış, şiddet dolu, hayvansı oyun". Only difference between two texts happens in the sentence "wipes his belly dry" which is rendered as

“siliniyor” that can be simply back translated as “he wipes himself”. This slight euphemism which is achieved by omitting “the belly” still does not change the meaning which indicates the end of the masturbation act. That is to say that the target reader can easily understand that this last part refers to George’s orgasm. All in all, the translator fully renders the masturbation act in the target text despite its taboo status and by so doing, achieves the *queering* mode of translation in Démont’s methodology. The final discussion on the entire translation regarding the translator’s *habitus* is presented in the next section.

3.2.3.1. Discussion of the Translation

A general evaluation of the translation suggests that the translator is an expert in both languages and cultures. He is also very aware of the queer nature of protagonist and the importance of the novel for queer community. Except for slight changes here and there, the translator Özgüven perfectly preserves the queerness of the source text. The *cultural capital* of Özgüven which includes his education on literature and his extensive experience as a translator of prominent writers might be effective on his resolute take on this translation. It can be assumed that he must be fully aware of Isherwood’s homosexual identity and the importance of this novel for gay liberation movement. Accordingly, his use of *queering* mode of translation in every step of the process is likely to stem from this knowledge and his regard for the writer and his work. Needless to say, the fact that he is a writer on his own right must have surely influenced his translation process and his decision to not make any major changes that might hurt the essence of the source text. Having said this, the tolerant atmosphere in that decade of Turkey cannot be left out of account. The foundation of LGBTI organizations and the visibility of queer identities on media have surely created a more welcoming environment towards queer community both in literature, art, music and politics. Compared to the previous decade, this rather relaxed climate over Turkey has surely offered a certain extent of freedom to both writers and the translators alike. Considering the fact that the movie adaptation did not exist when the translation was made, we cannot factor its influence into the translation process. All things considered it can be suggested that Özgüven has successfully preserved

the queerness of the source text in the target text and made queer individuals more visible in the target culture.

In the next section, the second novel from the 1990s and its Turkish translation will be analyzed within the adopted theoretical framework and methodology of this present study.

3.3. MAURICE AND ITS TURKISH TRANSLATION MAURICE

The second novel of this chapter is E. M. Forster's *Maurice*. Published in 1971, a year after the author's death, the novel was translated in 1994 by Sadri Ülkü and published by İletişim Yayınları under the same title. Prior to the analysis of five examples selected from both source and target texts, the novel as well as its author and translator and the publishing house of the translation will be briefly discussed in order to shed a better light on the decisions taken during translation process and the *habitus* of the translator Ülkü.

3.3.1. About the Novel

Maurice tells the story of a young man's journey while exploring his sexual identity. The protagonist of the novel Maurice Hall is a gay man who feels detached from the idea of women and marriage since the age of fourteen. His real story and journey of self-discovery starts when he enters Cambridge and meets with a fellow student named Clive Durham. Durham introduces him with the idea of homosexuality through the Ancient Greek texts such as Symposium by Plato and after a while, he confesses his love for Maurice. Even though Maurice resists and finds the idea absurd at first; he, later, realizes that he is, indeed, in love with Durham and the two starts a romantic relationship. It is worth noting that their relationship is not sexual and it is, also, secret as homosexuality was outlawed in England around that time. Their relationship continues until the time when Durham travels to Greece where he falls ill. After his illness, Durham claims that he is "cured" and does not feel attracted to men anymore and is, now, a heterosexual and "normal". He ends his relationship with Maurice and gets married to a woman. Maurice is devastated and feels suicidal. Desperate to be "cured" like Durham, he

arranges an appointment with a hypnotist, hopeful that he can be “normal”, too. However, the hypnotism does not work on him.

Meanwhile, Durham invites Maurice to stay at their house, hoping to show Maurice how great “normal” life is and attempts to arrange a marriage for Maurice. Maurice, however, is still in love with Durham and accepts his invitation just to be able to see him again. Yet, Maurice gets disappointed by Durham’s cold attitude towards him. At this point, he encounters with Durham’s young gamekeeper Alec Scudder and the two spends the night together. Nevertheless, the next day Maurice panics with the fear of being exposed as a homosexual and flees. Alec writes letter to him but he refuses to answer. Finally, Maurice accepts to meet with him in British Museum in London when Alec slightly blackmails him into it. There, they understand their love for each other and spend the night together again. That night, Alec tells Maurice that he is going to Argentina and invites him to go with him. Maurice asks Alec to stay but cannot convince him. When Maurice goes to the pier to say him goodbye, he learns that Alec has decided to stay with him in England. They get together and decide to never be parted again. Maurice pays Durham a visit one last time and declares his love for Alec. On their final encounter, Maurice tells Durham everything such as how he has suffered after their breakup and how he has a sexual relationship with Alec. Durham becomes visibly disgusted by this confession and cannot comprehend how Maurice does such a thing. Then, Maurice leaves with Alec, never to return and Clive Durham never sees him again.

At the beginning of the novel, E. M. Forster notes that he began writing the novel in 1913 and finished in 1914. This being said, the novel was posthumously published 57 years later. At the end of the novel, Forster adds a terminal note that states the novel was written after a visit to poet and gay activist Edward Carpenter (Forster, 1971: 217). Forster explains that he showed the manuscript to a few trusted friends and was too much involved with it to publish. He also indicates that due to novel’s happy ending, it would be difficult to publish it since homosexuality was illegal in UK (ibid: 218).

The novel was also adapted into a movie in 1987. It starred actors James Wilby as Maurice, Hugh Grant as Clive and Rupert Graves as Alec. The movie was nominated for an Academy Award (www.imdb.com). Although the movie came out

before the translation, the front cover of the translation does not have any image related to movie. The particular reason for this circumstance might be the fact that the movie never came to Turkish movie theaters (Özbaş, 2018). This information is particularly significant in revealing that the tolerant environment towards queer community in Turkey during late 80s was actually a limited one, in sense that a movie about homosexuality was probably thought as inappropriate to be shown in theaters.

Edward Morgan Forster was an English writer and essayist. He was born in 1879 in London. Forster's father died when he was almost two years old. He attended King's College, Cambridge in 1897. In those days, he befriended with a group of friends called Bloomsbury which included Leonard Woolf, Lytton Strachey and John Maynard Keynes. They used to meet in secret and discuss philosophical and moral matters. After college, Forster decided to travel and see Europe. To that end, he first visited Italy for the purpose of exploring Italian art (Page, 1987: 6). Afterwards, he continued to explore Greece, then Germany.

He wrote six novels; the four of them was published before the First World War. These four novels are: *Where Angels Fear to Tread* (1905), *The Longest Journey* (1907), *A Room with a View* (1908) and *Howards End* (1910). In 1914, he traveled to Egypt, Germany and India and around that time, he had already written all his novels except for one (Trilling, 1943: 114). Forster wrote his last novel *A Passage to India* in 1924 for which he won both the James Tait Black Memorial Prize for fiction and Prix Femina Vie Heureuse. *A Passage to India* was deemed as a masterpiece and placed Forster among the prominent English writers of the 20th century. As stated above, his most controversial novel with a homosexuality theme *Maurice* was finished in 1914 but published one year after Forster's death. In addition to his novels, Forster wrote volumes of short stories, travel writing and essays such as *The Celestial Omnibus (and other stories)* (1911), *The Eternal Moment and other stories* (1928), *Aspects of the Novel* (1927), *The Feminine Note in Literature* (2001), *Alexandria: A History and Guide* (1922), *The Hill of Devi* (1953). Edward Morgan Forster died in June 1970.

Forster was nominated for Nobel Prize in Literature for 20 times (www.nobelprize.org, 2021). It is of paramount importance to mention that Forster

was a homosexual man and one of his most well known love affairs is with a young handsome Italian man named Syed Ross Masood (Page, 1987: 9). After his death, *The Times* named him as “one of the most esteemed English novelists of his time” (www.penguin.com.au).

Next section includes a discussion on the translator and the publishing house of the novel’s Turkish translation for the purpose of discovering the *habitus* and the capital of the translator. This will enable us to shed a light on the decisions that were taken by the translator within the translation process.

3.3.2. About the Translation

Maurice was translated into Turkish by Sadri Ülkü in 1994 and published under the same title by İletişim Yayınları. The novel was translated into Turkish 23 years later. The translation was also after the movie adaptation in 1987; yet, we cannot see any traces of the movie in the translation and the underlying reason for this could be the abovementioned fact that the movie was never shown in Turkish movie theaters.

An online research on Ülkü has not much revealed about the translator. The only information that could be found was that he is the translator of *Maurice*. There is no other translation of him and a brief e-mail exchange with the publishing house has revealed no further information about the translator. Under these circumstances, no comments can be done about the *habitus* and the capital of the translator.

The publishing house, on the other hand, is one of the leading publishers in Turkey. Founded by Murat Belge who is a prominent Turkish writer, translator and academician in 1983, İletişim Yayınları is closer to the left-wing in Turkey as it states for offering a wide range of selection from different fields such as international and Turkish literature, human sciences, politics, history and social studies. In addition to fiction and non-fiction books, İletişim also publishes encyclopedias. The house has published approximately 2.700 titles which include the works of esteemed writers eg. “Dostoyevsky, Tolstoy, Joyce, Faulkner, Nabokov, Borges, Virginia Woolf in international literature and Yakup Kadri Karaosmanoğlu, Oğuz Atay, Sevgi Soysal, İhsan Oktay Anar, Hasan Ali Toptaş, Latife Tekin in Turkish literature” (ibid.).

İletişim Yayınları is a rising figure in publishing books on LGBTI community. Recently published books by the house on this matter are *Türkiye’de Cinsiyet Kültürleri* (2019) by Cenk Özbay and Ayşecan Terzioğlu, *Beyaz Yakalı Eşcinseller* (2015) by Aysun Öner and a Turkish translation of Hanne Blank’s book *Straight: The Surprisingly Short History of Heterosexuality* (2012) in 2019. In similar vein, İletişim has published translations of novels with queer themes such as Virginia Woolf’s *Orlando* (1928) and Jeanette Winterson’s *Oranges Are Not the Only Fruit* (1985), *The Passion* (1987), *Sexing the Cherry* (1989) and *The PowerBook* (2000). Considering the fact that İletişim supports a radical social change since its foundation, it is safe to suggest that İletişim Yayınları is a supporter of LGBTI rights and an ally to queer community. The publishing house has celebrated Pride Week (kaosgl.org, 2018).

Regarding this lack of information on the translator and a discussion on the publishing house, a brief analysis on the *habitus* and the capital of both agents will be carried out in the next section.

3.3.2.1. The Habitus and the Capital of the Translator and the Publishing House

Firstly, due to the lack of information, the *habitus* of the translator Sadri Ülkü cannot be examined. The only fact that we can be sure of can be discussed within the framework of Ülkü’s *economic capital*. That is to say, it is certain that Ülkü has received a monetary payment for his translation of *Maurice*. The fact that he received money at the end of his translation job is a factor that influences the translation process as stated in Chapter One. Accordingly, this financial motivation of the translator falls under the category of *economic capital*. That being settled, the translator’s other capitals; *social*, *cultural* and *symbolic*, are a huge question mark.

On the other hand, this translation can be regarded as a great contribution to the publish house’s *cultural capital*. The particular reason for that is the fact that İletişim Yayınları has published Turkish translations of all E. M. Forster’s novels (iletisim.com.tr). Taking Forster’s prominent position in English literature into consideration, translations of the *Maurice* and other Forster’s novels increases the respectability of the publishing house in Turkish literary and publishing world. In

addition to Forster, other abovementioned esteemed writers that İletişim publishes are also categorized within the *cultural capital* of the publishing house. Offering the translations of all Forster's novels also contributes the *economic capital* of İletişim Yayınları as it is the only publishing house that publishes Forster's works. İletişim also publishes award winning writers and novels and this points out the *symbolic capital* of the publishing house.

Regarding this limited information about the translator Sadri Ülkü and the considerable evaluation on İletişim Yayınları, a comparative analysis on selected examples from the source and target texts will be demonstrated in the next section.

3.3.3. Comparative Analysis of Selected Examples

This section includes a comparative textual analysis between the source and target texts within the framework of Démont's Three Modes of Translating Queer Literary Texts. Five examples are selected from both texts for the analysis.

Table 16: Example 3.6

ST	TT
Most of the day he sat with open eyes, as if looking into the Valley he had left. It was all so plain now. He had lied. He phrased it "been fed upon lies," but lies are the natural food of boyhood, and he had eaten greedily. His first resolve was to be more careful in the future. He would live straight, not because it mattered to anyone now, but for the sake of the game. He would not deceive himself so much. He would not - and this was the test - pretend to care about women when the only sex that attracted him was his own. He loved men and always had loved them. He longed to embrace	Günün büyük bölümünde gözleri açık oturdu; sanki ardında bıraktığı Vadi'ye bakıyordu. Her şey o denli apaçıktı ki şimdi. Yalan söylemişti. Kendisi "yalanla beslenmek" diyordu, ama delikanlılığının doğal gıdasıdır yalanlar, o ise oburca yemişti. İlk kararı, gelecekte daha dikkatli davranmak oldu. Doğru yaşayacaktı. Oyunun raconu açısından, yoksa, kimseye aldırış ettiğinden değil. Kendisini bu denli aldatmayacaktı. Kadınlarla ilgiliymiş gibi yapmayacaktı –asıl sınav da buydu—onu çeken tek cins kendi cinsiydi çünkü. Erkekleri seviyordu ve hep onları sevmişi. Onlara sarılmak ve kendi varlığını onlarla

them and mingle his being with theirs. Now that the man who returned his love had been lost, he admitted this.	özdeşleştirmek istiyordu. Kendi aşkına yanıt veren erkeği yitirdiği şu an, bunu itiraf ediyordu.
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Source: Forster, 1971: 58-59 and Forster, 1994: 94-95

This quote is powerful in its way of self-actualization and self-acceptance. It is a pivotal part of the novel's structure that makes it a Bildungsroman (Hartree, 1996: 128). Maurice embraces his homosexual identity with the words such as "when the only sex that attracted him was his own", "He loved men and always had loved them", "longed to embrace them" and "he admitted". These words are translated as "onu çeken tek cins kendi cinsiydi çünkü", "Erkekleri seviyordu ve hep onları sevmiştii", "onlara sarılmak" and "itiraf ediyordu" respectively. All of these statements are rendered exactly as they are in the target text. By and large, the attraction, the confession, the longing are all entirely represented in the translation. Consequently, it is safe to suggest that the translator accomplishes the *queering* mode of translation according to Marc Démont's methodology.

Table 17: Example 3.7

ST	TT
"Go off my chair, and I will." Then he began one of the speeches he had prepared. It was scientific and impersonal, as this would wound Maurice least. "I have become normal - like other men, I don't know how, any more than I know how I was born. It is outside reason, it is against my wish. Ask any questions you like. I have come down here to answer them, for I couldn't go into details in my letter. But I wrote the letter because it was true."	"Sandalyemden kalkabilirsem anlatacağım." Önceden hazırladığı söylevlerden birine başladı. Maurice'i en az yaralayacağına inandığı için, kişileri bağlamayan, bilimsel bir söylev hazırlamıştı. "normal oldum – diğer erkekler gibi, nasıl oldu bilmiyorum ve benim isteğimin dışında bir olay. İstedğin soruyu sor. Buraya onları cevaplamaya geldim, mektupta ayrıntılardan söz edemezdim. Ama mektubu, yazdım, çünkü gerçektii."
"True, you say?"	"Gerçek, öyle mi?"
"Was and is the truth."	"Evet, gerçek."

"You say that you care for women only, not men?" "I care for men, in the real sense, Maurice, and always shall." "All that presently." He too was impersonal, but he had not got off the chair. His fingers remained on Clive's head, touching the bandages, his mood had changed from gaiety to quiet concern. He was neither angry nor afraid, he only wanted to heal, and Clive, in the midst of repulsion, realized what a triumph of love was ruining, and how feeble or how ironical must be the power that governs Man. "Who made you change?" He disliked the form of the question. "No one. It was a change in me merely physical." He began to relate his experiences. "Evidently the nurse," said Maurice thoughtfully. "I wish you had told me before ... I knew something had gone wrong and thought of several things, but not this. One oughtn't to keep secrets, or they get worse. One ought to talk, talk, talk - provided one has someone to talk to, as you and I have. If you'd have told me, you would have been right by now." "Why?" "Because I should have made you right." "How?" "You'll see," he said smiling. "It's not the least good - I've changed." "Can the leopard change his spots?"	"Yani, şimdi erkeklerden değil de, sadece kadınlardan mı hoşlanıyorsun?" "Gerçek anlamda, sadece erkekler ilgimi çekiyor Maurice ve her zaman da çekecekler." "Demek öyle." Maurice de, genel konuşuyordu, ancak Clive'in sandalyesinden kalkmamıştı. Parmakları, sargılara değecek biçimde Clive'in başında duruyordu, neşeli havası da ciddi bir kaygıya dönüşmüştü. Ne kızgındı ne de korkuyordu, yalnız iyileştirmek istiyordu; Clive ise, tiksintinin ortasında, aşkın kazandığı bir zaferin neleri yok ettiğini anlıyor ve insanoğlunu yöneten gücün ne denli zayıf ve ironik olduğunu duyumsuyordu. "Seni kim değiştirdi?" Clive sorunun biçiminden hoşlanmadı. "Hiç kimse. Bende sadece fiziksel bir değişiklik oldu." Deneyimlerini anlatmaya koyuldu. "Besbelli, sana bakan hemşire," dedi Maurice düşünceli bir sesle. "Keşke daha önce bana söyleseydin... Bir yerde bir şeylerin yanlış gittiği belliydi; türlü şeyler aklıma geldi ama bunu hiç düşünmemiştim. Kişiler sır saklamamalı yoksa daha kötü oluyorlar, kişi boyuna konuşmamalı, konuşmamalı – tabii konuşacağı biri varsa, seninle benim var. Bana söylemiş olsaydın, şimdiye iyileşmiştin bile." "Niçin?" "Çünkü seni düzeltirdim." "Nasıl?"
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Clive, you're in a muddle. It's part of your general health. I'm not anxious now, because you're well otherwise, you even look happy, and the rest must follow. I see you were afraid to tell me, lest it gave me pain, but we've got past sparing each other. You ought to have told me. What else am I here for? You can't trust anyone else. You and I are outlaws. All this" - he pointed to the middle-class comfort of the room - "would be taken from us if people knew." He groaned. "But I've changed, I've changed." We can only interpret by our experiences. Maurice could understand muddle, not change. "You only think you've changed," he said, smiling. "I used to think I had when Miss Olcott was here, but it all went when I returned to you." "I know my own mind," said Clive, getting warm and freeing himself from the chair. "I was never like you."	"Şimdi görürsün" dedi gülümseyerek. "Hiç yararı olmaz – değiştim." "Öyle bugünden yarına değişilir mi? Clive, kafan karmakarışık. Bu senin genel sağlığın ile ilgili. Kaygılanmıyorum, çünkü diğer açılardan iyi görünüyorsun, hatta mutlu bir halin var, arkası kesinkes gelecektir. Bana acı verir düşüncesiyle anlatmaktan çekindin, ama artık birbirimizi esirgemeyi çoktan aştık. Bana anlatmalıydın. Ben niye varım ki? Başka birine güvenemezsin. Seninle ben toplum dışıyız. Bütün bunlar, —odanın orta sınıf konforunu gösterdi—insanlar bizim ne olduğumuzu bilselerdi, bütün bunları elimizden alırlardı." Clive inledi. "Ama ben değiştim, değiştim." "Bizler salt deneyimden yola çıkarak yorum yapabiliriz." Maurice, kafa karışıklığını anlıyordu, ama değişikliği asla. "Sadece değiştiğini düşünüyorsun," dedi gülümseyerek. "Miss Olcott bizdeyken, ben de değiştim sanmıştım, ne var ki sana dönünce bitti." "Ben ne dediğimi biliyorum," dedi gittikçe rahatlayan ve sandalyesinden kurtulan Clive. "Ben hiç senin gibi olmadım."
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Source: Forster, 1971: 112-113 and Forster, 1994: 156-157

This long example is a scene where Clive, Maurice's partner, explains how he became "normal", that is to say, a heterosexual male by losing his homoerotic feelings after his visit to Greece (Da Silva, 1998: 248). It is ironic how Clive describes himself as "normal" when he falls into heteronormative way of living. This

gives us the idea that, even though this character had – and to some extent, still has – homosexual feelings once, he had seen himself as an abnormality and is still seeing homosexual individuals, including Maurice, as abnormal. First, he declares that he has “become normal - like other men” and it is against his wishes; then, he states “I care for men, in the real sense, Maurice, and always shall.” This is the point where we get to see little glimpse of homosexuality that is left under the surface. Clive continues to explain his “change” as physical and insist that he “has changed” over and over to unconvinced Maurice. Finally, Clive finishes by saying to Maurice: “I was never like you.” These last words can be interpreted as an exclusionary behaviour towards mainly Maurice but also other homosexuals and it can be clearly seen that he washes his hands of his previous sexual orientation like it had never existed. His despise towards Maurice and “his kind” is so subtle yet prevailing as all of the traces can be found within the source text. In the target text, these traces are fully transferred. For instance, “I have become normal - like other men” is translated as “normal oldum – diğer erkekler gibi”. Considering the fact that, the target culture is also a heteronormative one, as previously discussed in Historical Background section, the concept of “normality” also exists and heterosexuality is considered as normal. Accordingly, the direct transfer of “I have become normal” is great at capturing the Clive’s issues with abnormality. Furthermore, the part where we have seen little glimpse of Clive’s silenced homosexuality as “I care for men, in the real sense, Maurice, and always shall.” is translated as “Gerçek anlamda, sadece erkekler ilgimi çekiyor Maurice ve her zaman da çekecekler.” and it precisely reflects the effect that this half-hearted confession from Clive has. Next, Maurice looks for someone to blame for this change and asks who changed Clive; however, Clive replies “No one. It was a change in me merely physical.” This is transferred as “Hiç kimse. Bende sadece fiziksel bir değişiklik oldu.” This is again a direct transfer and no changes were made by the translator. Another significant statement from Maurice says “Because I should have made you right.” pointing out the fact that Maurice thinks he can turn back Clive the way he was. The selection of the word “right” is crucial in sense that their homosexual relationship was right for Maurice as opposed to “abnormal”. In short, homosexuality is “normal” to Maurice. This part is rendered as “Çünkü seni düzeltirdim.” which perfectly recreates Maurice’s perception of what

is right. Then comes the persistence with Clive's claims as "It's not the least good - I've changed." and "But I've changed, I've changed." which are literally given as “Hiç yararı olmaz – değiştim.” and ““Ama ben değiştim, değiştim.” Finally, Clive's exclusionary statement "I was never like you." is translated as “Ben hiç senin gibi olmadım.” and it represents this dismissive attitude of Clive. All in all, it is observed that the translator adopts the *queering* mode of translation in Démont's methodology.

Table 18: Example 3.8

ST	TT
He loathed the idea of a doctor, but he had failed to kill lust single-handed. As crude as in his boyhood, it was many times as strong, and raged in his empty soul. He might "keep away from young men", as he had naively resolved, hut he could not keep away from their images, and hourly committed sin in his heart. Any punishment was preferable, for he assumed a doctor would punish him. He could undergo any course of treatment on the chance of being cured, and even if he wasn't he would be occupied and have fewer minutes for brooding.	Doktor fikrinden nefret ediyordu ama şehvet duygusunu kendi başına yok etmeyi başaramamıştı. Çocuklukla delikanlılık arası dönem de olduğu gibi kaba ve kimi zaman da birkaç kez daha güçlü olan bu duyu boş ruhunda fırtınalar estiriyordu. “Genç erkeklerden uzak durabilirim belki,” diye saf saf düşündü, ne var ki onları düşlerinden uzak tutamıyor ve her an yüreğinde günah işliyordu. Her türlü cezayı buna yeğlerdi, zaten doktorun da onu cezalandıracağını varsayıyordu. İyileşmesi koşuluyla, her tür tedaviye razıydı ve kaldı ki tedavi başarılı olmasa bile ona gelip giderken düşünmeye daha az zaman kalırdı.

Source: Forster, 1971: 136 and Forster, 1994: 181-182

In this scene, a visible change can be observed in Maurice's attitude. From someone who thinks homosexuality is right, he turns into someone who thinks homosexuality is something to be cured. Without a doubt, this change stems from Clive's change as it portrays homosexuality as something interchangeable, something to be cured and got rid of. Accordingly, this drives Maurice into searching for a doctor to cure his illness and make the guilt and shame due to his

homosexuality disappear (Tüfekçi Can, 2021: 388). The reason for Maurice's search for doctor is given as "failed to kill lust single-handed" and this is directly rendered as "şehvet duygusunu kendi başına yok etmeyi başaramamıştı" in translation. Furthermore, we see Maurice shame and guilt in all its nakedness with "he could not keep away from their images, and hourly committed sin in his heart". At this point, the stress is laid on the word "sin". Now for Maurice, homosexuality is not normal, it is "sinful" and has to be stopped. What is more, even thinking about "young men" is committing a sin, let alone acting on those thoughts. In the translation, this part is translated as "'Genç erkeklerden uzak durabilirim belki," diye saf saf düşündü, ne var ki onları düşlerinden uzak tutamıyor ve her an yüreğinde günah işliyordu" which adequately creates the sense of wrongdoing that Maurice feels. The key words and their translations are "keep away" for "uzak durabilirim", "naively" for "saf saf", "their images" for "düşlerinden" and finally, "committed sin" for "günah işliyordu" and these choices are successful in transferring Maurice's "sinful" feelings. In the last part of the selected examples, two statements have upmost importance: "undergo any course of treatment" and "the chance of being cured". These statements assure the reader of the fact that Maurice thinks that he has an illness at that moment. Accordingly, they are rendered as "her tür tedaviye razıydı" and "İyileşmesi koşuluyla". It seems worth pointing out that the last phrase in the translation literally means "on the condition of being cured". At this point, the choice of "condition" has rather stronger sense compared to the source text choice of "chance". Nonetheless, it gives the sense of the urgent need for cure very well. All things considered, it can be suggested that the translator achieves the *queering* mode of translation in Démont's methodology by triumphantly recreating the guilt and shame by homosexuality of the protagonist in the target text.

Table 19: Example 3.9

ST	TT
"So you've never guessed," he said, with a touch of scorn in his terror. "I'm an unspeakable of the Oscar Wilde sort."	"Demek tahmin edemediniz," dedi Maurice, sesinde dehşetle karışık bir alayla. "Ben Oscar Wilde türü

His eyes closed, and driving clenched fists against them he sat motionless, having appealed to Caesar. At last judgement came. He could scarcely believe his ears. It was "Rubbish, rubbish!" He had expected many things, but not this; for if his words were rubbish his life was a dream. "Dr Barry. I can't have explained-" "Now listen to me, Maurice, never let that evil hallucination, that temptation from the devil, occur to you again." The voice impressed him, and was not Science speaking? "Who put that lie into your head? You whom I see and know to be a decent fellow! We'll never mention it again. No I'll not discuss. I'll not discuss. The worst thing I could do for you is to discuss it." "I want advice," said Maurice, struggling against the overwhelming manner. "It's not rubbish to me, but my life." "Rubbish," came the voice authoritatively. "I've been like this ever since I can remember without knowing why. What is it? Am I diseased? If I am, I want to be cured, I can't put up with the loneliness any more, the last six months specially. Anything you tell me, I'll do. That's all. You must help me." He fell back into his original position, gazing body and soul into the fire. "Come! Dress yourself." "I'm sorry," he murmured, and obeyed.	günahkârlardanım." Gözlerini kapadı, yumruklarını gözlerine dayayarak, Sezar'dan aman dilemiş biri gibi, hiç kıpırdamadan oturdu. Sonunda konuşabildi doktor. Kulaklarına inanamıyordu. "Saçmalık, saçmalık!" oldu tepkisi. Her şeyi beklemişti Maurice ama bunu asla; eğer sözcükleri saçmalık ise, yaşamı da bir düştü. "Dr. Barry, açıklayamazdım—" "Şimdi beni dinle Maurice, bu kötü sanrının, bu şeytani dürtünün bir daha sana görünmesine asla izin verme." Doktorun sesinden etkilenmişti, üstelik konuşan "Bilim" değil miydi? "Kim soktu bu yalanı senin kafana? Sen ki, biliyorum, görüyorum, dürüst bir insansın! Bir daha asla bu konudan söz etmeyeceğiz. Hayır – bu konuyu tartışmayacağım. Tartışmayacağım. Sana yapabileceğim en büyük kötülük bu konuyu tartışmaktır." "Ben öğüt istiyorum," dedi Maurice, terbiyesini korumak için büyük güç harcayarak. "Bu benim için saçmalık değil, benim yaşamım bu." "Saçmalık," dedi doktor kestirip atarak. "Anımsayabildiğim andan beri, nedenini bilmeksizin böyleyim. Nedir bu? Hastalıklı mıyım? Eğer öyleysem iyileşmek istiyorum; artık bu yalnızlığa, özellikle son altı aydakine, daha çok dayanamayacağım. Bana önereceğiniz her şeyi yapmaya hazırım. Hepsi bu. Bana yardım etmelisiniz."
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Then Dr Barry unlocked the door and called, "Polly! Whisky!" The consultation was over.	Bedeni ve ruhuyla alevlere dalarak, yeniden eski oturuşuna döndü. “Hadi! Giyin artık.” Maurice “Özür dilerim,” diye mırıldandı ve giyindi. Sonra doktor kapıyı açtı ve “Polly! Viski getir!” diye seslendi. Oturum bitmişti.
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Source: Forster, 1971: 138-139 and Forster, 1994: 185-186

In this excerpt, Maurice consults Dr. Barry about his “condition”, now that he thinks his homosexuality is an illness as previously mentioned. Afterwards, we witness Dr. Barry’s fervent refusal to even discuss the issue. It is ironic how Maurice cannot call himself a homosexual, and instead, explains himself as “an unspeakable of the Oscar Wilde sort.” This covert self-definition and confession is immediately discarded by Dr. Barry (Harned, 1993: 49). The discourse of Dr. Barry is more ironic and judgemental than Maurice’s. Particularly, his use of such phrases as “Rubbish, rubbish!”, “that evil hallucination”, “that temptation from the devil”. He questions who put this idea into Maurice’s head as if Maurice cannot think for himself and further implies that Maurice is not a decent fellow since no decent fellow can be a homosexual according to him. Afterwards, he refuses to discuss the matter further as it would be “the worst thing” he could do to Maurice. Maurice tries to furtively explain his feeling but to no avail. In the translation, the first part which is the confession by Maurice is rendered as “Oscar Wilde türü günahkârlardanım” which literally translates as “I am a sinner of the Oscar Wilde sort”. This choice of “sinner” carries an interpretation and opinion compared with the choice of “unspeakable” and makes the target text heavily loaded than the source text. The “unspeakable” could be given with “ağza alınmaz” and that would be more neutral than “sinner”. However, as stated in previous example, Maurice also believes that he is committing sin when he thinks about and desires other men; influenced by that, it is in the realm of possibility that the translator has seen no harm in using the word “sinner”. Accordingly, we cannot say that this decision is completely wrong even though it is an overemphasis. Later come the illogical statements of Dr. Barry. In the target text, “rubbish” is translated as “saçmalık”, “evil hallucination” is “kötü sanrı” and

“temptation from the devil” is “şeytani dürtü”. All of these choices perfectly recreate the irrational and rather shocking reaction of Dr. Barry. The final inquisition and rejection of the doctor is given as “Kim soktu bu yalanı senin kafana? Sen ki, biliyorum, görüyorum, dürüst bir insansın! Bir daha asla bu konudan söz etmeyeceğiz” and “Sana yapabileceğim en büyük kötülük bu konuyu tartışmaktır.” These sentences are all directly translated, including the “lie” as “yalan”, “decent fellow” as “dürüst bir insan” and “the worst thing” as “en büyük kötülük”. In the final plea of Maurice, the key points are the phrases of “like this”, “without knowing why”, “Am I diseased?”, “I want to be cured”, “can't put up with the loneliness” and “help”. All of these phrases are respectively translated as “böyleyim”, “nedenini bilmeksizin”, “Hastalıklı mıyım?”, “iyileşmek istiyorum”, “artık bu yalnızlığa [...] daha çok dayanamayacağım”, “yardım” and just like earlier, they are all direct translations. Except for a minor change at the beginning, the translator competently conveys the condemnatory attitude of Dr. Barry and pleading, desperate situation of Maurice. By so doing, the translator accomplishes a *queering translation* according to Démont’s methodology.

Table 20: Example 3.10

ST	TT
[...] "I have shared with Alec," he said after deep thought. "Shared what?" "All I have. Which includes my body." Clive sprang up with a whimper of disgust. He wanted to smite the monster, and flee, but he was civilized, and wanted it feebly. After all, they were Cambridge men ... pillars of society both; he must not show violence. And he did not; he remained quiet and helpful to the very end. But his thin, sour disapproval, his dogmatism, the stupidity of his heart, revolted Maurice,	[...] "Alec'le paylaştım," dedi. "Neyini paylaştın?" "Her şeyimi paylaştım onunla. Vücudum dahil." Clive nefret iniltisiyle ayağa fırladı. Canavarı vurup öldürmek ve oradan kaçmak istedi, ama bu arzusu güçlü değildi, çünkü uygar biriydi. Ne de olsa, Cambridge'liydi... İkisi de toplumun temel direği; şiddet gösterisinde bulunamazdı. Ve bulunmadı da; sonuna kadar sessiz ve yardımcı davrandı. Ancak, acı karşısındaki tasvipsizliği,

who could only have respected hatred. "I put it offensively," he went on, "but I must make sure you understand. Alec slept with me in the Russet Room that night when you and Anne were away." "Maurice - oh, good God!" "Also in town. Also - " here he stopped. Even in his nausea Clive turned to a generalization - it was part of the mental vagueness induced by his marriage. "But surely - the sole excuse for any relationship between men is that it remain purely platonic." [...] Maurice opened his hand. Luminous petals appeared in it. "You care for me a little bit, I do think," he admitted, "but I can't hang all my life on a little bit. You don't. You hang yours on Anne. You don't worry whether your relation with her is platonic or not, you only know it's big enough to hang a life on. I can't hang mine on to the five minutes you spare me from her and politics. You'll do anything for me except see me. That's been it for this whole year of Hell. You'll make me free of the house, and take endless bother to marry me off, because that puts me off your hands. You do care a little for me, I know" - for Clive had protested - "but nothing to speak of, and you don't love me. I was yours once till death if you'd cared to keep me, but I'm someone else's now - I can't hang about whining for ever - and he's mine in a way that shocks	dogmatizmi, yüreğinin aptallığı, sadece nefreti saygıya değer bulabilecek olan Maurice'i iğrendirdi. "Olayı yakışksız şekilde ortaya koydum," diye sürdürdü Maurice, "ama anladığından emin olmam lazımdı. Anne'le ikiniz dışarıda kaldığınız gece, Alec, Kırmızı Odada benimle kaldı." "Maurice - aman Allahım!" "Londra'da da. Hatta—" bu noktada durdu Maurice. Tiksinirken bile, Clive genellemeye yöneldi - evliliğin sebep olduğu zihinsel boşluğun bir parçasıydı bu: "Ama kabul etmek lazım ki - iki erkek arasındaki ilişkiyi mazur gösterecek yegâne şey, bu ilişkinin tamamen platonik olmasıdır." [...] Maurice avucunu açtı. Parlak yapraklar vardı avucunda. "Bana az da olsa ilgi duyuyordun, biliyorum," diye itiraf etti Maurice, "ama ben bütün hayatımı bu biraz ilgiye bağlayamam. Sen bağlamıyorsun. Sen hayatını Anne' bağlamışsın. Onunla ilişkin platonik mi değil mi diye tasalanmıyordun, bildiğin tek şey bu ilişkinin hayatın bağlayabilecek denli büyük olduğu. Ben, hayatımı; Anne'den ve siyasetten ayırabileceğin beş dakikaya bağlayamam. Benim için, beni görmenin dışında her şeyi yapıyorsun. Bu son cehennemî yıl boyunca, hep böyle oldu. Bana evini açıyorsun, ve evlendirmek için olmadık zahmete katlanıyorsun,
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you, but why don't you stop being shocked, and attend to your own happiness?"	böylece beni başından savmış olacaksın. Biliyorum, bana az da olsa ilgi duyuyorsun,” –Clive itiraz etmişti—“ama bu sözü edilmeye değmeyecek kadar az, ve üstelik de bana âşık değilsin. Eğer beni bir zamanlar sahiplenseydin, ölene kadar senin olacaktım, ama şimdi başka birine aitim –sonsuz dek sızlanıp duracak halim yok—ve seni şaşırtan bir biçimde de olsa, o bana ait, ama böyle şaşırp duracağına kendi mutluluğunla ilgilenmeyi düşünsene.”
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Source: Forster, 1971: 213-214 and Forster, 1994: 271-273

This final example is the last meeting, almost a showdown between ex-lovers Clive and Maurice. In this scene, Maurice lets Clive know that he has found someone else, Alec and he also shares his feelings after their breakup. More importantly, Maurice shares that he has slept with Alec of which Clive is disgusted. Firstly, it starts as "I have shared with Alec", then continues with "All I have. Which includes my body." These statements are transferred in target text as “Alec’le paylaştım” and “Her şeyimi paylaştım onunla. Vücudum dahil.” This is a direct translation since the target reader can absolutely understand the sexual intercourse between two characters. Clive’s reaction to this information is “disgust” but this word is translated as “nefret” which is “hatred” in English. This choice certainly strengthens the negativity of the reaction, considering that hatred is stronger than disgust. The reason behind this decision is unclear because it could have been easily translated as “tikinti” or “iğrenti”. Afterwards, we see more description of Clive’s disgust in “his thin, sour disapproval, his dogmatism, the stupidity of his heart, revolted Maurice, who could only have respected hatred”. In translation, this part is given as “acı karşısındaki tasvipsizliği, dogmatizmi, yüreğinin aptallığı, sadece nefreti saygıya değer bulabilecek olan Maurice’i iğrendirdi”. At this point, there is only a slight change at the beginning; the target text says “acı karşısındaki tasvipsizliği” which is “his disapproval of pain”. The underlying reason behind this change is uncertain but

it is safe to say that the disapproval of Clive is certainly conveyed. Subsequently, Maurice repeats his sexual encounter with Alec by saying “Alec slept with me in the Russet Room”. This sentence is rendered as “Alec, Kırmızı Odada benimle kaldı” which means “Alec stayed with me” instead of sleeping. The effect that this confession creates in the source text is recreated somehow euphemistically in the target text; nevertheless, the target text choice still implies the physical encounter. The following statement of Clive, “the sole excuse for any relationship between men is that it remain purely platonic” is given in the target text as “iki erkek arasındaki ilişkiyi mazur gösterecek yegâne şey, bu ilişkinin tamamen platonik olmasıdır”, along with his “nausea” as “tiksinirken”. This statement clearly indicates Clive’s real thoughts on homosexuality (Corne, 2014: 38). He, who once was a homosexual himself, has homophobia to some extent and sees homosexuality as something to be excused. His despise and disgust are very well reflected in target text. The final part of the example is rather long monologue of Maurice; he pours his heart out to Clive who has always escaped this kind of confrontation after their breakup. The crucial phrases of this monologue are “care for me a little bit”, “can’t hang all my life on a little bit”, “the five minutes you spare me from her and politics”, “You’ll do anything for me except see me”, “whole year of Hell”, “endless bother to marry me off, because that puts me off your hands”, “you don’t love me”, “I was yours once till death if you’d cared to keep me”, “I’m someone else’s now”, “mine in a way that shocks you” and “attend to your own happiness”. The Turkish versions of these phrases can be given in the exact order as: “Bana az da olsa ilgi duyuyordun”, “ben bütün hayatımı bu biraz ilgiye bağlayamam”, “Anne’den ve siyasetten ayırabileceğin beş dakikaya”, “Benim için, beni görmenin dışında her şeyi yapıyorsun”, “cehennemî yıl boyunca”, “evlendirmek için olmadık zahmete katlanıyorsun, böylece beni başından savmış olacaksın”, “bana âşık değilsin”, “Eğer beni bir zamanlar sahiplenseydin, ölene kadar senin olacaktım”, “şimdi başka birine aitim”, “seni şaşırtan bir biçimde de olsa, o bana ait” and “kendi mutluluğunla ilgilenmeyi düşünsene”. All of these phrases are rendered almost exactly the same way with the same effect in the target text. The minor change comes in the translation of the verb “to care for” which has the meaning of “to feel affection for (someone)” (www.merriam-webster.com) in this context. The target text version “ilgi

duyuyordun” can be directly translated as “to have an interest in me” which fails to give the effect of affection. Except for this change, the rest of choices reflect the source text phrases quite well. Accordingly, this analysis actively demonstrates that the translator has adopted the *queering* mode of translation in D mont’s methodology.

3.3.3.1. Discussion of the Translation

This analysis on the translation suggests that the translator Sadri  lk  has successfully managed to preserve the queerness of the text by adopting the *queering* mode of translation during the translation process. The research on  lk  revealed no information about the translator; consequently, this raised certain questions about the identity of  lk  and it is in the realm of possibility that the translator might have used a pseudonym. Although his *habitus* is unclear due to lack of information, his choices in the translation suggests that he is a competent translator who is well aware of both the source and target cultures as well as the main purpose of the source text. It is worth noting that the publishing house İletişim Yayınları’s political stance on LGBTI community must be effective in keeping the queerness of the novel. As previously stated in the discussion on the former translation, the influence of the increasing tolerance towards queer community in the decade of nineties cannot be overlooked. This growing tolerance is discussed in detail within the section of Historical Background. At last, similar to previous translator Fatih  zg ven, Sadri  lk  also contributed to queer literature by rendering queer individuals more visible in the target literature and culture.

To summarize, both translations from this decade accomplish to protect queerness of their source texts. This newfound freedom might originate from the tolerant atmosphere in Turkey that started with the LGBTI organizations and the visible queer figures on media. As the strictness of previous decade makes way for a more welcoming environment, this has surely had a freeing effect on both writers and the translators to certain extent. It is also safe to assume that the awareness on queer individuals and community has probably increased with the help of LGBTI organizations’ efforts. As Turkey catches up with the rest of the world on queer issues and thought, this awareness seems to have positive influence on the literary

world. That is to say, both 1987 translation *Tek Başına Bir Adam* and 1994 translation *Maurice* certainly suggest a positive improvement on the representations of queer characters in the translated texts.



CHAPTER FOUR

CASE STUDY - TRANSLATIONS IN THE TWENTY FIRST CENTURY

The fourth chapter of this study includes the translations that are published after the year of 2000 and confined to examining as a case study. In line with the objective of this study, the chronological order follows the translations of queer texts in the target culture and within this mindset; two translations are selected from twenty-first century. It is worth pointing out that the scope of this study ends with the year of 2015 in order to put a limitation to the study. In this chapter, the first novel is *Oranges Are Not The Only Fruit* (1985) by Jeanette Winterson. It is translated into Turkish as *Tek Meyve Portakal Değildir* in 2000 by Sevin Okyay and published by İletişim Yayınları at first. Later, the translation was bought by Sel Yayıncılık in 2014. The second novel from this decade is André Aciman's *Call Me By Your Name* (2007) which was translated into Turkish in 2009 by Süha Sertabiboğlu and published under the title of *Adınla Çağır Beni* by Sel Yayıncılık. This chapter will also take Sel Yayıncılık into focus by concentrating on its role in Turkish literature within the context of queer literature. Following the same order of previous chapters, a review on the historical and cultural conditions governing the target culture within this decade is given prior to textual analysis of the selected novels and translations. This review is of paramount importance in order to better understand the cultural contexts in which the translations were produced. Needless to say, this historical analysis sheds a light on the decisions taken by the translators. Finally, Sel Yayıncılık's agency concerning queer literature will be examined under a separate section at the end of the chapter.

4.1. HISTORICAL BACKGROUND

It is previously mentioned that through the end of eighties and all through the nineties, Turkey has experienced a newly found tolerance towards the LGBTI community to a certain extent. The foundation of various LGBTI organizations and the appearances of queer figures in media with the help of the removal of their stage

ban are indicatives of this assertion. In 2000s, two more LGBTI organizations have been founded: Siyah Pembe Üçgen (Black Pink Triangle) in 2009 and Sosyal Politikalar Cinsiyet Kimliği ve Cinsel Yönelim Çalışmaları Derneği (Social Policy, Gender Identity and Sexual Orientation Studies Association), shortly SPoD, in 2011 (Ünan, 2015: 80). Additionally, Pembe Hayat Derneği (Pink Life LBTT Solidarity Association) which was founded in 2006 became the first organization that focuses solely on trans rights and individuals.

The beginning of the 2000s witnessed the emergence of a new and powerful figure in the political scene of Turkey. This figure was Recep Tayyip Erdoğan who formed a new political party called Adalet ve Kalkınma Partisi (Justice and Development Party), AKP in short. AKP won the 2002 elections with an astonishing victory by gathering 34 percent of the votes and gaining the majority of the seats in the National Assembly (Zürcher, 2004: 306). Around that time, Erdoğan had a political ban but shortly after the victory of AKP, his ban was lifted and he came to power as Prime Minister by taking over the position from Bülent Ecevit. It seems worth noting that AKP is a right-wing party considering that it was founded by a group of politician led by Erdoğan after their split from Islamist Refah Partisi (Welfare Party).

Meanwhile, Süleyman Demirel's presidency was over and in May of 2000, Ahmet Necdet Sezer who is a Supreme Court judge became the 10th President of Turkish Republic (Howard, 2016: 184). Throughout his presidency, Sezer prioritized the rule of law and had "an independent and critical attitude towards the cabinet" (Zürcher, 2004: 305). President Sezer's term ended in 2007 and he was succeeded by Abdullah Gül, former Prime Minister and Foreign Secretary of AKP government. When Gül became the 11th President, Islamic politics became the number one political force in Turkey.

Since 2002, AKP government is still in power to this day. As of 2014, Recep Tayyip Erdoğan became the 12th President of the Turkey, succeeding Abdullah Gül. He is still the President of the Republic of Turkey. This unchanging political power in Turkey's politics has stopped the political instability of the previous decades; however, it has also caused a lack of variety that has silenced the opposition and

other political voices. The Islamist views have become popular whereas an unwelcoming environment has occurred towards other political views.

Initially, AKP government's actions towards queer community were tolerant despite their Islamist views. It should be noted that, similar to other Abrahamic religions, the religion of Islam condemns the same-sex relationships (Rowson, 2006: 444). The first pride march took place in 2003 with the attendance of 30 people on İstiklal Avenue. In 1993, there was an attempt to hold a pride march but the Istanbul Governor's Office did not grant permission for it. It took 10 years for LGBTI organizations to get permission for a pride march. Since the first march in 2003, more and more people started to attend İstanbul Pride March each year. Finally, in 2011, İstanbul has seen the biggest Pride March among other East European countries as approximately 10.000 people attended the march (Mutlu, 2012: 13). Be that as it may, the biggest Pride March in the history of Turkey was held in 2013 with attendance of approximately 100.000 people. The particular reason for this circumstance can be considered as Gezi Park protests which will be further discussed (www.bbc.com, 2013). Similarly, 2014 İstanbul Pride March attracted the same numbers of people. The first interferences started in 2015 as police used force against the attendees. The justification for this use of police force was made by the Istanbul Governor's Office and stated that the date of the march coincided with the holy month of Ramadan (www.birgun.net, 2015). The next year, Pride March was banned by the Istanbul Governor's Office and the office still continues to ban the march every year as of 2019.

Gezi Park protests was a surge of demonstrations of civil unrest that started in May 27, 2013. The protests started as peaceful demonstrations that took a stand against bulldozing of trees in Gezi Park which was a pedestrian park that was placed in Taksim Square. However, the protests became violent after a short while due to use of heavy police force against the protestors. Subsequent to police force, the size of the protest grew. More than 100,000 people flocked to Taksim from all over the city, in spite of police brutality and soon after, demonstrations spread to other big cities such as Ankara and İzmir (Howard, 2016: 206). Meanwhile, Erdoğan dismissed the protesters by describing them as "a few looters" which did not sit well both within the resistance movement and the foreign media. During the course of the

protests that continued until the August of 2013, heavy clashes between the police and the protesters resulted in casualties that included 11 fatalities and thousands of injuries (Çetin, 2016: 187). In the aftermath of the protests, Erdoğan and his government were heavily criticized for their responses to these protests and it was stated that the rights to protest and peaceful assembly were denied to Turkish people. On the other hand, the outcomes of Gezi protests for LGBTI community were far more positive. In her 2014 research, Ayşe Deniz Ünan has conducted interviews with the individuals of LGBTI community that were in Gezi protests and she states that these protests help the LGBTI community to become more visible (2015: 90). Gezi Park also carries a symbolic importance for LGBTI community as it is the first place that LGBTI individuals had their earliest protest which was a hunger strike in 1987.

The bans on books, writer and translators still continue under the AKP regime. The most notorious incidents about this issue in the 2000s are the trials of the authors Elif Şafak, Enis Batur, the owner of Sel Yayıncılık İrfan Sancı, the journalist Filiz Bingölçe and the translators Erol Karaaslan and Süha Sertabiboğlu. Elif Şafak was put on trial with the charges of “insulting Turkishness” under Article 301 of Turkish law in 2006. The charges were brought against her after she wrote about so-called Armenian genocide in her novel *The Bastard of Istanbul*. It is stated that more than 60 writers have been charged under this particular law ever since its introduction in the previous year which was 2005 (Lea, 2006). Her trial ended in acquittal. The journalist Filiz Bingölçe was also tried in court along with her publisher Metis Yayınları in 2002 because her book *Kadın Argosu Sözlüğü* (Dictionary of Woman Slang) was found obscene. Similarly, the translator and the publisher Erol Karaaslan was put on trial in 2008 because of translating and publishing Richard Dawkins’ book *The God Delusion* (2006) (Kayış & Hürkan, 2012: 352). The writer Enis Batur and the owner of Sel Yayıncılık İrfan Sancı were also faced trials in 2005 due to the images that were found obscene in Batur’s book *Elma* which was published by Sel Yayıncılık. This was not the only time İrfan Sancı were tried in court; he was also faced trial together with the translator Süha Sertabiboğlu in 2011 due to publishing and translating William S. Burroughs’ 1961 novel *The Soft Machine* (ibid: 354). This information is significant as Sel Yayıncılık is the publishing house of both translations in this chapter. Furthermore, Süha

Sertabiboğlu is the translator of the second novel *Call Me By Your Name* which is confined to examination as a case study, also, in this chapter. All of these trials prove that the new AKP government follows the example of previous governments about the censorship.

AKP government has done more damage to LGBTI rights and community than banning the pride march. Aliye Kavaf who was the Minister of Women and Family Affairs of AKP government in 2010 stated that she believes homosexuality is a biological deformation and a disease (www.cnnturk.com, 2010). She also continued with the fact that she does not think positively about gay marriage. Following Kavaf's statements, Minister of Health Recep Akdağ made a statement about the issue by saying that it should be asked to scientists as this matter is complicated (www.ntv.com.tr, 2010). Akdağ also avoided giving a straight answer to question of whether the government has an agenda about homosexuals. Particularly, Kavaf's statements caused an outrage within the LGBTI community in Turkey.

Homophobia and transphobia have increased gradually under the government of AKP. We can specifically see this in declining TV career of Huysuz Virjin. As previously mentioned in the last chapter, Huysuz Virjin whose real name is Seyfi Dursunoğlu is the first Turkish drag queen that appeared on TV and had a show in the 1990s. His TV career continued at the beginning of 2000s with various TV shows. However, things have started to change in 2007 when RTÜK (Radio and Television Supreme Council of Turkey) started to apply constraints and censorship against the TV channel that broadcasted his show. Fed up from this constant pressure, Dursunoğlu expressed his decision to not get on stage and do any show anymore (www.sozcu.com.tr, 2020). After that he had made brief appearances here and there but never fully return to the small screen till his death. He gave an interview in which he directly and openly blamed the government and explained that what was done to him was wrong and disrespectful (www.hurriyet.com.tr, 2007). Dursunoğlu is not the only censorship case regarding the appearances of LGBTI individuals on TV. RTÜK has fined the TV channel e2 for broadcasting the TV series *Hung* which included homosexual characters. In the report, RTÜK stated "Deviant relationships such as homosexuality cannot be regarded as normal in public sphere. This situation deforms the sexual health of the society." (my translation)

(Ertürk, 2010). In similar vein, TV series such as *Family Guy*, *9-1-1*, *Jane the Virgin* and movies such as *Sex and the City 2*, *The Normal Heart* have been all fined due to including homosexual content (ibid.).

What is more tragic is that hate crimes against LGBTI individuals have increased in 2000s. Perhaps, the most dreadful and well-known cases are the honor killing of Ahmet Yıldız who was a gay college student in 2008 and the murder of trans sex worker İrem Okan in 2010. There are many more hate crimes like this in Turkey; most of these individuals are murdered by unknown assailants and their cases are unsolved. Additionally, the numbers of suicide among LGBTI individuals have been increasing day by day. In some cases, they are forced to do it by certain family members and relatives; in others, these individuals choose to end their lives in a state of hopelessness (Güner, 2012).

Regarding LGBTI rights, Turkey seems to be going backwards instead of going forward and the situation seems to be getting bleaker. To this day, there is no law against discrimination of LGBTI individuals and it seems like there are no near future plans regarding this issue. The same thing goes for same-sex marriages. This present picture is completely different than what was promised by Recep Tayyip Erdoğan at a TV Show in 2002: “Homosexual individuals must be under legal protection within the framework of their rights and freedoms. We do not think that it is humane how they are treated as we have witnessed on our TV screens from time to time.” (my translation) (kaosgl.org, 2012).

This comprehensive review on the historical conditions within the specified decade paves the way for a better analysis of the case study. This comparative analysis on two translations from this period will be examined in accordance with the selected theoretical and methodological framework. Prior to this analysis, the novels, the authors, the translators and the publishing houses of the two translations will be discussed in the following sections.

4.2. ORANGES ARE NOT THE ONLY FRUIT AND ITS TURKISH TRANSLATION TEK MEYVE PORTAKAL DEĞİLDİR

The first novel of this case study is *Oranges Are Not The Only Fruit* which was written by Jeanette Winterson in 1985. It is translated by Sevin Okyay and

published by İletişim Yayınları in 2000. The translation was later bought by Sel Yayıncılık in 2014. Henceforth, the novel is being published by Sel Yayıncılık. The analysis on the novel and the translation first entails a discussion about the novel and the writer, then a review on the translator and both publishing houses. Subsequently, five examples selected from source and target texts will be comparatively analyzed.

4.2.1. About the Novel

Oranges Are Not The Only Fruit tells the story of protagonist Jeanette who was raised by adoptive parents. Her mother is a devout Christian to the point of fanaticism and her only aim for adopting a child was to raise a devout Christian like herself. Jeanette's story, on the other hand, follows a different path when she starts to discover her sexual identity. The protagonist has the same name with the author Winterson and Winterson answers "No not at all and yes of course" (Winterson, 1985: xix) to the question of whether this novel is an autobiographical one. Thus, the book can be categorized as a semi-autobiographical novel.

Jeanette's mother adopts her with one goal in her mind: dedicate her to God and raise her as a missionary and servant of God. Her father seems to stay as a weak figure throughout her life. Her mother is an evangelist and a member Elim Pentecostal Church. All through her childhood, Jeanette grows up believing that she will be a missionary one day. Until the age of seven, Jeanette is home-schooled by her mother, mostly with the teachings of the Bible. However, when Jeanette is seven, she is ordered to enroll her into a school even though she is extremely reluctant to do so as she considers the outside world will spoil her child's innocence and spirituality. Also, when she is seven, Jeanette experiences a loss of hearing but no one, including particularly her mother, realizes this until an attentive church member Miss Jewberry does. After a successful operation, she regains her ability to hear. During her recovery period, a church member Elsie and Jeanette become really close friends and Elsie teaches things other than Bible to Jeanette. Meanwhile, Jeanette scares the other kids away with her obsession with God and Bible and become an outcast with no friends. As she gets older, Jeanette realizes that she does not agree with all of the church's teachings; in fact, she finds some of them quite problematic. This marks the start of change in Jeanette's character who is generally meek and obedient. The real

change in her happens when she meets a girl named Melanie and she feels captivated by her. Up until that point, Jeanette has never experienced romantic feelings for anyone and certainly, not for a boy. Jeanette starts to spend time with Melanie and eventually, they become friends.

With the encouragement from Jeanette, Melanie begins to attend to church too. The two girls start to visit each other's houses for studying Bible and eventually, fall in love. Afterwards, Jeanette makes the mistake of telling her love for and happiness with Melanie. The next she knows, the pastor of the church confronts them publicly about their affair and orders them to repent from their sin. Melanie accepts to repent but Jeanette rejects and runs away. She takes refuge at the Miss Jewbury's house and finds out that she is also a lesbian. They sleep together, but the exorcism of the church folk continues. She even goes through a hungry spell forced by her mother for thirty-six hours. She finally caves in and pretends that she will repent. In the meantime, Melanie disappears and with nothing else to do, Jeanette returns to the church. Later, she learns that Melanie is getting married to an army man. Over time, her responsibilities in church increase and she starts to preach. However, soon after, she starts an affair with a newly convert Katy. When that is found out as well, she takes all the blame and quits the church. Her mother throws her out of the house, claiming that she bring shame and evilness.

After she gets kicked out from her house, Jeanette works at various jobs. One day, she visits her old church friend Elsie and finds out that she died. On her funeral, she encounters people from his old life, including her mother who publicly disowns her there. After quite some time, Jeanette realizes that she has missed her home and decides to pay a visit to her mother on Christmas. Her mother acts like nothing has happened between them and she is still a faithful believer even though her religious community is falling apart, shaken by corruption. Her mother still keeps trying to connect other Christians from other parts of the world on radio, disinterested in what actually goes around her.

The novel won the Whitbread Award for a First Novel in 1985 (www.costa.co.uk). The novel is also adapted into a BAFTA- winning BBC TV mini series in 1990 and it won the Prix Italia in 1991 (www.imdb.com). More importantly, the novel is considered as a prominent English novel that is included in A-level

reading lists in the educational systems in England and Wales. It is also worth mentioning that *Oranges Are Not The Only Fruit* is the first novel of Jeanette Winterson.

Jeanette Winterson is an English writer who was born in Manchester, England in 1959 and brought up in Lancashire. Similar to her novel *Oranges Are Not The Only Fruit*, she was adopted by her parents and was raised in a strict Pentecostal Evangelist faith (Onega, 2006: 3). She was also raised to be a missionary but all this came to abrupt end, when she came out as a lesbian at the age of sixteen and left home. She worked at different jobs to support herself while she was studying English at St Catherine's College, Oxford. Her first book *Oranges Are Not The Only Fruit* is a semi-autobiographical novel which was published in 1985 and the similarities can be clearly seen in the early life that was described above. Her next two novels are *The Passion* which was published in 1987 and won the John Llewelyn Rhys Prize, and *Sexing the Cherry* which was published in 1989 and won the E. M. Forster Award. She continued to write her novel *Written on the Body* in 1992 and it was loved by some critics whereas heavily criticized by the others (ibid: 5). Her other novels are *Art & Lies* in 1994, *Gut Symmetries* in 1997, *The PowerBook* in 2000, *Lighthousekeeping* in 2004, *Weight* in 2005, *The Stone Gods* in 2007, *The Battle of the Sun* in 2009, *The Daylight Gate* in 2012, *The Gap of Time* in 2015 and *Frankissstein: A Love Story* in 2019. She also wrote a memoir entitled *Why Be Happy When You Could Be Normal?* in 2011.

Winterson was named Officer of the Order of the British Empire in 2006 and Commander of the Order of the British Empire in 2018 for her services to literature (www.britannica.com, 1998). Jeanette Winterson married Susie Orbach who is also a writer and a psychoanalyst in 2015. She is a Professor of New Writing at the University of Manchester (www.jeanettewinterson.com).

Jeanette Winterson still writes and resides in Cotswolds, England.

In the next section, the Turkish translation of the novel will be discussed. For this purpose, the outcomes of the research on the translator and the publishing house will be examined.

4.2.2. About the Translation

Oranges Are Not The Only Fruit was translated into Turkish by Sevin Okyay in 2000 exactly fifteen years after the novel's publication. The translation was initially published by İletişim Yayınları as *Tek Meyve Portakal Değildir*. In 2014, Okyay's translation was bought by Sel Yayıncılık and now, this publishing house is the only publisher of this novel's Turkish translation. The particular reason for this exchange between the publishing houses might be Sel Yayıncılık's goal to include all of Winterson's books in their collection. Winterson's novels first translated and published by İletişim Yayınları. The house initially started with publishing Turkish translation of *Sexing the Cherry* in 1995 and later, continued with *The Passion* in 1997, *Oranges Are Not The Only Fruit* in 2000 and *The PowerBook* in 2002. Afterwards the translation of Winterson's works stopped until 2013 when Sel Yayıncılık translated and published *Written on the Body*. Following this translation, Sel Yayıncılık republished three translations Winterson made by İletişim Yayınları. The Turkish translations of *Sexing the Cherry* as *Vişnenin Cinsiyeti* and *Oranges Are Not The Only Fruit* as *Tek Meyve Portakal Değildir* were republished in 2014 and the next year, Sel also translated and published Turkish translation of Winterson's memoir *Why Be Happy When You Could Be Normal?*. *Tutku* which is the translation of *The Passion* was republished in 2016. However, the translation of *The PowerBook* was not picked up by Sel Yayıncılık. Sel continued to translate other books of Winterson such as *Art Objects Essays on Ecstasy and Effrontery*, *Weight*, *The Daylight Gate* and *Lighthousekeeping* in the following years. Taking these facts into consideration, it is safe to say that the abovementioned reason for Sel Yayıncılık's purchase of these novels is viable.

Sevin Okyay is one of the most well-known translators in Turkey. She and her son Kutlukhan Kutlu are the translators of world famous *Harry Potter* series into Turkish. After their translation of the books in the whole series except the first one, they became a household name thanks to the popularity of the books and the films. In addition to being a translator, Sevin Okyay is also a writer, radio host, journalist and critic. She was born in 1942 in İstanbul. She attended Robert College and then, İktisadi Ticari İlimler Akademisi (The Academy of Economics and Business Sciences). In 1964, she started to translate and in 1976, she started to work for

newspapers such as *Politika*, *Dünya*, *Milliyet*, *Hürriyet* and write reviews on cinema and jazz in journals and newspaper supplements such as *Gergedan*, *Nokta*, *Şehir*, *Gösteri*, *Hürriyet Pazar*, *Milliyet Sanat*, *Radikal İki*, *Birgün ve Arka Pencere*. It is worth mentioning that Okayay is the first female film critic of Turkey (www.dr.com.tr). She wrote a children's book named *İlk Romanım* and a book of film reviews named *120 Filmde Seyriâlem* in 1996. In 1998, she wrote a book of essays named *Çiçek Dürbünü* and in 2002, she wrote another book of essays about sports named *Gol Atan Kaleye*. In 2018, she wrote a book named *Ara Sıra ve Daima* in which she tells the stories and anecdotes about her close friends, colleagues and family members (ibid.).

Apart from six books of J. K. Rowling's *Harry Potter* series and Winterson's *Oranges Are Not The Only Fruit*, Sevin Okayay has translated a great number of books including but not limited to: Michael Pollan's *The Botany of Desire: A Plant's-Eye View of the World* (2001), Herman Melville's *Moby Dick* (1981), Alberto Manguel and Gianni Guadalupi's *The Dictionary of Imaginary Places* (1999) with Kutlukhan Kutlu, George Orwell's *Animal Farm* (1945), Ted Hughes' *How the whale became, and other stories* (1963), Madonna's *The English Roses* (2003), Philip Pullman's *Northern Lights* (1995) and *The Subtle Knife* (1997), Kate Mosse's *Labyrinth* (2005), Gail Carson Levine's *Fairy Dust and the Quest for the Egg* (2005), J. D. Salinger's *Raise High the Roof Beam, Carpenters and Seymour: An Introduction* (1963) and *Nine Stories* (1953), James Baldwin's *I Am Not Your Negro* (2017) and finally, J. K. Rowling's *Fantastic Beasts and Where to Find Them* (2001) and *Quidditch Through the Ages* (2001) with Gül Sarioğlu and *The Tales of Beedle the Bard* (2008) with Kutlukhan Kutlu. Kutlu and Okayay also translated *Harry Potter and the Cursed Child* (2016) which is a two-part play written by J. K. Rowling, Jack Thorne and John Tiffany. Okayay also translated other plays such as *The House of Bernarda Alba* (1945) by Federico García Lorca, *Old Times* (1971) by Harold Pinter and *Othello* (1603) by William Shakespeare (ibid.).

Okayay won a number of awards including "Translation & Interpreting Association Honor Award" in 2014, "Tuncan Okan Cinema Labor Award" in 45. SİYAD (Turkish Film Critics Association) Awards in 2012, "Mavi Anka Honor Award" of FABİSAD (The Arts of Fantasia and Science Fiction Association) and

IFSAK's (Istanbul Amateur Photography and Cinema Society) "Cinema Labor Award" which she shared with Giovanni Scognamillo in 2016. Additionally, the same year, she won "Contribution to Crime Fiction Award" in Black Week İstanbul Festival (ibid.). Okyay has also hosted TV and radio shows. Between the years of 1994 and 1998, she hosted a TV show titled as *Ve Sinema* on TRT 2 channel. She is still hosting the radio shows named *Cinayet Masası*, *Caz ve Ötesi* and *Köşe Bucak* on NTV Radyo. Her show *Cinayet Masası* won "Turkey Journalism Success Award" by Turkish Journalists' Association in 2017 (ibid.). Okyay was awarded with "Bilge Olgaç Success Award" in Flying Broom International Women's Film Festival (Solak, 2020). She was also interviewed by Pınar İlkiz and it was published under the title of *Hakikaten-Sevin Okyay Anlatıyor* (2017) by Ayizi Kitap. She is also still writing essays on ON8 Blog.

It is mentioned that the first publishing house of *Tek Meyve Portakal Değildir* is İletişim Yayınları. A detailed discussion on this publishing house is given in Chapter Three. To remind a few things, it can be restated that İletişim is one the prominent publishing houses in Turkey, it is closer to the left-wing and is an ally to queer community²⁰.

The second publishing house is Sel Yayıncılık which is also the one the focal points of this chapter. Sel Yayıncılık started its publishing life in 1990 and initially, it published certain political texts both original and translations. Over time, Sel extended its range with both fictional and non-fictional publications in other genres (www.selyayincilik.com, 2016). Sel publishes the a great number of works by prominent writers such as Truman Capote, John Steinbeck, Harper Lee, Georges Perec, James Joyce, Jonathan Franzen, George Orwell, William Golding, Jeanette Winterson, Elias Canetti, Nick Hornby, Toni Morrison, Boris Vian, Marguerite Duras, Eduardo Galeano, Georges Bataille, William Burroughs, Norman Mailer, Guillaume Apollinaire, Kathy Acker, Allen Ginsberg, Will Self, Pascal Quignard, J.G. Ballard, Frank O'Connor, Fernando Pessoa, Miguel de Unamuno, Alain de Botton, Raymond Queneau, Upton Sinclair (www.selyayincilik.com, 2016). Furthermore, the house offers the collection of the works of great thinkers, philosophers and theoretician; to name a few, Pierre Bourdieu, David Harvey, Henri

²⁰ See "3.3.2.About the Translation" section in Chapter Three.

Lefebvre, Roland Barthes, Raymond Williams, Alain Badiou, David Graeber, Karen Horney, Eric Marty, Fredric Jameson, Tzvetan Todorov, Neil Smith. Sel Yayıncılık prefers to categorize its publications of same genre under series. For instance, “DüşünSel” includes critical and theoretical books, “KentSel” includes books on urban rights and theory, “Kadın Kitaplığı” includes feminist books, “Queer Düşün Serisi” includes books on queer theory and “Sanat Kitaplığı” includes art history books. Sel Yayıncılık won a number of awards such as “Freedom of Thought and Expression Award” of Turkish Publishers Association and “The Publishing House of the Year Award” in Memet Fuat Awards in 2009, “Freedom to Publish Special Award” by International Publishers Association (IPA) in 2010 and “The Publisher of the Year” award by Dünya Kitap Magazine in 2014 (ibid.). It is already mentioned in the ‘Historical Background’ section that the publishing house has been put on trials because of publishing the Turkish translation of William S. Burroughs’ *The Soft Machine* (1961) and Enis Batur’s book *Elma* (2005). The house was acquitted from charges in both cases.

Taking the abovementioned discussion about the translator and the publishing houses into consideration, the *habitus* and the capital of Sevin Okyay will be discussed in the next section.

4.2.2.1. The Habitus and the Capital of the Translator

It can be suggested that the payment that Okyay received for her translation of *Tek Meyve Portakal Değildir* can be considered within her *economic capital*. Regarding the fact that she started her career as translator in 1964, she had thirty-six years of experience when she had taken this translation. This extensive experience must have also contributed to her *economic capital* in terms of receiving higher payment due to her competence. It goes without saying that Sel Yayıncılık bought her translation fifteen years later instead of preferring a retranslation by someone else. This also falls under the category of *economic capital* considering the fact that she received another payment by this transition. Additionally, this transition points out the economic value of her translation as placing her name on the cover of the book surely helps the sales. This argument can be supported with the fact that Sel has made fourth prints of the translation and currently they are out of stock

(www.selyayincilik.com, 2016). It is worth noting that the price of the translation is given as 18 Turkish liras at the back cover of Sel Yayıncılık's print. This amount cannot be considered as a low price regarding the Turkish economy. This surely increases the revenue of the publishing house and the payment of the translator and, it is also a contribution to the *economic capital* of the translator.

The *social capital* of Okyay is also influential in Okyay's *habitus*. For instance, she translated *Harry Potter* books with his son Kutlukhan Kutlu who is more knowledgeable about fantasy literature as she remarks (Şenol, 2015). Okyay's other family members, friends and colleagues also have influence on her life. For instance, in a biographical essay written about her early life, Ebru Çapa states that her father was a civil engineer and her mother was a person that likes to spend her time on attending sport, cultural and art activities with her children (2014). To that end, she spent her childhood by going to the cinema, theater and the concerts and watching sports events. Moreover, Çapa adds that Okyay's parents and brother all speak French whereas Okyay received her education in English. It is worth noting that Okyay's daughter Elif Kutlu was general publishing coordinator at NTV Yayınları at the time of the interview (ibid.). When started to work in *Milliyet* newspaper, Okyay became colleagues with important writers such as Enis Batur, Ömer Madra and Oruç Aruoba. Later in her life, she became friends with Enis Batur (Solak, 2020). In 2018, Okyay wrote a book named *Ara Sıra ve Daima* about her friends, acquaintances, colleagues and family members who have touched her life. These people can be given as Haluk Bilginer, Meral Okay, Ece Ayhan, Tarkan, Tuncel Kurtiz, Mina Urgan, Murathan Mungan, Mehmet Teoman, Ayşe Şasa, Enis Batur, Cem Karaca, Hrant Dink, Nükhet Ruacan, Jak Deleon, Osman Şahin, Şakir Eczacıbaşı and so on (Okyay, 2018). All of these people that can be affiliated with Okyay can be rendered within her *social capital*.

Cultural capital of Okyay is also very wide-ranging. Her academic education in fine institutions, her career as a journalist and a critic in various respected newspapers, the radio and TV shows that she hosted, her translations and her books are all part of her *cultural capital*. As for her *symbolic capital*, the abovementioned awards of hers and Pınar İlkiz's interview with her which was published as a book

can be included. She has been named as the “pop star” among the translators (Çapa, 2014).

In her 2015 interview with Caner Şenol, Okyay stated her interest in languages is the reason for her choosing translation as an occupation. She also continued to explain that when translating, she is careful to be mindful of the original, to create a translation that is easy to read and to use proper Turkish (Şenol, 2015). Furthermore, she remarked that a good translator needs to be knowledgeable on both languages and the literature, to be able to use both languages properly, to have high level of world knowledge and finally, to feel a certain responsibility towards the writers and the readers (ibid.). Her statements can be rendered as a part of her *habitus* and they also help us to better understand her decisions within the translation process.

Taking this evaluation on Sevin Okyay’s *habitus* and capital into consideration, her translation will be comparatively analyzed within the framework of five examples selected from the source and the target texts in the next section.

4.2.3. Comparative Analysis of Selected Examples

The comparative textual analysis between the source and target texts will be carried out according to the Marc D mont’s Three Modes of Translating Queer Literary Texts. Within this mindset, five examples are selected for the analysis.

Table 21: Example 4.1

ST	TT
When I reached Melanie's it was getting dark. I had to cut through the churchyard to get there, and sometimes I'd steal her a bunch of flowers from the new graves. She was always pleased, but then, I never told her where they came from. She asked me if I wanted to stay overnight because her mum was away and she didn't like being in the	Melanie'lere vardığımda hava kararıyordu. Oraya varmak için kilisenin bahçesinden kestirme gider ve bazen yeni mezarlardan ona bir demet çiçek çalırdım. Bu her zaman hoşuna giderdi, ama nereden geldiğini söylemezdim elbette. Annesi evde olmadığı, kendisi de yalnız kalmaktan hoşlanmadığı için, gece kalmak ister miyim

house on her own. I said I'd ring a neighbour, and after much trouble finally got an agreement from my mother, who had to be fetched from her lettuces. We read the Bible as usual, and then told each other how glad we were that the Lord had brought us together. She stroked my head for a long time, and then we hugged and it felt like drowning. Then I was frightened but couldn't stop. There was something crawling in my belly. I had an octopus inside me. And it was evening and it was morning; another day. After that we did everything together, and I stayed with her as often as I could. My mother seemed relieved that I was seeing less of Graham, and for a while made no mention of the amount of time I spent with Melanie. 'Do you think this is Unnatural Passion?' I asked her once. 'Doesn't feel like it. According to Pastor Finch, that's awful.' She must be right, I thought.	diye sordu. Komşulardan birine telefon edeceğimi söyledim ve epey uğraştıktan sonra, yeşil salatalarının başından kopartılıp getirilen annemi razı etmeyi başardım. Melanie'yle her zamanki gibi İncil okuduk, sonra birbirimize Efendimiz ikimizi bir araya getirdiği için ne kadar memnun olduğumuzu söyledik. Uzun süre başımı okşadı ve sonra kucaklaştık, boğuluyorum sandım. Sonra korktum ama duramadım. Karnımda bir şeyler sürünüyordu. İçimde bir ahtapot vardı. Sonra akşam oldu ve sonra sabah; bir başka gün. Ondan sonra her şeyi birlikte yaptık ve mümkün olduğunca birlikte kaldık. Annem Graham'la daha az görüştüğüm için rahatlamışa benziyordu ve bir müddet, Melanie ile ne kadar çok vakit geçirdiğimden söz etmedi. Bir keresinde Melanie'ye, "Sence bu Yapay İhtiras mı?" diye sordum. "Pek benzemiyor. Rahip Finch'e bakılırsa, o korkunç bir şeymiş." Haklı olmalı, diye düşündüm.
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Source: Winterson, 1985: 112-113 and Winterson, 2000: 101

In this excerpt, the protagonist Jeanette and her friend Melanie are trying to define their feelings towards one another. They are unsure about their feelings, whether this is love or not; because if it is love, then they are in trouble. "Unnatural Passion" is how the congregation defines lesbianism (Marshment & Hallam, 1994: 13). Jeannette describes their relationship and her feelings with these statements such as "how glad we were that the Lord had brought us together", "She stroked my head for a long time", "we hugged", "felt like drowning", "I was frightened but couldn't

stop”, “something crawling in my belly”, “had an octopus inside me”, “we did everything together” and “I stayed with her as often as I could”. These statements are translated respectively as “birbirimize Efendimiz ikimizi bir araya getirdiği için ne kadar memnun olduğumuzu”, “Uzun süre başımı okşadı”, “kucaklaştık”, “boğuluyorum sandım”, “korktum ama duramadım”, “Karnımda bir şeyler sürünüyordu”, “İçimde bir ahtapot vardı”. All of these translations are direct transfers of the source text. No changes were made in the translation process; thus, the translation is adequate at grasping the protagonist’s confusion about her feelings. The next part is important in showing that even though these two characters share certain intimacy with each other, they do not see it in a negative way. Since they do not have any negative feelings about their relationship, they cannot define it as an “Unnatural Passion”; it feels quite natural to them (Morales-Ladrón, 2001: 171). Jeanette asks ‘Do you think this is Unnatural Passion?’ and Melanie answers ‘Doesn't feel like it. According to Pastor Finch, that's awful.’. These two sentences are rendered as “Sence bu Yapay İhtiras mı?” and “Pek benzemiyor. Rahip Finch’e bakılırsa, o korkunç bir şeymiş.” in target text. “Unnatural Passion” is given as “Yapay İhtiras” which can be back translated as “Artificial Passion”. The translator’s choice gives a sense of artificiality rather than unnaturalness. Another change albeit less major is the rendering of “Doesn't feel like it” as “Pek benzemiyor” which literally means “doesn’t look like it”. In this case the sense of feeling is gone in the target text. At this point, the sense of feeling is significant for indicating that how they do not receive their feeling as something negative as the church describes. In this excerpt, the first part is successful in indicating the feelings of the characters whereas the second part falls behind in conveying that unnaturalness of lesbianism, as it is important in displaying judgemental opinion of the church towards lesbianism. Considering the fact that with that rendition, the translator lost a layer of the source text, it can be suggested that this falls under the category of *minoritizing translation* within the scope of Démont’s methodology.

Table 22: Example 4.2

ST	TT
'I love you almost as much as I love the Lord,' I laughed. She looked at me, and her eyes clouded for a moment. 'I don't know,' she said. [...] 'These children of God,' began the pastor, 'have fallen under Satan's spell.' His hand was hot and heavy on my neck. Everyone in the congregation looked like a waxwork. 'These children of God have fallen foul of their lusts.' 'Just a minute...,' I began, but he took no notice. 'These children are full of demons.' A cry of horror ran through the church. 'I'm not,' I shouted, 'and neither is she.' 'Listen to Satan's voice,' said the pastor to the church, pointing at me. 'How are the best become the worst.' 'What are you talking about?' I asked, desperate. 'Do you deny you love this woman with a love reserved for man and wife?' 'No, yes, I mean of course I love her.' 'I will read you the words of St Paul,' announced the pastor, and he did, and many more words besides about unnatural passions and the mark of the demon. 'To the pure all things are pure,' I yelled at him. 'It's you not us.' He turned to Melanie.	"Seni de neredeyse Efendimiz'i sevdiğim kadar seviyorum" diye güldüm. Bana baktı, bir an gözleri bulutlandı. "Bilmiyorum" dedi. [...] "Tanrı'nın bu çocukları" diye başladı rahip, "Şeytan'ın büyüüne kapıldılar." Eli sıcaktı, enseme ağırlığını hissediyordum. Cemaatte herkes balmumundan yapılmışa benziyordu. "Tanrı'nın bu çocukları, şehvetlerine esir düştüler." "Bir dakika..." diye başladım, ama aldırmadı bile. "Bu çocuklar ifritin etkisi altında." Kilisede bir dehşet çılgılığı dolaştı. "Ben değilim" diye haykırdım, "o da değil." "Şeytan'ın sesine kulak verin" dedi rahip kilisedekilere, eliyle beni işaret ederek. "En iyiler nasıl da en kötü olabiliyor." "Ne diyordun sen?" diye sordum, umutsuzca. "Bu kadını, karı-kocaya ayrılmış bir aşkla sevdiğini inkar mı ediyorsun?" "Hayır, evet, yani elbette seviyorum." Rahip, "Size Aziz Paul'un sözlerini okuyacağım" dedi ve okudu, gayri tabii ihtiraslar ve ifritin işaretine ilişkin başka şeyler de okudu. "Saf olana her şey saf gelir" diye haykırdım yüzüne karşı. "Sensin, biz

'Do you promise to give up this sin and beg the Lord to forgive you?' 'Yes.' She was trembling uncontrollably. I hardly heard what she said. 'Then go into the vestry with Mrs White and the elders will come and pray for you. It's not too late for those who truly repent.' He turned to me. 'I love her.' 'Then you do not love the Lord.' 'Yes, I love both of them.' 'You cannot.' 'I do, I do, let me go.' But he caught my arm and held me fast. 'The church will not see you suffer, go home and wait for us to help you.'	değiliz.” Melanie’ye döndü. “Bundan vazgeçip seni bağışlaması için Tanrı’ya yalvarmaya söz veriyor musun?” “Evet.” Kontrolsüz bir şekilde titriyordu. Ne dediğini güçlkle duyuyordum. “Öyleyse MRs White’la dua odasına git, görevlilerimiz gelip senin için dua edecek. Gerçekten pişman olanlar için çok geç değil.” Bana döndü. “Onu seviyorum.” “Öyleyse Efendimiz’i sevmiyorsun.” “Evet, ikisini de seviyorum.” “Sevemezsin.” “Seviyorum, seviyorum, bırak beni.” Ama o kolumu yakaladı ve sıkı sıkı tuttu. “Kilise ıstırap çekmeni izlemeyecek, eve git ve sana yardım etmemizi bekle.”
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Source: Winterson, 1985: 133-134 and Winterson, 2000: 113-114

This example starts with Jeanette’s confession of love and after a short while, it continues with the exposure of Jeanette and Melanie in front of the whole congregation. The love confession comes with religious reference as Jeanette compares her love for Melanie with her love for God. She says ‘I love you almost as much as I love the Lord’, to that, Melanie replies with ‘I don't know’ which displays indecisiveness which can be fully witnessed in the face of the disaster that was about to come. These statements are translated without a change as ““Seni de neredeyse Efendimiz’i sevdiğim kadar seviyorum” and “Bilmiyorum” in the target text. The second part describes a horrifying experience of Jeanette as she and Melanie were being exorcised in front of everyone a church (Morales-Ladrón, 2001: 176). The religious discourse that demonize lesbianism in this scene are created with these phrases such as “These children of God”, “fallen under Satan's spell”, “fallen foul of

their lusts”, “These children are full of demons”, “Listen to Satan's voice”, “you love this woman with a love reserved for man and wife”, “about unnatural passions and the mark of the demon”, “To the pure all things are pure”, “Do you promise to give up this sin and beg the Lord to forgive you”, “not too late for those who truly repent”, “Then you do not love the Lord” and “You cannot”. This religious discourse is achieved with the following phrases in the target text: “Tanrı’nın bu çocukları”, “Şeytan’ın büyüüne kapıldılar”, “şehvetlerine esir düştüler”, “Bu çocuklar ifritin etkisi altında”, “Şeytan’ın sesine kulak verin”, “Bu kadını, karı-kocaya ayrılmış bir aşkla sevdiğini inkar mı ediyorsun”, “gayri tabii ihtiraslar ve ifritin işaretiyle ilişkin başka şeyler”, “Saf olana her şey saf gelir”, “Bundan vazgeçip seni bağışlaması için Tanrı’ya yalvarmaya söz veriyor musun”, “Gerçekten pişman olanlar için çok geç değil”, “Öyleyse Efendimiz’i sevmiyorsun” and “Sevemezsin”. All of these renditions recreate the religious discourse that is used for describing same-sex love between the two characters to a certain extent e.g. “Şeytan” for “Satan”, “şehvet” for “lust”, “ifrit” for “demon”, “gayri tabii ihtiraslar” for “unnatural passions”, “saf” for “pure”, “Efendimiz” for “Lord” and “pişman olmak” for “repent”. First of all, it should be noticed that “unnatural passions” is not translated like the previous example, it was changed into “gayri tabii ihtiraslar” which is the direct transfer of the word “unnatural” and thus, more successful in recreating the unnaturalness compared to the previous choice of “yapay”. On another note, the word “sin” which is used for describing lesbianism in the source text is not translated in the target text. This loss is important in the sense that the use of the word “sin” completes the network that creates the church’s perspective on lesbianism. Finally, the word “repent” is rendered as “pişman olmak” which is more along the lines of “to regret”. Another Turkish word can be used within this context and it also carries a religious connotation. This word is “tövbe etmek” and it could be better at conveying the sinfulness of this act. It seems worth pointing out how uncertainty of Melanie manifests itself when she immediately accepts the church’s exorcism unlike Jeanette who rejects and flees. Despite the certain changes that could have strengthened the discourse in the target text, the translator accomplishes to grasp the preaching and patronizing mood of the source text within the target text. Accordingly, it can be suggested that the translator adopts the *queering* mode of translation in Démont’s methodology.

Table 23: Example 4.3

ST	TT
'Perhaps this will help.' And she began to stroke my head and shoulders. I turned over so that she could reach my back. Her hand crept lower and lower. She bent over me; I could feel her breath on my neck. Quite suddenly I turned and kissed her. We made love and I hated it and hated it, but would not stop.	"Belki bunun yararı olur." Ve başımla omuzlarımı ovmaya başladı. Sırtıma da uzanabilsin diye dönüp yüzükoyun yattım. Eli gittikçe aşağı doğru süzüldü. Üzerime eğildi; ensemde nefesini duyabiliyordum. Birden döndüm ve onu öptüm. Seviştik ve nefret ettim, nefret ettim, ama durmadım.

Source: Winterson, 1985: 136 and Winterson, 2000: 116

This scene depicts the first sexual encounter of the protagonist Jeanette with Miss Jewsbury who is a member of the church and also a lesbian. This encounter happens right after the church incident and one of the main reasons for this attraction is that Miss Jewsbury is the only person that accepts Jeanette as who she is and the encounter is "a combination of rage and desire by Jeanette, as opposed to her subsequent sexual relationship with Melanie" (Morera, 2014: 268). This scene might pose a challenge for the translator for its depiction of a lesbian lovemaking; however, it is not an overtly obscene depiction. The indicators of this lovemaking are "Her hand crept lower and lower", "She bent over me", "I could feel her breath on my neck", "I turned and kissed her", "We made love" and "I hated it and hated it, but would not stop". These statements are translated respectively as "Eli gittikçe aşağı doğru süzüldü", "Üzerime eğildi", "ensemde nefesini duyabiliyordum", "döndüm ve onu öptüm", "Seviştik" and "nefret ettim, nefret ettim, ama durmadım". The most notable phrases in this context are "to kiss" and "to make love" and both of them are translated with their exact equivalences which are "öpmek" and "sevişmek". On that account, the translator conveys the same-sex lovemaking to the target reader without any omission or euphemism and leaves no doubt that there is a homoerotic experience between these two characters; thus, preserves the queerness of the source text (Baker, 2010). Therefore, it can be asserted that the translation displays the *queering* mode of translation according to Démont's methodology.

Table 24: Example 4.4

ST	TT
[...] As it is, I can't settle, I want someone who is fierce and will love me until death and know that love is as strong as death, and be on my side for ever and ever. I want someone who will destroy and be destroyed by me. There are many forms of love and affection, some people can spend their whole lives together without knowing each other's names. Naming is a difficult and time consuming process; it concerns essences, and it means power. But on the wild nights who can call you home? Only the one who knows your name. Romantic love has been diluted into paperback form and has sold thousands and millions of copies. Somewhere it is still in the original, written on tablets of stone. I would cross seas and suffer sunstroke and give away all I have, but not for a man, because they want to be the destroyer and never the destroyed. That is why they are unfit for romantic love. There are exceptions and I hope they are happy.	[...] Bu durumda ise durulup oturamıyorum, vahşi olan ve beni ölüme kadar sevecek ve aşkın ölüm kadar güçlü olduğuna inanacak ve ebediyen benim tarafımda bulunacak birini istiyorum. Beni mahvedecek ve benim tarafımdan mahvedilecek birini istiyorum. Sevgi ve muhabbetin birçok biçimi var, bazı insanlar birbirlerinin adını bilmeden bütün hayatlarını birlikte geçirebilirler. Ad vermek zor ve zaman alan bir süreçtir; özlerle ilgilidir, güç demektir. Ama vahşi gecelerde sizi eve kim çağırabilir? Sadece adınızı bilen kişi. Romantik aşk cep kitabı biçiminde sulandırıldı ve binlerce ve milyonlarca sattı. Bir yerlerde hâlâ özgün halinde, taş tabletlere yazılı. Denizleri geçerdim ve güneş çarpmasına tahammül ederdim, sahip olduğum her şeyi verirdim ama bir erkek için değil, çünkü onlar mahveden olmak istiyor, asla mahvedilen değil. Bu yüzden de romantik aşka uygun değiller. İstisnalar var ve umarım mutludurlar.

Source: Winterson, 1985: 216 and Winterson, 2000: 185

In this excerpt, the protagonist Jeanette expresses her ideal love and her hope for her future relationships (Ellam, 2003: 40). Then, she explains her opinions about men in the meantime, completely owning her homosexuality. She describes her future love with the words “fierce”, “love me until death”, “know that love is as strong as death”, “be on my side for ever and ever”, “someone who will destroy” and

“be destroyed by me”. These descriptions are fully transferred respectively as “vahşi olan”, “beni ölüme kadar sevecek”, “aşkın ölüm kadar güçlü olduğuna inanacak”, “ebediyen benim tarafımda bulunacak”, “Beni mahvedecek” and “benim tarafımdan mahvedilecek”. These descriptions recreate the powerful emotions of Jeanette in the target text. Jeanette continues what she will do for love with an exception as “I would cross seas and suffer sunstroke and give away all I have, but not for a man”. This expression indicates that she fully accepts her lesbianism. It is translated as “Denizleri geçerdim ve güneş çarpmasına tahammül ederdim, sahip olduğum her şeyi verirdim ama bir erkek için değil” and it successfully captures the message of Jeanette: She is not interested in a love for a man. Finally, Jeanette justifies her disinterest in men, as “they want to be the destroyer and never the destroyed. That is why they are unfit for romantic love”. According to her, men are incapable of love. Her opinions on men are rendered in the target text as “onlar mahveden olmak istiyor, asla mahvedilen değil. Bu yüzden de romantik aşka uygun değiller”. This target text version accomplishes to recreate Jeanette’s disdain about men. Considering the fact that the target text manages to protect the queerness of the text by representing Jeannette’s interest in romantic love with women, it can be suggested this example follows the *queering* mode of translation within the framework of Démont’s methodology.

Table 25: Example 4.5

ST	TT
Standing on the side of the hill, just where it slopes into the quarry, it's possible to see where Melanie used to live. I met her by accident, during the second year that I was away from home; she was pushing a pram. If she had been serene to the point of bovine before, she was now almost vegetable. I kept looking at her, and wondering how we ever had a relationship; yet when she first left me,	Tepenin yamacında, taşocağına doğru eğim aldığı yerde durunca, Melanie’nin oturduğu yeri görmek mümkün. Evden uzakta oluşumun ikinci yılında tesadüfen ona rastladım; bir çocuk arabası sürüyordu. Daha önce uyuşukluk noktasına varacak kadar sakinse eğer, şimdi neredeyse bitki halini almıştı. Ona baktım durdum ve nasıl olup da bir ilişkimiz olduğunu merak ettim; oysa beni bıraktığında kanım

I thought I had blood poisoning. I couldn't forget her. Now she seemed to have forgotten everything. It made me want to shake her, to pull off all my clothes in the middle of the street and yell, 'Remember this body?' Time is a great deadener; people forget, get bored, grow old, go away. She said that not much had happened between us anyway, historically speaking. But history is a string full of knots, the best you can do is admire it, and maybe knot it up a bit more. History is a hammock for swinging and a game for playing. A cat's cradle. She said those sorts of feelings were dead, the feelings she once had for me. There is a certain seductiveness about dead things. You can ill treat, alter and recolour what's dead. It won't complain. Then she laughed and said we probably saw what had happened very differently anyway.... She laughed again, and said that the way I saw it would make a good story, her vision was just the history, the nothing-at-all facts. She said she hoped I hadn't kept any letters, silly to hang on to things that had no meaning. As though letters and photos made it more real, more dangerous. I told her I didn't need her letters to remember what had happened. Then she looked vague and started to discuss the weather and the roadworks and the soaring price of baby food.	zehirlendi sanmıştım. Onu unutamamıştım. Şimdi o her şeyi unutmuş görünüyordu. İçimden onu silmek, sokağın ortasında bütün giysilerimi çekip çıkararak "Bu vücudu hatırlıyor musun?" diye haykırmak geldi. Zaman bütün hisleri köreltir. İnsanlar unuttur, sıkılır, yaşlanır, başını alıp gider. Tarihsel olarak söylemek gerekirse, aramızda zaten pek de fazla bir şey olmadığını söyledi. Ama tarih düğümlerle dolu bir sicimdir, yapabileceğiniz en iyi şey ona hayran kalmaktır, ve belki de biraz daha düğümlmek. Tarih sallanacak bir hamaktır ve oynayacak bir oyun. Bir kedi beşiği. O tür duyguların öldüğünü söyledi, vaktiyle bana duyduğu şeylerin. Ölü şeylerin belli bir baştan çıkarıcılığı vardır. Ölü olana kötü muamele edilebilir, onu değiştirir ve yeniden boyarsınız. Şikâyet etmez. Sonra güldü ve belki de olup bitenleri zaten çok farklı gördüğümüzü söyledi... Yeniden güldü ve benim gördüğüm şeklinin iyi bir hikâye oluşturacağını söyledi, onun görüşü sadece tarihti, hiç-de-değillik olgular. Mektup saklamadığımı umut ettiğini söyledi, hiç anlamı olmayan şeylere bağlanıp kalmak saçma. Sanki mektuplarla fotoğraflar işi daha gerçek, daha tehlikeli hale getiriyormuş gibi. Ona olup bitenleri hatırlamak için mektuplara ihtiyacım olmadığını söyledim. O vakit müphem bir hal takındı ve havadan, yol çalışmalarından ve bebek mamalarının hızla artan fiyatlarından söz etti.
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Source: Winterson, 1985: 217-218 and Winterson, 2000: 186-187

This scene is striking in its way of depicting one last coincidental encounter between the ex-lovers: Jeanette and Melanie. Jeanette meets Melanie by accident and when they meet, the readers learn that Melanie had a baby. What is of paramount importance at this point is Jeanette's depiction of Melanie as "vegetable". The use of this word is critical in signifying what being "brainwashed" did to Melanie as of now, she turned into this lifeless human after denying her lesbian identity which is her true self (Pascual, 2000: 31). In the target text, "vegetable" is rendered as "bitki" which is a perfect choice for indicating the dazed state of Melanie. This state confuses Jeanette to the point of questioning whether she and Melanie "ever had a relationship". Afterwards, Jeanette is enraged by her attitude, as she explains how she felt after their breakup as "I thought I had blood poisoning. I couldn't forget her. Now she seemed to have forgotten everything. It made me want to shake her, to pull off all my clothes in the middle of the street and yell, 'Remember this body?'". Jeanette's rage is translated as "kanım zehirlendi sanmışım. Onu unutamamışım. Şimdi o her şeyi unutmuş görünüyordu. İçimden onu silmek, sokağın ortasında bütün giysilerimi çekip çıkararak "Bu vücudu hatırlıyor musun?" diye haykırmak geldi" and it fully reflects this rage in the translation without any omission. When talking about the past, Melanie's brainwashed state becomes very clear. She comments on their past with the statements such as "not much had happened between us anyway, historically speaking", "those sorts of feelings were dead, the feelings she once had for me", "we probably saw what had happened very differently anyway" and "hoped I hadn't kept any letters, silly to hang on to things that had no meaning". All of these statements are an attempt to paint their relationship as something trivial and unimportant and it is the direct outcome of her brainwashed state. This trifling attitude is respectively and perfectly transferred into the target text as "Tarihsel olarak söylemek gerekirse, aramızda zaten pek de fazla bir şey olmadığını", "O tür duyguların öldüğünü söyledi, vaktiyle bana duyduğu şeylerin", "belki de olup bitenleri zaten çok farklı gördüğümüzü" and "Mektup saklamadığımı umut ettiğini söyledi, hiç anlamı olmayan şeylere bağlanıp kalmak saçma". The translator is very capable in capturing the trifling and dazed state of Melanie. Jeanette's final reply is that she "didn't need her letters to remember what had

happened” which does not create any reaction in Melanie except for a “vague” look. This “vague” look is translated as “müphem bir hal” which is a direct translation and it completely summarizes the Melanie’s attitude throughout the whole conversation. Overall, the translator is very successful in recreating the aftermath of Melanie’s denial of her lesbian identity. Taking this fact into consideration, it is safe to say that the translator adopts the *queering* mode of translation within Démont’s methodology. The final discussion about the whole translation regarding the translator’s *habitus* is given in the next section.

4.2.3.1. Discussion of the Translation

A general evaluation of the translation asserts that Okyay is a very professional translator and mindful about the queerness of the source text. Without a doubt, her long career as a translator which is a part of her *cultural capital* and her sense of responsibility towards the novel and the writer which is a part of her *habitus* are effective in her translation. Even though she makes certain changes within the text as demonstrated in the Example 1, on the whole, she manages to preserve the queerness of the source text. This reminds us her statements about her translation strategies that entail being attentive to the original text. It can be also suggested that when she was doing the translation; on the political front, the tolerant atmosphere towards LGBTI community was still existent. However, regarding the translational choices of Okyay in this particular text, her extensive *cultural capital* and her contributions to the Turkish literature, it is safe to propose that Sevin Okyay is an agent of translation within the Turkish literary repertoire. On another note, the 2014 republication of the translation by Sel Yayıncılık can be evaluated as taking a stand against the mainstream discourse created by the government. It is already mentioned that the tolerance of the government towards queer community started to change after 2013. The legal history of Sel Yayıncılık as well as the its policy about queer community strengthens this claim about the stance of the publishing house and the deliberateness of the republication decision. This matter will be further discussed in a separate section in this chapter.

In the next section, the second novel of this decade and its Turkish translation will be analyzed within the theoretical and methodological framework of this present study.

4.3. *CALL ME BY YOUR NAME* AND ITS TURKISH TRANSLATION *ADINLA ÇAĞIR BENİ*

The second novel of this chapter is André Aciman's *Call Me By Your Name*. The novel was published in 2007 and it was translated into Turkish by Sūha Sertabiboğlu two years later. The Turkish translation *Adınla Çağır Beni* was published by Sel Yayıncılık in 2009. Before the analysis of five examples which are selected from the source and target texts, the novel, the writer, the translator and the publishing house of the translation will be discussed briefly in order to provide a better understanding for the translator Sertabiboğlu's decisions during translation process as well as his *habitus*.

4.3.1. About the Novel

Call Me By Your Name centers around a powerful romance between the protagonist 17-year-old American-Italian Jewish boy Elio Perlman and a visiting American Jewish scholar Oliver who is the houseguest of Elio's father for the summer at their villa on Italian Riviera. Elio narrates their story that happened in the summer of 1986.

Elio and her parents spend each summer in their Italian villa and each summer, his parents invite a doctoral student as a guest for six weeks to work on their academic studies and help with the paperwork of Elio's father who is an academic as well. Elio finds this tradition tedious because it means he has to vacate his room for the guest and move to another room for six weeks. On that particular summer, their guest is Oliver who is a carefree and independent American. Elio is introverted but he acts as a tour guide for Oliver and shows him around. Right from the beginning, Elio feels a certain attraction towards Oliver and tries to impress him in order to draw his attention, these attempts, however, are met with indifference on Oliver's part. Because he is shy and reserved, he cannot act on his feelings, Elio

analyzes everything about Oliver, his appearance, his words, his manners and so on. At one particular moment, Elio notices a Star of David necklace around Oliver's neck and realizes that he is Jewish like him; this makes his attraction stronger as he receives this as a shared bond between the two of them. One day, at a tennis match, Oliver comes behind Elio and tries to massage on his shoulders, stating that he seems tense. Elio retracts immediately, overwhelmed and afraid of his emotions. Due to Oliver's carefree attitude and indifference towards him, Elio attempts to get close with a local girl named Marzia; however, their relationship is mostly sexual, not romantic and most of the time, Elio seems to act in a way that tries to make Oliver jealous. Finally, Elio finds courage to confess his feelings to Oliver and they kiss on Monet's Berm where the artist Claude Monet came to paint and it is also Elio's favorite place. After the kiss, Oliver expresses his wish to not go any further and do something that they might feel ashamed of. For a while, they act distant but one night Oliver invites Elio to his room and they have sex. At one point of their first night together, Oliver asks Elio to call him by his name and he will call him with his name. After that, this time, Elio retreats to himself feeling unsure and confused about this relationship. Yet, Oliver acts persistent and their romance continues until the end of Oliver's stay. For his last days in Italy, Oliver plans to visit Rome and he invites Elio with him. They spend a romantic getaway in Rome about which Elio has the fondest memories. After this short vacation, Oliver returns to United States and Elio returns to the villa, promising that they will keep in touch. Seeing how he is saddened by their breakup, Elio's father reveals that he knew about the affair and approves of it.

Next Christmas, Oliver visits the villa one more time and announces that he is going to marry a woman in the following year. After that, he and Elio fall out of touch and not communicate for many years. Years later, their paths cross again and they meet and talk about the memories and confess that their relationship is the most important one for the both. Their final meeting happens twenty years later from their summer together, Oliver visits the villa one last time after the death of Elio's father and implicates that he remembers everything. Hearing that, Elio wishes for him to call him by his name one more time but does not say it out loud.

The novel won the award for Gay Fiction at 20th Lambda Literary Awards (Cerna, 2007). Furthermore, the novel is adapted into a successful movie in 2017 and

nominated for four Academy Awards and won one for “Best Adapted Screenplay” in 2018 (www.imdb.com). The success of the movie has contributed to the novel’s popularity so much so that the new prints of the novel have an image from the movie on the front cover. Moreover, the front cover declares that the novel is “Now A Major Motion Picture”. In 2019, Aciman published a sequel to *Call Me By Your Name* under the title of *Find Me*.

André Aciman is an Italian-American writer and academician. Aciman was born in 1951 in Alexandria, Egypt. Aciman was raised in a Jewish family with Italian and Turkish roots and his family was expelled from Egypt by the government in the early 1960s (Kakutani, 1994). After the exile from Alexandria, he lived in Rome; then, moved to New York City in 1968 (www.gradesaver.com). Aciman graduated from the Departments of English and Comparative Literature in Lehman College in 1973. He received his Ph. D. and A.M. degrees in Comparative Literature from Harvard University. He taught at Bard College and Princeton University and currently, he is a distinguished professor at the Graduate Center of City University of New York (www.gc.cuny.edu).

Aciman’s first book is his memoir *Out of Egypt* which was published in 1995. Afterwards he wrote two collections of essays, namely, *False Papers: Essays on Exile and Memory* (2000) and *Alibis: Essays on Elsewhere* (2011) and he co-wrote and edited another two non-fiction books *The Proust Project* (2004) and *Letters of Transit: Reflections on Exile, Identity, Language, and Loss* (1999). His first novel is *Call Me By Your Name* (2007). Following this, he wrote four more novels, *Eight White Nights* (2010), *Harvard Square* (2013), *Enigma Variations* (2017) and *Find Me* (2019) which is the sequel to *Call Me By Your Name*, as previously stated. In addition to his 2007 Lambda Literary Award for *Call Me By Your Name*, he won a Whiting Writers' Award in 1995 (ibid.).

Aciman is married and has two sons. He is currently living in New York City.

In the following section, the translator and the publishing house of the Turkish translation will be discussed. The aim of this discussion is to explore the *habitus* and the capital of the translator for the purpose of shedding light on the decisions that were taken by the translator during the translation process.

4.3.2. About the Translation

Call Me By Your Name was translated into Turkish by Sha Sertabiboęlu in 2009 two years after the novel's publication. The novel was published by Sel Yayıncılık under the title of *Adınla Çaęır Beni*. Considering the fact that the 2017 movie adaptation of the novel came out after the translation, we cannot mention its influence on the translation process. However, the influence of the movie can be observed in the sales of the translation. On the front cover of the translation, it is stated that the book has made seven prints. Regarding the fact that the seventh print was made in 2019, the high number of the prints for a period of ten years reveals the popularity of the translation in the target culture.

Sha Sertabiboęlu was born in Edirne. He graduated from Faculty of Dentistry in İstanbul University in 1976. He worked as a faculty member and received his degree of Ph.D. from the same department. Due to his competence in English and German, he started to translate while working at the university (gazeteoneri.at, 2019). He left his position at the university in 1985 (www.iskulttur.com.tr). Sertabiboęlu is a translator for twenty-one years and has translated fifty books. The novels that he translated include but not limited to: Nick Hornby's *Slam* (2007), Truman Capote's *Answered Prayers* (1986) and *Local Color* (1950), Karl Marx's *Dispatches for the New York Tribune: selected Journalism of Karl Marx* (2008), Cees Nooteboom's *Nomad's Hotel* (2000), Alain de Botton's *The Pleasures and Sorrows of Work* (2008), William S. Burroughs' *The Soft Machine* (1961), *The Ticket That Exploded* (1962), *Nova Express* (1964) and *My Education: A Book of Dreams* (1995), Alasdair Gray's *Poor Things* (1992), Kathy Acker's *Blood and Guts in High School* (1984), Will Self's *Tough, Tough Toys for Tough, Tough Boys* (1998), Allen Ginsberg's *Deliberate Prose, selected Essays 1952-1995* (2000), J. G. Ballard's *Rushing to Paradise* (1994), *Cocaine Nights* (1996) and *Kingdom Come* (2006), Joseph O'Connor's *Star of the Sea* (2002), Tom Robbins' *Skinny Legs and All* (1990) and *Half Asleep in Frog Pajamas* (1994), John Fowles' *Wormholes: Essays and Occasional Writings* (1998) and *The Tree* (1979), Doris Lessing's *Martha Quest* (1952) and *Proper Marriage* (1954), Joseph Conrad's *The Secret Agent* (1907), Samuel Beckett's *Echo's Bones* (2014), Frank Herbert's *Heretics of Dune* (1984) and Lawrence Norfolk's *The Pope's Rhinoceros* (1996).

In the previous section of Historical Background, it is mentioned that Sertabiboğlu and the owner of Sel Yayıncılık İrfan Sancı were put on trial in 2011 because of publishing and translating 1961 novel of William S. Burroughs named *The Soft Machine* (Kayış & Hürkan, 2012: 354). Sertabiboğlu and Sancı's trial ended in acquittal. In an interview that he gave in 2016, Sertabiboğlu states he “predicted that he would face trial while translating the book” (Göymen, 2016). However, he explains that he has never rejected a translation before and thus; rejecting this book on account of this reason did not feel ethical. He continues to do translations and work as a dentist.

As previously stated, the publishing house of *Adınla Çağır Beni* is Sel Yayıncılık. A detailed discussion on Sel is previously given in this chapter²¹. It is one of the prominent publishing houses in Turkey that is an ally to queer community and publishes fictional texts with queer characters and non-fictional texts on queer thought and queer theory. This policy of Sel Yayıncılık and its agency concerning queer literature will be discussed under a separate section at the end of this chapter.

Regarding the abovementioned discussion about the translator and the publishing house, the *habitus* and the capital of Süha Sertabiboğlu will be analyzed in the next section.

4.3.2.1. The Habitus and the Capital of the Translator

It can be suggested that the payment Sertabiboğlu received for his translation can be regarded as a part of his *economic capital*. Furthermore, the revenue that Sel Yayıncılık acquired with seven prints of the translation also falls under the category of *economic capital*. The successful movie adaptation of the novel is highly likely to influence the number of the prints. It seems worth mentioning that even though the front cover of the novel includes an image from the movie, the traces of the movie cannot be found on the front cover of the translation. At the back cover, the movie is briefly mentioned in the blurb. More on the back cover, the price of the translation is given as 24 Turkish liras and this amount cannot be regarded as low considering the Turkish economy. Therefore, the high revenue of the translation surely contributes to the *economic capital* of the translator.

²¹ See “4.2.2. About the Translation” section in this chapter.

Sertabiboğlu's education, his academic career and his long list of translations can be regarded within the framework of his *cultural capital*. Sertabiboğlu has worked with prominent Turkish publishing houses such as Sel Yayıncılık, Ayrıntı Yayınları and İş Bankası Kültür Yayınları and translated many respected writers such as Nick Hornby, Truman Capote, Karl Marx, William S. Burroughs, Joseph O'Connor, Joseph Conrad and John Fowles. These experiences are also the part of his *cultural capital*. His knowledge on both English and German languages falls under the category of his *cultural capital*. Due to lack of information, no comment can be made about *social* and *symbolic capital* of Sertabiboğlu. Finally, in the abovementioned 2016 interview, Sertabiboğlu's remarks about his translation process can be regarded within his *habitus*. He expressed that he prefers the translator to be invisible and does not support the translation strategies such as domestication that might alienate the target reader. He also does not prefer the strategies of addition, omission or modification of the source text. Finally, he stated that he does not find self-censorship ethical and thinks that the translator has no right to do that (Göymen, 2016). These statements will be definitely helpful for the analysis of the source and target texts as they will enlighten the underlying reasons for the decisions taken by the translator.

Taking this evaluation of the translator into consideration, a comparative analysis on five examples chosen from source and target texts will be carried out in the following section.

4.3.3. Comparative Analysis of Selected Examples

The comparative textual analysis between the source and target texts will be conducted in accordance with the Marc Démont's Three Modes of Translating Queer Literary Texts. Within this framework, five examples are chosen for the analysis.

Table 26: Example 4.6

ST	TT
We were —and he must have recognized the signs long before I did— flirting .	Biz –ve o bunun belirtilerini benden çok önce fark etmiş olsa gerekti- flört

Later that evening in my diary, I wrote: <i>I was exaggerating when I said I thought you hated the piece. What I meant to say was: I thought you hated me. I was hoping you'd persuade me of the opposite—and you did, for a while. Why won't I believe it tomorrow morning?</i> [...] I had been perfectly willing to brand him as difficult and unapproachable and have nothing more to do with him. Two words from him, and I had seen my pouting apathy change into I'll play anything for you till you ask me to stop, till it's time for lunch, till the skin on my fingers wears off layer after layer, because I like doing things for you, will do anything for you, just say the word, I liked you from day one, and even when you'll return ice for my renewed offers of friendship, I'll never forget that this conversation occurred between us and that there are easy ways to bring back summer in the snowstorm.	ediyorduk. O akşamın ilerleyen saatlerinde günlüğüme şunları yazdım: <i>Müzikten hoşlanmadın sandığımı söylediğim zaman abartıyordu. Demek istediğim şuydu: Sanırım benden hoşlanmadın. Beni bunun aksine inandıracağını umut ediyordum... ve inandırdın, bir süreliğine. Yarın sabah niçin inanmayayım ki buna?</i> [...] Onu zor ve yaklaşılmaz biri olarak damgalamaya ve onunla hiçbir ilgimin kalmamasına tamamen kararlıyım. Ondan iki sözcük duymuştum ve somurtuk kayıtsızlığımın şuna dönüşüverdiğini görmüştüm: Senin için her şeyi çalarım, sen bana dur deyinceye kadar, öğle yemeğine kadar, parmaklarımın derisi kat kat soyuluncaya kadar, çünkü senin için bir şey yapmak hoşuma gidiyor, senin için her şeyi yaparım, söylemen yeter, senden daha ilk günden hoşlandım ve benim yeni arkadaşlık teklifime buzla karşılık versen bile, aramızda geçen bu konuşmayı ve kar fırtınasının ortasında bile yazı geri getirmenin kolay yollarının olduğunu hiç unutmayacağım.
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Source: Aciman, 2007: 13-14 and Aciman, 2009: 18-19

This scene depicts the protagonist Elio's realization of his feelings for Oliver and that his feelings might be reciprocated by Oliver. Elio realizes that they were "flirting" and explains that he was thinking the opposite as "*I thought you hated me. I was hoping you'd persuade me of the opposite*". In the target text, the "flirting" is literally translated as "flört ediyorduk". Elio's thoughts are rendered as "*Sanırım benden hoşlanmadın. Beni bunun aksine inandıracağını umut ediyordum*". At this

point, the statement “*I thought you hated me*” indicates that Elio used to think that Oliver hated him but now it has changed; however, the target text version “*Sanırım benden hoşlanmadın*” can be back translated as “I think you did not like me”. To that end, the target text choice is not as strong as “hate” and furthermore, the target text does not deliver the change in Elio’s thoughts. In other words, the translation signifies that Elio is still thinking that Oliver does not like him. However, after their flirtation Elio realizes that this is not true and Oliver does not hate him. Afterwards, Elio expresses his feelings as “I’ll play anything for you” and “I like doing things for you, will do anything for you, just say the word, I liked you from day one”. These feelings are translated as “Senin için her şeyi çalarım” and “senin için bir şey yapmak hoşuma gidiyor, senin için her şeyi yaparım, söylemen yeter, senden daha ilk günden hoşlandım”. Here, the use of “like” is an important indicator of Elio’s feelings and subsequently, it is translated with the exact equivalence “hoşlanmak”. Regarding the choices of the translator, it is safe to say that the translation is successful in indicating Elio’s interest in Oliver and thus, the translator achieves the *queering* mode of translation according to Démont’s methodology.

Table 27: Example 4.7

ST	TT
[...] Hanging on a hook was this morning’s red bathing suit which he hadn’t swum in, which was why it was hanging there and not drying on the balcony. I picked it up, never in my life having pried into anyone’s personal belongings before. I brought the bathing suit to my face, then rubbed my face inside of it, as if I were trying to snuggle into it and lose myself inside its folds—So this is what he smells like when his body isn’t covered in suntan lotion, this is what he smells like, this is what he smells like, I kept repeating to myself,	[...] Bir askıda asılı duran şey, onun o sabah giydiği ve denize girmediği için de balkonda kurumaya bırakılmayıp dolaba asılmış kırmızı mayosuydu. Onu aldım; daha önce, hiç kimsenin özel eşyalarına bakmamıştım. Mayoyu yüzüme yaklaştırdım, sonra yüzümü onun içine sürdüm, sanki onun içine girip sığınmaya ve kıvrımlarının arasına kaybolmaya çalışırmış gibi... Demek o, vücudu güneş losyonu ile sıvanmamışken böyle kokuyor, o böyle kokuyor, diyordum boyuna kendi kendime ve mayonun içine bakıp,

looking inside the suit for something more personal yet than his smell and then kissing every corner of it, almost wishing to find hair, anything, to lick it, to put the whole bathing suit into my mouth, and, if I could only steal it, keep it with me forever, never ever let Mafalda wash it, turn to it in the winter months at home and, on sniffing it, bring him back to life, as naked as he was with me at this very moment. On impulse, I removed my bathing suit and began to put his on. I knew what I wanted, and I wanted it with the kind of intoxicated rapture that makes people take risks they would never take even with plenty of alcohol in their system. **I wanted to come in his suit, and leave the evidence for him to find there.** Which was when a crazier notion possessed me. **I undid his bed, took off his suit, and cuddled it between his sheets, naked. Let him find me—I'll deal with it, one way or another.** I recognized the feel of the bed. My bed. **But the smell of him was all around me, wholesome and forgiving,** like the strange scent which had suddenly come over my entire body when an elderly man who happened to be standing right next to me in a temple on Yom Kippur placed his tallis over my head till I had all but disappeared and was now united with a nation that is forever dispersed but which, from time to time, comes together again when one being and another wrap themselves under the same piece of cloth. **I put his pillow over**

kokusundan daha da özel bir şey arıyor, sonra her tarafını öpüyor, sanki bir kıl, herhangi bir şey bulup yalamak, mayonun tümünü ağzıma sokmak ve onu bir çalabilsem, ebediyen bende tutmak, Mafalda'nın yıkamasına asla izin vermemek, kış aylarında, evdeyken onu çıkarmak ve koklayarak, Oliver'ı benim yanımda çıplakmış gibi canlandırmak istiyordum. Bir itkiyle, kendi mayomu çıkarıp onunkini giymeye başladım. Ne istediğimi biliyordum ve insanların, kanalarında yüksek oranda alkol varken bile asla girmeyecekleri risklere yol açan, sarhoşça bir delilik halinde istiyordum bunu. **Mayosunun içinde boşalmak ve kanıtı, bulsun diye orada bırakmak istiyordum.** O sırada daha çılgınca bir düşünce gelip aklımı başımdan aldı. **Onun yatağını açtım, mayosunu çıkardım ve çarşaflarının arasına girip göğsüme bastırdım, çıplak bir halde. Bırak böyle bulsun beni;** çaresini bulurum, öyle ya da böyle. Yatağın verdiği duyguyu hatırladım. Benim yatağım. **Ama her tarafında onu kokusu vardı, sağlıklı ve bağışlayıcı;** Yom Kippur günü bir tapınakta, hemen yanımda durup tallisini* başımın üstüne koyan yaşlı bir adamın birdenbire tüm vücudumu saran tuhaf kokusu gibi ve ben neredeyse kaybolup gitmişken, ebediyen dört bir yana dağılmış, amam zaman zaman birisi ya da bir başkası aynı bez parçasına sarındığında tekrar bir araya gelen bir ulusla birleşmişim. **Oliver'ın yastığını**

my face, kissed it savagely, and, wrapping my legs around it, told it what I lacked the courage to tell everyone else in the world. Then I told him what I wanted. It took less than a minute. The secret was out of my body. So what if he saw. So what if he caught me. So what, so what, so what.	yüzümün üstüne koyup çılgınca öptüm ve yastığı bacaklarımın arasına kıştırıp, dünyada hiç kimseye söylemeye cesaret edemediğim şeyi söyledim. Sonra Oliver’a ne istediğimi söyledim. Bir dakika bile sürmedi. Bu sır vücudumdan çıkmıştı. Yani Oliver görse ne fark ederdi. Yani beni yakalasa ne fark ederdi. Yani ne, yani ne, yani ne.
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Source: Aciman, 2007: 61-62 and Aciman, 2009: 66-67

This excerpt describes when Elio sneaks into Oliver’s room, smells his clothing and then, masturbates in his bed as a way of expressing his attraction to Oliver (Reyn, 2007). Overwhelmed by his emotions, Elio wants to feel Oliver in any way. This scene is represented with the descriptions such as “I brought the bathing suit to my face”, “rubbed my face inside of it”, “trying to snuggle into it”, “lose myself”, “this is what he smells like”, “looking inside the suit for something more personal”, “kissing every corner of it”, “wishing to find hair”, “to lick it”, “put the whole bathing suit into my mouth”, “wanted to come in his suit”, “leave the evidence for him”, “cuddled it between his sheets, naked”, “Let him find me”, “the smell of him was all around me, wholesome and forgiving”, “put his pillow over my face, kissed it savagely”, “wrapping my legs around it”, “told it what I lacked the courage to tell everyone else in the world”, “told him what I wanted” and finally “The secret was out of my body”. This scene might pose a challenge for the translator due to the taboo status of the masturbation (Allan & Burridge, 2006: 145). These depictions are respectively translated into Turkish as “Mayoyu yüzüme yaklaştırdım”, “yüzümü onun içine sürdüm”, “içine girip sığınmaya” “kaybolmaya çalışmış”, “o böyle kokuyor”, “mayonun içine bakıp, kokusundan daha da özel bir şey arıyor”, “her tarafını öpüyor”, “bir kıl, herhangi bir şey bulup”, “yalamak”, “mayonun tümünü ağzıma sokmak”, “Mayosunun içinde boşalmak”, “kanıtı, bulsun diye orada bırakmak”, “çarşaflarının arasına girip göğsüme bastırdım, çıplak bir halde”, “Bırak böyle bulsun beni”, “her tarafında onu kokusu vardı, sağlıklı ve bağışlayıcı”, “Oliver’ın yastığını yüzümün üstüne koyup çılgınca öptüm”, “yastığı bacaklarımın

arasına kıştırıp”, “dünyada hiç kimseye söylemeye cesaret edemediğim şeyi söyledim”, “Oliver’a ne istediğimi söyledim” and finally “Bu sır vücudumdan çıkmıştı”. The most significant words and their translations in this context are “to rub” as “sürmek”, “personal” as “özel”, “to kiss” as “öpmek”, “hair” as “kıl”, “to lick” as “yalamak”, “to come” as “boşalmak”, “evidence” as “kanıt”, “naked” as “çıplak”, “the smell” as “koku”, “to wrap legs” as “bacakların arasına kıştırmak”, “courage” as “cesaret” and “secret” as “sır”. It can be asserted that all of these words are direct translations; none of them are altered or euphemized. By so doing, the translator manages to recreate Elio’s homosexual desire in the target text and achieves the *queering* mode of translation according to Démont’s methodology.

Table 28: Example 4.8

ST	TT
“Let’s see, then—” And before I knew it, he sidled up to me. We were too close, I thought, I’d never been so close to him except in a dream or when he cupped his hand to light my cigarette. If he brought his ear any closer he’d hear my heart. I’d seen it written in novels but never believed it until now. He stared me right in the face, as though he liked my face and wished to study it and to linger on it, then he touched my nether lip with his finger and let it travel left and right and right and left again and again as I lay there, watching him smile in a way that made me fear anything might happen now and there’d be no turning back, that this was his way of asking, and here was my chance to say no or to say something and play for time, so that I might still debate the matter with myself, now that it	“Bir bakalım, o zaman...” Ben farkına varmadan bana sokulmuştu. Çok yakınız, dedim içimden, onunla, rüyalarım ya da sigaramı yaktığı anın dışında hiç bu kadar yakın olmamıştım. Kulağını biraz daha yaklaştırsa kalbimin sesini duyacaktı. Böyle bir şeyi romanlarda okumuş, fakat o zamana dek hiç inanmıştım. Doğrudan yüzüme dikmişti gözlerini, yüzüm hoşuna gitmiş de incelemek, oyalanmak istiyormuş gibi, sonra parmağıyla altdudağıma dokundu ve parmağı önce sağdan sola, sonra soldan sağa tekrar tekrar gezinirken ben öylece yatmış onu seyrediyordum, şimdi gerçekleşebilecek her şeyden ve geri dönüşü olmayacağından ötürü beni korkutan gülümseyişini; onun isteme tarzı buydu ve benim seçeneğim ya hayır demek ya da bir şeyler söyleyip zaman kazanmaktı ve

had reached this point—**except that I didn't have any time left, because he brought his lips to my mouth, a warm, conciliatory, I'll-meet-you-halfway-but-no-further kiss till he realized how famished mine was.** I wished I knew how to calibrate my kiss the way he did. But passion allows us to hide more, and at that moment on Monet's berm, **if I wished to hide everything about me in this kiss, I was also desperate to forget the kiss by losing myself in it.**

"Better now?" he asked afterward.

I did not answer but lifted my face to his and kissed him again, almost savagely, not because I was filled with passion or even because his kiss still lacked the zeal I was looking for, but because I was not so sure our kiss had convinced me of anything about myself. I was not even sure I had enjoyed it as much as I'd expected and needed to test it again, so that even in the act itself, I needed to test the test. My mind was drifting to the most mundane things. *So much denial?* a two-bit disciple of Freud would have observed. **I squelched my doubts with a yet more violent kiss. I did not want passion, I did not want pleasure. Perhaps I didn't even want proof.** And I did not want words, small talk, big talk, bike talk, book talk, any of it. **Just the sun, the grass, the occasional sea breeze, and the smell of his body fresh from his chest, from his neck and his armpits. Just take me and**

böylece, kendimle ilgili, artık bu noktaya dek gelmiş konuyu hâlâ düşünebilirdim... yalnız, hiç zamanım kalmamıştı, çünkü dudaklarını dudaklarıma değdirdi, sıcak, teselli edici bir "seninle orta noktada buluşurum ama bundan öte bir şey yok" öpücüğü, ta ki benim dudaklarımin ne kadar aç olduğunu fark edinceye dek. Öpüşmemi onun gibi ayarlamasını bilseydim keşke. Ama tutku bizim daha çok şey saklamamızı mümkün kılar ve Monet'nin taraçasındaki o anda, kendimle ilgili her şeyi bu öpüşmenin içinde saklamak istiyor olmama karşın bu öpüşmeyi içinde kaybolup giderek unutmak için deliriyordum aynı zamanda.

"Şimdi daha iyi misin?" diye sordu sonrasında.

Yanıt vermedim ve yüzümü kaldırıp onu dudaklarından öptüm yine, neredeyse vahşi bir şekilde ve bunun nedeni tutkuyla dolup taşmam ya da hatta, onun öpüşmesinin beklediğim kadar ateşli olmaması değil, bunun sonucunda kendimle ilgili hiçbir şeye ikna olmamış olmamdı. Öpüşmeden beklediğim kadar hoşlandığımdan emin bile değildim, bunu yeniden sınamalıyım ve bizzat eylemin içinde de sınamayı sınamalıyım. Aklım en sıradan şeylere kayıyordu. *Bu kadar inkâr ha?* derdi Freud'un beş paralık çömezi bile. Kuşkularımı daha da şiddetli bir öpüşmeyle bastırdım. Tutku istemiyordum, zevk istemiyordum. Belki

molt me and turn me inside out, till, like a character in Ovid, I become one with your lust, that's what I wanted. Give me a blindfold, hold my hand, and don't ask me to think —will you do that for me?	de kanıt bile istemiyordum. Sözcükler istemiyordum, havadan sudan konuşmalar, derin konuşmalar, bisikletten konuşmalar, kitaplardan konuşmalar, bunların hiçbirini istemiyordum. Sadece güneş, otlar, ara sıra gelen deniz esintisi ve onun vücudunun, o anda göğsünden, boynundan, koltukaltlarından yayılan kokusu. Al beni, erit beni, içimi dışıma çıkar, ta ki, Ovidius'taki karakterlerden biri gibi, senin şehvetine sahip biri haline geleyim, istediğim buydu. Gözlerimi bağla, elimden tut ve düşünmemi isteme... yapar mısın bunu benim için?
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Source: Aciman, 2007: 80-81 and Aciman, 2009: 84-85

This scene can be considered as the first intimate moment between Elio and Oliver as it depicts their first kiss. This also legitimizes their relationship which consisted of a passive aggressive attraction and flirtation until that moment. The prelude to this significant kiss is described by Elio with these statements as “He stared me right in the face”, “he liked my face”, “wished to study it”, “linger on it”, “he touched my nether lip with his finger”, “let it travel left and right and right and left again and again”, “smile in a way that made me fear” “anything might happen now” “no turning back”, “his way of asking”. These statements are transferred into target language respectively as “Doğrudan yüzüme dikmişti gözlerini”, “yüzüm hoşuna gitmiş”, “incelemek”, “oyalanmak istiyormuş”, “parmağıyla altdudağıma dokundu”, “parmağı önce sağdan sola, sonra soldan sağa tekrar tekrar gezinirken”, “beni korkutan gülümseyişini”, “şimdi gerçekleşebilecek her şeyden”, “geri dönüşü olmayacağından”, “isteme tarzı”. All of Elio’s statements are translated without any alterations and the target text notably conveys the building tension between the two characters. Next comes the kiss and the most striking feature of the source text is the adjectives that are used for describing the kiss. These adjectives and their Turkish translations can be given as “sıcak” for “warm”, “teselli edici” for “conciliatory”,

“seninle orta noktada buluşurum ama bundan öte bir şey yok” for “I’ll-meet-you-halfway-but-no-further”, “aç” for “famished”, “deliriyordum” for “desperate”, “neredeyse vahşi bir şekilde” for “almost savagely”, “tutkuyla” for “with passion”, “ateşli olmaması” for “lacked the zeal”, “olmamış olmamdı” for “not so sure”, “şiddetli” for “violent” and “ zevk” for “pleasure”. As these choices indicate, the translation is successful in conveying the intensity of the kiss. After the kiss, Elio’s attraction grows stronger and we can see it in these statements “the smell of his body fresh from his chest, from his neck and his armpits”, “take me and molt me and turn me inside out”, “become one with your lust” and “Give me a blindfold, hold my hand, and don’t ask me to think”. The Turkish renditions of these statements are respectively as follows: “vücudunun, o anda göğsünden, boynundan, koltukaltlarından yayılan kokusu”, “Al beni, erit beni, içimi dışıma çıkar”, “senin şehvetine sahip biri haline geleyim” and “Gözlerimi bağla, elimden tut ve düşünmemi isteme”. There is one slight change between these two texts at this point. The statement of “become one with your lust” is translated as “senin şehvetine sahip biri haline geleyim” which literally back translated as “become someone who owns your lust”. It could be translated into Turkish as “senin şehvetinle bir bütün haline geleyim”. Be that as it may, this rendition does not lose anything from the queerness of the source text. All in all, the target text preserves the queerness of the source text by recreating the intensity of the kiss and the attraction between the two characters. Hence, it can be proposed that the translation accomplishes the *queering* mode of translation in Démont’s methodology.

Table 29: Example 4.9

ST	TT
“You sure you want this?” he asked, as if this doubt was why he’d been hesitant all along. I nodded again. I was lying. By then I wasn’t sure at all. I wondered when my hug would run its course, when I, or he, would grow tired of this. Soon? Later? Now?	“Bunu istediğinden emin misin?” diye sordu, başından beri tereddütlü davranmasının nedeni bundan şüphelenmesiymiş gibi. Başımla onayladım yine. Yalan söylüyordum. O ana kadar hiç de emin değildim. Sarılmalarım ne zaman normal

“We haven’t talked,” he said. I shrugged my shoulders, meaning, No need to. He lifted my face with both hands and stared at me as we had done that day on the berm, this time even more intensely because both of us knew we’d already crossed the bar. “Can I kiss you?” What a question, coming after our kiss on the berm! Or had we wiped the slate clean and were starting all over again? I did not give him an answer. Without nodding, I had already brought my mouth to his, just as I’d kissed Marzia the night before. Something unexpected seemed to clear away between us, and, for a second, it seemed there was absolutely no difference in age between us, just two men kissing, and even this seemed to dissolve, as I began to feel we were not even two men, just two beings. I loved the egalitarianism of the moment. I loved feeling younger and older, human to human, man to man, Jew to Jew. I loved the night-light. It made me feel snug and safe. As I’d felt that night in the hotel bedroom in Oxford. I even loved the stale, wan feel of my old bedroom, which was littered with his things but which somehow became more livable under his stewardship than mine: a picture here, a chair turned into an end table, books, cards, music. I decided to get under the covers. I loved the smell. I wanted to love the smell. I even liked the fact that there were things on the	akışını bulacak, ne zaman ben, yahut o, bundan bıkaçağız diye düşünüyordum. Çok yakında mı? Daha sonra mı? Hemen mi? “Konuşmadık,” dedi. Omuz silktim, buna gerek yok, anlamında. Yüzümü iki eliyle tutup kaldırdı ve süzdü beni, o gün taraçada yaptığımız gibi; ama bu kez bakışı daha şiddetliydi, çünkü ikimiz de artık sınırı geçtiğimizi biliyorduk. “Seni öpebilir miyim?” Taraçadaki öpüşmemizden sonra nasıl bir soruydu bu! Yoksa geçmişi tümüyle silmişiz de her şeye yeniden mi başlıyorduk. Yanıt vermedim. Başımla onaylamadan, dudaklarımı onunkilere değdirmiştim bile, tıpkı geçen gece Marzia’yı öptüğüm gibi. Hiç beklenmedik bir şey aramızdan çekilmişti; bir an, ikimizin arasında yaş yönünden kesinlikle fark yok gibiydi, iki erkek öpüşüyordu sadece ve bu bile yok olup gidiyordu sanki, çünkü iki erkek değil de yalnızca iki varlık olduğumuzu hissetmeye başladım. Anın eşitleyiciliği hoşuma gitti. Daha genç ve daha yaşlı, insan insana, erkek erkeğe, Yahudi Yahudi’ye olmak hoşuma gidiyordu. Gece lambası hoşuma gidiyordu. Kendimi kuytuda ve güvende hissetmemi sağlıyordu. O gece, Oxford’daki otel odasında hissettiğim gibi, eski yatak odamın verdiği havasızlık, bitkinlik duygusu bile hoşuma gidiyordu. Oliver’ın ıvır zıvırıyla darmadağınık, fakat onun elinde, benim zamanımdakine göre nedense daha bir yaşanası hale gelmişti: Şurada bir fotoğraf,
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bed that hadn't been removed and which I kept kneeling into and didn't mind encountering when I slipped a foot under them, because they were part of his bed, his life, his world. He got under the covers too and, before I knew it, started to undress me. I had worried about how I'd go about undressing, how, if he wasn't going to help, I'd do what so many girls did in the movies, take off my shirt, drop my pants, and just stand there, stark-naked, arms hanging down, meaning: This is who I am, this is how I'm made, here, take me, I'm yours. But his move had solved the problem. He was whispering, "Off, and off, and off, and off," which made me laugh, and suddenly I was totally naked, feeling the weight of the sheet on my cock, not a secret left in the world, because wanting to be in bed with him was my only secret and here I was sharing it with him. How wonderful to feel his hands all over me under the sheets, as if part of us, like an advance scouting party, had already arrived at intimacy, while the rest of us, exposed outside the sheets, was still struggling with niceties, like latecomers stamping their feet in the cold while everyone else is warming hands inside a crowded nightclub. He was still dressed and I wasn't. I loved being naked before him. Then he kissed me, and kissed me again, deeply this second time, as if he too was finally letting go. At some point I realized	küçük masaya dönük halde duran sandalye, kitaplar, kartlar, müzik. Pikenin altına girmeye karar verdim. Koku hoşuma gidiyordu. Kokunun hoşuma gitmesini istiyordum. Yatağın üzerinde kaldırılmamış bazı şeylerin olması bile hoşuma gidiyordu; dizlerim boyuna bu eşyalara dokunuyordu ve ayağımı altlarına uzatırken bana değmeleri hiç rahatsız etmiyordu çünkü bunlar onun yatağının, yaşamının, dünyasının birer parçasıydı. O da pikenin altına girdi ve ben farkına varmadan giysilerimi çıkarmaya başladı. Daha önce, soyunmaya nasıl başlayacağımı düşünüyordum, bana yardım etmezse nasıl yapacaktım, filmlerde kızların yaptığını; gömleğimi çıkarmak, pantolonumu yere bırakmak, ve orada durmak öylece, çırlıçplak, kollarım aşağı sarkmış halde, "Ben buyum, böyle yaratılmışım, işte, al beni, seninim," dercesine. Fakat onun hamlesi bu sorunu çözmüştü. "Çıkar, çıkar, çıkar , çıkar" diye fısıldıyordu, beni güldürdü bu ve birden, çırlıçplak kaldım, pikenin ağırlığını hissediyordum sikimde, dünyada hiçbir sır kalmamıştı, çünkü tek sırrım onunla bir yatakta yatmayı istiyor olmamdı ve şimdi yatağı onunla paylaşıyordum. Ellerini pikenin altında, vücudumun her tarafında hissetmek ne güzel; bir parçamız, öncü bir izci grubu gibi, samimiyet derecesine varmışken, pikenin dışında kalan diğer kısımlarımız hâlâ birtakım ayrıntılarla uğraşıyormuş
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he'd been naked for a long while, though I hadn't noticed him undress, **but there he was, not a part of him wasn't touching me.** Where had I been? I'd been meaning to ask the tactful health question, but that too seemed to have been answered a while ago, because when I finally did find the courage to ask him, he replied, "I already told you, I'm okay." "Did I tell you I was okay too?" "Yes." He smiled. **I looked away, because he was staring at me, and I knew I was flushed, and I knew I'd made a face, though I still wanted him to stare at me even if it embarrassed me, and I wanted to keep staring at him too as we settled in our mock wrestling position, his shoulders rubbing my knees.** How far we had come from the afternoon when I'd taken off my underwear and put on his bathing suit and thought this was the closest his body would ever come to mine. Now this. **I was on the cusp of something, but I also wanted it to last forever, because I knew there'd be no coming back from this. When it happened, it happened not as I'd dreamed it would, but with a degree of discomfort that forced me to reveal more of myself than I cared to reveal.** I had an impulse to stop him, and when he noticed, he did ask, but I did not answer, or didn't know what to answer, and an eternity seemed to pass between my reluctance to make up my mind and his instinct to make it up for me. From this moment on, I thought, from this moment

gibi; sonradan gelenler soğukta ayaklarını yere vururken, diğer herkes kalabalık bir gece kulübünün içinde ellerini ısıtıyormuş gibi. O hâlâ giyinikti ama ben değildim. **Onu karşısında çıplak olmak hoşuma gitmişti. Sonra beni öptü ve tekrar öptü, bu kez çok derinden, sanki nihayet o da duyguların serbest bırakıyormuş gibi.** Bir an geldi, onun epey bir süredir çıplak olduğun fark ettim, gerçi soyunduğunun farkına varmamıştım fakat işte, **vücudunun bana değen hiçbir kısmı giyinik değildi.** Neredeydim ben? Ona, nezaket gereği, nasıl olduğunu sormak istiyordum fakat anlaşılan, bunun yanıtı da çoktan verilmişti çünkü, nihayet cesaretimi toplayıp ona sorduğumda, "Söyledim ya, iyiyim," diye karşılık verdi. "Ben de sana iyi olduğumu söyledim mi?" "Evet." Gülümsedi. **Gözlerimi kaçırdım, çünkü beni süzüyordu ve yüzümün kızardığını biliyordum, yüzümü buruşturduğumu biliyordum, ama yine de beni süzmesini istiyordum, utanmama yol açsa da, ben de hep ona bakmak istiyordum, güreşirmiş gibi pozisyona geçerken, omuzları dizlerime sürtünürken.** Külotumu çıkarıp onun mayosunu giydiğim o günün ne kadar ötesindeydik; o zaman, onun vücudunun benimkine bundan daha fazla yakın olamayacağını düşünmüştüm. Şimdiyse bu. **Bir şeylerin zirvesindeydim, fakat aynı zamanda bunun sonsuza dek sürmesini istiyordum, çünkü bundan artık geri dönülmeyeceğini biliyordum.**

on—I had, as I’d never before in my life, the distinct feeling of arriving somewhere very dear, of wanting this forever, of being me, me, me, me, and no one else, just me, of finding in each shiver that ran down my arms something totally alien and yet by no means unfamiliar, as if all this had been part of me all of my life and I’d misplaced it and he had helped me find it. The dream had been right—this was like coming home, like asking, Where have I been all my life? which was another way of asking, Where were you in my childhood, Oliver? which was yet another way of asking, What is life without this? which was why, in the end, it was I, and not he, who blurted out, not once, but many, many times, **You’ll kill me if you stop, you’ll kill me if you stop, because it was also my way of bringing full circle the dream and the fantasy, me and him, the longed-for words from his mouth to my mouth back into his mouth, swapping words from mouth to mouth, which was when I must have begun using obscenities that he repeated after me, softly at first, till he said, “Call me by your name and I’ll call you by mine,” which I’d never done in my life before and which, as soon as I said my own name as though it were his, took me to a realm I never shared with anyone in my life before, or since.**

Olduğunda, düşlediğim gibi olmadı, ama beni kendim hakkında itiraf etmeyi düşündüğümünden fazlasını itiraf etmeye zorlayan bir rahatsızlıkla oldu. İçimden onu durdurma yolunda bir dürtü geçti ve Oliver bunu fark edince sordu ama ben yanıt vermedim ya da ne yanıt vereceğimi bilmiyordum; kararımı verme konusundaki gönülsüzlüğümle, onun kararı benim adıma verme güdüsünün arasında bir sonsuzluk geçti sanki. Şu andan itibaren, dedim içimden, şu andan itibaren... **yaşamımda daha önce hiç duymadığım apayrı bir duyguyu, çok değerli bir yere vardığımı, bunu ebediyen istediğimi, ben, ben, ben ve başkası değil, ben, sadece ben olduğumu, kollarımdan geçip giden her ürpertide bana tümüyle yabancı ama kesinlikle alışılmadık olmayan bir şey bulduğumu hissediyorum; bu tümüyle, tüm yaşamım boyunca benim bir parçam olmuş ama ben onu yanlış yere koymuşum da Oliver onu bulmama yardım etmiş gibi.** Rüya doğru çıkmıştı... eve dönmek gibi bir şeydi bu, Yaşam boyu neredeydim ben? diye sormak gibiydi ki bu, Sen çocukluğumda neredeydin Oliver? diye sormanın başka bir yolu vardı ki bu da, Bunsuz yaşam nedir ki? diye sormanın başka bir yolu vardı ki bu yüzden, sonunda, bir kez değil birçok, birçok kez, **Durursan öldürürsün beni, durursan öldürürsün beni, diye bağırın o değil, bendim, çünkü bu aynı zamanda benim rüyayı ve fanteziyi tümüyle tekrar**

	ettirme tarzımdı, ben ve o, hasreti çekilen sözcükler onun ağzından benim ağızıma, sonra tekrar onun ağızına, ağızdan ağza değiş tokuş edilen sözcükler, ki herhalde ben müstehcen sözcükler kullanmaya başlamış, o da bunları benim ardından tekrarlamaya başlamışken, önceleri çok alçak sesle ve sonunda “Adınla çağır beni, ben de seni benimkiyle,” dedi ki hayatım boyunca böyle bir şeyi hiç yapmamıştım ve kendi adımlı sanki onun adıymış gibi söyler söylemez, hayatımda daha önce hiç paylaşmadığım ve sonrasında da paylaşmayacağım bir diyara götürdü beni bu.
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Source: Aciman, 2007: 131-134 and Aciman, 2009: 133-136

This excerpt depicts a homosexual lovemaking between the two characters and it is important because it is their first sexual encounter. It is initiated by Oliver who starts by asking “Can I kiss you?”. It is important how Elio starts to describe their intimate moment in a way that removes the borders of gender as “no difference in age between us, just two men kissing”, “not even two men, just two beings”, “the egalitarianism of the moment”, “feeling younger and older”, “human to human, man to man, Jew to Jew”. In the target text, they are given respectively as “ikimizin arasında yaş yönünden kesinlikle fark yok gibiydi, iki erkek öpüşüyordu sadece”, “iki erkek değil de yalnızca iki varlık”, “Anın eşitleyiciliği”, “Daha genç ve daha yaşlı”, “insan insana, erkek erkeğe, Yahudi Yahudi’ye”. The equality of the act depicted in the source text is created in the exact same way, without any change in the target text. In the next part, certain words that are prone to be censored are used in the source text. Such words are “to undress”, “totally naked”, “my cock” and “to be in bed with him”. The most problematic one among these words is “my cock” which is slang for penis (www.merriam-webster.com). This word is translated with an equivalent slang word in the target text as “sik” refers to penis in Turkish slang

(sozluk.gov.tr). The other words are translated respectively as “giysilerimi çıkarmaya” for “to undress”, “çırılçıplak” for “totally naked” and “onunla bir yataкта yatmayı” for “to be in bed with him” and they are all direct translations. Subsequently, Elio feels a little bit “flushed” and “embarrassed” about the act which he describes as “mock wrestling position, his shoulders rubbing my knees”. In similar vein, the target text version of Elio feels “yüz kızarması” and “utanma” when they are “güreşirmiş gibi pozisyona geçerken, omuzları dizlerime sürtünürken”, all of which are exact renditions of source text. Elio expresses his orgasm as “on the cusp of something”, “When it happened”, “not as I’d dreamed it would”, “with a degree of discomfort”, “forced me to reveal more of myself than I cared to reveal” and it is reflected in the target text respectively as “Bir şeylerin zirvesinde”, “Olduğunda”, “düşlediğim gibi olmadı”, “rahatsızlıkla” “beni kendim hakkında itiraf etmeyi düşündüğümünden fazlasını itiraf etmeye zorlayan”. The vague description of this orgasm in the first text is successfully created in the same obscure way in the target text. Afterwards, Elio explains his feelings with such words as “distinct feeling of arriving somewhere very dear”, “totally alien”, “by no means unfamiliar”, “like coming home” which are transferred as “apayrı bir duyguyu, çok değerli bir yere vardığımı”, “tümüyle yabancı”, “alışılmadık olmayan”, “eve dönmek gibi bir şey” in the target text. The target text choices managers to recreate the homecoming feeling that exists in source text. Finally, the sexual encounter between these two characters ends with “when I must have begun using obscenities that he repeated after me, softly at first, till he said, “Call me by your name and I’ll call you by mine,” which I’d never done in my life before and which, as soon as I said my own name as though it were his, took me to a realm I never shared with anyone in my life before, or since”. This passage is delivered in the target text as follows: “herhalde ben müstehcen sözcükler kullanmaya başlamış, o da bunları benim ardından tekrarlamaya başlamışken, önceleri çok alçak sesle ve sonunda “Adınla çağır beni, ben de seni benimkiyle,” dedi ki hayatım boyunca böyle bir şeyi hiç yapmamıştım ve kendi adımlı sanki onun adıymış gibi söyler söylemez, hayatımda daha önce hiç paylaşmadığım ve sonrasında da paylaşmayacağım bir diyara götürdü beni bu”. The target text perfectly captures the feeling of this moment by translating the source text as it is without any alterations. Taking this detailed analysis into consideration, it is

safe to say that the translator manages to preserve the queerness of the original text and adopts accomplishes the *queering* mode of translation within the framework of Démont's methodology.

Table 30: Example 4.10

ST	TT
Maybe it was the alcohol, maybe it was the truth, maybe I didn't want things to turn abstract, but I felt I should say it, because this was the moment to say it, because it suddenly dawned on me that this was why I had come, to tell him "You are the only person I'd like to say goodbye to when I die, because only then will this thing I call my life make any sense. And if I should hear that you died, my life as I know it, the me who is speaking with you now, will cease to exist. Sometimes I have this awful picture of waking up in our house in B. and, looking out to the sea, hearing the news from the waves themselves, <i>He died last night</i>. We missed out on so much. It was a coma. Tomorrow I go back to my coma, and you to yours. Pardon, I didn't mean to offend—I am sure yours is no coma." "No, a parallel life." [...] "What did you write on the back of the postcard?" [...] "<i>Cor cordium</i>, heart of hearts, I've never said anything truer in my life to anyone."	Belki alkol yüzündendi, belki gerçek olduğundandı, belki de meselenin soyut hale gelmesini istemediğimdendi, ama söylemem gerektiğini hissettim, çünkü söyleneceği an buydu, çünkü birden anladım ki bunun için gelmiştim buraya ben, ona, "Öleceğim zaman elveda demek istediğim tek kişi sensin," demek için, "çünkü yaşamım dediğim bu şeyin ancak o zaman bir anlamı olacak. Ve senin öldüğünü duyarsam, benim bildiğim haliyle yaşamım, şimdi seninle konuşan bu ben artık var olmayacak. Bazen bu korkunç manzarayı yaşıyor, B.'deki odamızda birden uyanıyorum, denize bakıyorum ve haberi dalgalardan öğreniyorum, <i>O, dün gece öldü</i>. Biz çok şeyleri kaçırdık. Bu bir komaydı. Yarın ben kendi komama geri döneceğim, sen de seninkine. Pardon, seni gücendirmek istemem... eminim, seninki koma değildir." "Hayır, paralel bir yaşam." [...] "Kartpostalın arkasına ne yazdın?" [...] "<i>Cor cordium</i>, yüreklerin yüreği;

	hayatım boyunca kimseye bundan daha doğru bir şey söylemedim.”
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Source: Aciman, 2007: 240-242 and Aciman, 2009: 238-239

This example describes the meeting of two characters many years later. At the special moment, the protagonist Elio professes his love for all of her one last time in a very emotional way. He states, “You are the only person I’d like to say goodbye to when I die, because only then will this thing I call my life make any sense. And if I should hear that you died, my life as I know it, the me who is speaking with you now, will cease to exist. Sometimes I have this awful picture of waking up in our house in B. and, looking out to the sea, hearing the news from the waves themselves, *He died last night*. We missed out on so much. It was a coma. Tomorrow I go back to my coma, and you to yours. Pardon, I didn’t mean to offend—I am sure yours is no coma”. This one last declaration of love is translated as “Öleceğim zaman elveda demek istediğim tek kişi sensin,” demek için, “çünkü yaşamım dediğim bu şeyin ancak o zaman bir anlamı olacak. Ve senin öldüğünü duyarsam, benim bildiğim haliyle yaşamım, şimdi seninle konuşan bu ben artık var olmayacak. Bazen bu korkunç manzarayı yaşıyor, B.’deki odamızda birden uyanıyorum, denize bakıyorum ve haberi dalgalardan öğreniyorum, *O, dün gece öldü*. Biz çok şeyleri kaçırdık. Bu bir komaydı. Yarın ben kendi komama geri döneceğim, sen de seninkine. Pardon, seni gücendirmek istemem... eminim, seninki koma değildir”. The translator represents the emotional tone of this scene competently in the target text. After Elio’s confession, Oliver reveals what he wrote at the back of his postcard for Elio and it is “*Cor cordium*, heart of hearts, I’ve never said anything truer in my life to anyone”. This sentence is literally rendered as “*Cor cordium*, yüreklerin yüreği; hayatım boyunca kimseye bundan daha doğru bir şey söylemedim” in the target text. In this final example, the translator follows a consistent pattern and retains the queerness of the source text. By so doing, the translator accomplishes the *queering* mode of translation according to Démont’s methodology. The final discussion about the whole translation is presented in the next section.

4.3.3.1. Discussion of the Translation

A general evaluation of the translation displays that the translator Sertabiboğlu is a professional and he is loyal to the original text. While discussing his *habitus*, Sertabiboğlu's statements about the loyalty of the translator were mentioned. He expressed that a translator has no right to exercise strategies such as addition, omission or modification on the source text. Except for a few slight changes that do not affect the queerness of the source text in any way, Sertabiboğlu successfully recreates the queer relationship between two characters in the translation. Additionally, the *cultural capital* of Sertabiboğlu which includes a great number of translations, competence in both source and target languages and a long career as a translator is surely effective in his translation. Taking the government's policy towards LGBTI community into consideration, Sertabiboğlu's translation had the possibility of causing him difficulties. The fact that he was put on a trial because of his translation in 2011 supports this possibility. Accordingly, not exercising any kind of censorship during the translation process of this novel can be regarded as a brave act for Sertabiboğlu. To that end, his intentional decision to translate the text as it is can be taken as a sign of his agency. That is to say, Sertabiboğlu can be considered as an agent of translation and this inference can be made with reference to his translations including this one and his unwavering stance during his legal battle for his translation (www.ntv.com.tr, 2011). Needless to say, the policy of publishing house Sel Yayıncılık is also effective on the translation and it will be discussed in detail in the following section.

4.4. SEL YAYINCILIK AS AN AGENT OF TRANSLATION

In this chapter, both of the translations that are selected as a case study are published by Sel Yayıncılık. Both of these translations successfully transfer the queer characters and represent them in the target culture. The data that are acquired through research and the analysis carried out in this study display that the recognition of queer characters both in literature and the public sphere in Turkey started in the late eighties. However, in the beginning of 2000s, the policies concerning LGBTI community started to change with the new government. At this period, it can be

observed that Sel Yayıncılık's stance and values on this matter are completely different from the prevalent political and social views. The abovementioned legal troubles of the publishing house as a result of its certain publications can be taken as an evidence for this assertion. The publishing house explains its stance by using these exact words such as "a determined stance against deceiving the reader, the legal battles against censorship and oppression, with brave publications" (my translation) (www.selyayincilik.com). It seems worth mentioning that, in addition to fictional literary texts, Sel Yayıncılık publishes non-fictional text about queer issues. Furthermore, the publishing house publishes them in a systematic way, under two different series titled "LGBT Kitaplığı" and "Queer Düş'ün". In an interview conducted by Sel Yayıncılık about these two series, owner of the publishing house İrfan Sancı stated that these series were the natural outcome of their publishing vision considering the fact that Sel Yayıncılık has always affiliated with the issue of the "other" (Su, 2011: 206). In the same interview, Sancı declared that they are against the oppressive attitude against LGBTI individuals and added that the books that are published under these series will be functional and eye opening for the Turkish reader (ibid.). Finally he shared his plans for increasing their publications on queer matters. In another interview, the general editor of the publishing house Bilge Sancı expressed that Sel Yayıncılık attributes great importance to the LGBTI and Queer movement (Gözay, 2016: 3). It is worth noting that Sel Yayıncılık is the only publishing house that is publishing non-fictional books on queer thought under two independent series. The significance of these two series lies in displaying the fact that the queer individuals as well as the queer movement and the queer theory exist in this country and this demonstration can be observed in the names of the series. Moreover, Sancı stated that these publications on queer thought possess certain "disruptiveness" and that they are happy to convey this "disruptiveness" into the Turkish reader (Serin & Özlen, 2017: 14). Furthermore, he revealed that the books that are published under the two series are mostly translations (ibid.). This statement clearly contributes to my claim of Sel Yayıncılık as an agent of translation. Venuti states, "human action is intentional, but determinate, self-reflexively measured against social rules and resources, the heterogeneity of which allows for the possibility of change with every self-reflexive action" (1996: 206). Hence, it can be

suggested that the decisions behind the publication of the books under “LGBT Kitaplığı” and “Queer Düşün” series and the translations selected for analysis in the chapter are intentional and all part of the publishing house’s policy. Additionally, as Venuti suggests, every intentional action of an agent is capable of social change (ibid.). Taking this discussion into consideration, it can be asserted that Sel Yayıncılık is an agent of translation within the Turkish literary repertoire.

The conclusions of the extensive study that is divided into three decades and includes the textual analysis of six translations according to the historical conditions of the decade in which they were translated and published will be examined and discussed with a holistic perspective in the following chapter of Conclusion.



CONCLUSION

This sociological study aimed at discovering the changes that happened in the Turkish translations of the novels that have queer identities throughout the years from 1970 to 2015. Within this mindset, six Turkish translations of six English novels were selected for examination. These translations are *Geceyarısı Kovboyu* in 1970, *Renklerden Moru* in 1984, *Tek Başına Bir Adam* in 1987, *Maurice* in 1994, *Tek Meyve Portakal Değildir* in 2000 and *Adınla Çağır Beni* in 2009. Before the analysis of each translation, I reviewed, with a particular focus on the improvements or setbacks for queer community, the sociopolitical conditions of the decade in which they were produced as translations cannot be considered free from their context. This review enabled me to uncover their influence on the translators' *habitués* and offer a foundation for reasoning translation strategies adopted by the translators for representing the queer identities in the target text. On that front, I discovered that sociopolitical conditions of Turkey during the years from 1970 to 2002 were highly effective on the translations. In Chapter Two, the translator of *Geceyarısı Kovboyu* (1970) Giovanni Scognamillo employed certain translation strategies that fall under the categories of *misrecognizing* and *minoritizing* modes in respect to Démont's methodology. Nevertheless, he managed to preserve the queerness of the original in the translation. These adjustments usually involved certain scenes that might be considered obscene and this fact led me to believe that Scognamillo's *habitus* was in effect concerning these choices. It goes without saying that his *habitus* includes his position within the Censorship Board which was a pretty effective control mechanism in the 70s in Turkey. He was quite familiar with the way the censorship mechanism worked (Kayış & Hürkan, 2012: 189) and accordingly, very knowledgeable about what might get censored. This knowledge which was a part of Scognamillo's *habitus* apparently helped him achieve a translation that represents the queerness of the protagonist to a certain extent while making certain adjustments in the text in order to prevent the translation from being completely rejected by the Censorship Board. Accordingly, it was observed that the sociopolitical conditions influenced the text as well as the translator's *habitus* and capital, particularly his *cultural capital* as a cinema historian and a film critic

because of the fact that the translation was made one year after the successful movie adaptation of the novel. All in all, within the case of this particular novel, queer identities found representation to a certain extent in the translated literature of Turkey in 1970s.

The second translation of Chapter Two was *Renklerden Moru* which was translated by Armağan İlkin in 1984. In the historical background section, it is mentioned that one distinct political event defined the 80s in Turkey: the military coup in 1980. This historical event changed and transformed the Turkish political, social and cultural life completely. As previously stated, it was an era of strict measures and harshest regulations. Even though, no extensive information about the life of the translator can be found, it is safe to suggest that İlkin's *habitus* "unavoidably reflect the social conditions within which they were [it was] acquired" (Thompson, 1991: 12). The data which obtained through the comparative textual analysis of the source and target texts supported this argument. İlkin mostly adopted *misrecognizing* and *minoritizing* modes of translation and only left hints of the queerness in the target text. To put differently, queer characters were implied, not fully represented. This decision was the exact reflection of the repressive attitude shown by the military government towards queer community as well as obscenity at that time. The long list of translations made by İlkin, a significant part of the *habitus* and *cultural capital*, led me to believe that these textual omissions and alterations are not a sign of incompetence but deliberate choices to hide the queerness away. Even though these translation strategies are understandable and somewhat predictable under the oppressive circumstances, they are "of course, unlikely to contribute to the formation of a self-identified homosexual reading community in the target community" (Harvey, 2000: 139). Overall, the influence of sociopolitical conditions on the translator and the translated texts is quite evident in this particular case. All in all, both translations from this decade discussed in Chapter Two displayed the tendencies to alter queer identities while representing them in the target literature and presenting them to the target culture.

In Chapter Three, the historical review on the sociopolitical conditions revealed a brand new portrait of Turkey between the years of 1985 and 1999. At this decade, a visible alleviation can be observed in reference to the certain events such

as the lift on bans and the foundation of LGBTI organizations. This newly found freedom extended into the translations as well. The first translation from this decade and third novel of this study is *Tek Başına Bir Adam* which was translated by Fatih Özgüven *Adam* and published by Metis Yayınları in 1987, later republished by Yapı Kredi Yayınları in 2012. The comparative textual analysis between the source and the target texts unveiled that the translator achieved a *queering* mode of translation according to the adopted methodology of the study. Queer identities were fully represented in the target text to the extent that even certain scenes that might be deemed as obscene rendered in Turkish to the exact details. At this point, it would be useful to mention the influence of the translator Özgüven's *habitus* which includes his career as a writer of many Turkish translations of prominent writers. As a professional who has diverse experiences in different fields of literature, it is highly likely that Özgüven did not make any changes in the translation that might affect the representation of the queer identities. Accordingly, it is safe to say that this translation contributes to the visibility of queer identities in Turkish literature.

The second translation in Chapter Three, and also the fourth case study of this research, follows a similar pattern with the previous translation in a sense that it manages to preserve the queerness of the source text in the target text. It is worth noting that the Turkish translation *Maurice* which was translated by Sadri Ülkü and published by İletişim Yayınları in 1994 poses as an interesting case. Detailed research on the translator Sadri Ülkü bore no fruit as no information could be gathered about Ülkü. This outcome prompted me to believe that this name might be a pseudonym and as a result, inferences can be made about Ülkü's *habitus*. On the other hand, the comparative textual analysis displayed that the translation is very successful in preserving the queerness of the characters in source text. At this point, the *habitus* of the publishing house İletişim Yayınları could be effective in the translation that applied a *queering* mode according to Démont's methodology. Moreover, let us not forget the tolerant political climate that existed in the 90s in Turkey. Similar to previous translation in Chapter Three, *Maurice* made a great contribution to the Turkish translated literature by rendering queer identities more visible.

The final chapter, Chapter Four, focuses on the time period between 2000 and 2015. In the section of Historical Background, I discussed the changing sociopolitical conditions in detail. The new government that came in power in 2002 and is still in power today developed a marginalizing attitude towards queer identities. This discriminating attitude can be observed in the statements of certain members of the government as well as certain actions taken by the government itself e.g. the ban on the Pride March. Contrary to the mainstream discourse on queer identities perpetuated by the government, the translations which are selected as a case study from this decade displayed a certain resistance against these mainstream ideas. In this regard, one agent came to the fore: the publishing house of the both translations, Sel Yayıncılık. The publishing house defines itself as being “against censorship and oppression” (www.selyayincilik.com). In an interview with the general editor of the publishing house Bilge Sancı, she claimed that Sel Yayıncılık “considers LGBTI and Queer movement very important” (my translation) (Gözay, 2016: 3). The evaluation on the publishing house within the framework of the interviews, the two books series named “LGBT Kitaplığı” and “Queer Düşün” and more importantly, the two translations that are taken as a case study in this chapter confirmed my argument for Sel Yayıncılık as an agent of translation. Milton and Bandia define the agents of translation as capable of “historical, literary and cultural transitions/changes/innovations through translation” (2009: 1) and this agency can be observed in the textual analysis of these two translations. However, it is worth noting that we cannot only take the publishing house’s agency into consideration regarding the translations as we need to factor in the agency of the two translators. Within this mindset, the first translation of this chapter is *Tek Meyve Portakal Değildir* which was translated by Sevin Okyay and published by İletişim Yayınları in 2000. Later, the translation was republished by Sel Yayıncılık in 2014. As stated above, İletişim Yayınları was also the publisher of *Maurice* and when both these translations are taken into consideration, İletişim can also be defined as an agent of translation. In the year of 2000, the initial publication date of the translation, moderate atmosphere of the 90s was effective. This moderateness can be tracked down in the comparative textual analysis of the source and target texts. The textual analysis revealed that the translator employed the *queering* mode of translation by successfully capturing the

queerness of the characters. This being said, the *habitus* of Okyay was also extremely important in this noteworthy rendition. Being one of the most prominent and well-known translators in Turkey, the research on Okyay's *habitus* was the most productive. In particular, the interviews with Okyay about her perspective on the translation activity and her translation process gave an idea on her translation process regarding this translation and shed a light on the translation strategies that she adopted. Her immense experience on literature and translations and her professional life filled with achievements are also part of her *habitus* as well. Thus, it is probable that all of these abovementioned factors; namely the sociopolitical conditions, the agency of the publishing house and the *habitus* of the translator weighed in during the translation process and influenced the final product. In the case of this translation, the agency of Sel Yayıncılık lies in the decision of the translation's republication in 2014. As previously discussed, from 2000 to 2014, there was a drastic change in the attitude towards queer identities and Sel already got into serious legal battles because of its publications up until that point. Thus, this particular act can be regarded as an act of resistance which "explicitly challenge[s] the dominant narratives of the time" (Baker, 2010: 23). This could not be defined as a random act with regard to Sel Yayıncılık as the evaluation of the publishing house in Chapter Four displayed.

The same kind of resistance can be observed in the second translation of Chapter Four and the final translation of this study. *Adınla Çağır Beni* was translated by S ha Sertabiboğlu and published by Sel Yayıncılık in 2009. The research on the translator revealed an interesting and a crucial fact which was vital information for the study. Together with the owner of the Sel Yayıncılık İrfan Sancı, Sertabiboğlu was put on trial in 2011 charged with publishing the Turkish translation of William S. Burroughs' novel *The Soft Machine* (Kayış & H rkan, 2012: 354). Even though this trial happened two years after the publication of *Adınla Çağır Beni*, it is still significant in revealing the level of pressure that these two agents were under. Nonetheless, the comparative textual analysis displayed that translator efficiently conveyed the queerness of the characters in the source text and achieved a *queering* mode of translation. Herein, the influence of the translator's *habitus* should be taken into consideration. The information on Sertabiboğlu's *habitus* was not as extensive

as Okayay's; yet, in an exclusive interview, Sertabiboğlu discussed his translation strategies in detail (Göymen, 2016). The statements of Sertabiboğlu helped me contextualize his *habitus* and determine its undeniable influence on this translation. This *queering* translation also displayed the resistance of Sel Yayıncılık once again and confirmed the claim of its agency. Regarding these last two translations, I should also factor in the global effect of the Queer movement which started with Stonewall protests in 1969. This effect can also be observed in the translations from the late 80s and 90s that were discussed in Chapter Three. However, it is much more apparent in the translations from 2000s and 2010s owing to the fact that they are more in tune with the global developments rather than the national mainstream discourse on this matter. Furthermore, the publications of Sel Yayıncılık under the series of “LGBT Kitaplığı” and “Queer Düşün” prove that this agent is well aware of the Queer movement and an advocate for queer individuals.

To sum up, this study has shown that the translators from the 70s and early 80s, indeed, employed translation strategies of omission and euphemism under the influence of sociopolitical conditions at the time while translating English novels with queer identities into Turkish. The research also demonstrated that this tendency changed during the late 1980s and 1990s in parallel with the more tolerant climate in Turkey and the growing popularity of the Queer movement. The final part of the study which includes the analysis of the translations from 2000 to 2015 unveiled the translation as an act of resistance and proved the agency of the translators but more significantly, the agency of Sel Yayıncılık.

Last but not least, I hope this dissertation paves the way for more studies on queer translation. Considering the fact that this line of study is relatively young, there are so many uncovered aspects that can be subject matters for future studies. Moreover, the further studies on queer translation will contribute to the queer community by rendering them more visible and less marginalized. While the whole world is evolving into a more accepting and welcoming environment, the queer identities in this country seem to be getting more and more marginalized and discarded. The roads of tolerance and acceptance pass through listening, reading and understanding and it is hoped that the present study is a step towards such tolerance and acceptance.

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