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**TRANSLATION UNDER IDEOLOGY AND
MANIPULATION: THE BOOK SERIES “TURKS IN
THE EYES OF THE WEST”**

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DECLARATION

I hereby declare that this master's thesis titled as “**Translation Under Ideology and Manipulation: The Book Series “Turks in the Eyes of the West”**” 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 honour.



Date 22/11/2019

Merve OZAN

ABSTRACT

Master's Thesis

Translation under Ideology and Manipulation: The Book Series “Turks in The Eyes of The West”

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As important documents for historical, anthropological, sociological and cultural value they bear, travel accounts have been translated into Turkish for a long time. The book series entitled “Turks in the Eyes of the West” launched by Dergah Publishing in 2008 set an example for the translated travel writing in Turkish literary system. Using the parallelism between travel writing and translation in terms of being manipulative literary activities (Bassnett 2004) as a point of reference, this book series is used as a case study. As for the theoretical framework of this study, the concepts “rewriting”, “manipulation” (Lefevere 1992) and “reverse orientalism” (Sadiq Jalal al-Azm 1982) will be used to comparatively analyse the target texts and source texts and to seek for the effects of reverse orientalism and manipulation in translation. Paratextual elements (Genette 1997) pertaining to the books in the series will be analysed in order to shed light on the translational activities in relation to the abovementioned concepts. Additionally, interviews with the book series editor and the translators of the books serve as an important complementary material that supports the findings that the translatorial agents have used translation and publishing practice to make them fit in with their ideological aims and agendas of reverse orientalism.

Keywords: Travel Writing, Travel Writing Translation, Rewriting, Manipulation, Paratextual Elements, Dergah Publishing

ÖZET

Yüksek Lisans Tezi

İdeoloji ve Manipülasyon Işığında Çeviri: “Batının Gözüyle Türkler Serisi”

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Tarih çalışmalarına ışık tutan antropolojik, sosyolojik ve kültürel veri sunmaları yönünden önemli olan seyahat yazını, uzun zamandan beri Türkçeye kazandırılmaktadır. Çevirinin yabancı bir kültüre farklı bir kültürü tanıtmalarının yanı sıra, o kültüre ait bir imaj yarattığını söyleyen Baker’ın (2014) bu ifadelerini, seyahat yazını için söylemek mümkündür. Bu çalışmada, Bassnett’ın (1993) çevirinin ve seyahat yazarlarının masum olmadığı ve ortaya koydukları ürünlerin bir manipülasyon sürecinden geçtiği savından yola çıkarak, Dergâh Yayınları’nın 2008’de yayımlamaya başladığı, on beş çeviri eserin yer aldığı “Batı’nın Gözüyle Türkler” dizisi vaka çalışmasında kullanılacaktır. Çalışmanın kuramsal çerçevesini ise, “yönlendirme” ve “yeniden yazma” (Lefevere 1992) kavramları ile “tersine oryantalizm” (Sadiq Jalal al-Azm 1982) kavramı oluşturmakta olup bu kavramlar kaynak metinler ile erek metinleri karşılaştırmalı olarak analiz etmek üzere kullanılacaktır. Dizi içindeki kitaplara ait “yan metinsel” [paratextual] unsurlar (Genette 1997) yayınevi politikasına ve yayınevinin dünya görüşü ile ilişkilendirilerek incelenecektir.

Anahtar Kelimeler: Seyahat Yazını, Seyahat Yazını Çevirileri, Yeniden Yazım, Manipülasyon, Yan Metinsel Unsurlar, Dergah Yayınevi

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INTRODUCTION

In this study, I would like to shed light on a specific series published by Dergah¹ Publishing, “Turks in the Eyes of the West²”, which mostly includes English-written travel narratives that belong to different periods ranging from the sixteenth to the early twentieth century. The series is composed of fifteen translated books written from the perspective of the Western Eye, all of which are surrounded by paratextual elements offered to the Turkish readership. In this study, it is argued that the textual and paratextual elements in the fifteen books selected for this specific series – especially the introductory notes and back cover blurbs written by the series editor – belonging to the translated works are used in order to deconstruct the orientalism embedded in the source texts with the aid of a reverse orientalism approach. For this reason, the point on which I would like to elaborate in this study is the book series that started to be published by Dergah Publishing in 2008, and the concepts I am going to employ are Lefevere’s concepts “Rewriting” and “Manipulation” and Sadiq Jalal al-Azm’s concept “reverse orientalism”.

My focus is very clearly on travel accounts written on Turkey³ by English-speaking writers – British and American ones. Therefore, I have specifically selected my case study as the specific book series published by Dergah Publishing, and I am going to employ Lefevere’s concepts of “Rewriting” and “Manipulation” and Sadiq Jalal al-Azm’s concept “reverse orientalism” as a theoretical framework and in order to examine the textual and paratextual elements, I am also going to use Gerard Genette’s “paratext”. I am going to refer to translators, series editor, illustrator, commissioner, publisher and the like as the translatorial “agent”s throughout the study as in the sense that Venuti refers to various agents of translation such as publishers and editors choosing the works, commissioning the translations, paying for the translators and even dictating the translation methods, also including institutions. (Venuti, 1998:29).

¹ The name of the publishing house means a “dervish convent”, “mystical lodge” in English.

² “West” refers to Europe and North America in this context.

³ “Turk”, “Turkish” and “Ottoman” are used interchangeably in many Western texts. In this study, Turkey will be used to cover Ottoman territories between the sixteenth and twentieth centuries.

This is a scholarly research on Anglophone travel writing in Turkish translation, specifically the book series “Turks in the Eyes of the West” published by Dergah Publishing. I have reached and analysed information from the books included in the book series and utilized the interviews carried out with the editor of the book series, Işıl Erverdi, and the three translators of the books in the series forming the case-study of this thesis, namely Sema Özgün, Ayşe Aksu and Ercan Kaçmaz. I have also benefitted from the epitextual materials pertaining to the books, and their translations, i.e. newspapers, online articles written about the books, and the like.

The research process started first with the investigation of the scholarly studies on the notions of travel and translation and later the books translated under the book series “Turks in the Eyes of West”. The textual analysis and analysis of the paratextual elements surrounding the books in this specific book series formed the main part of my research process. The newspaper articles and academic studies carried out on the intellectuals working for the Dergah Publishing constituted another step of my research process, which explains the reason why such a book series came out. Finally, the prefaces that Işıl Erverdi, the editor of the book series, and Ayşe Aksu, translator of the four books in the series wrote for the translations and the back cover pages of the books will be used as other peritextual elements in this study in order to shed light on the manipulative and reverse orientalist practices of translation.

The purpose of this study is to illustrate how the translational activities ranging from the books selected to be translated, illustrations included in the books, pictures in the front cover, citations and other comments in the back covers, foreword of the publishing house and translator, and the like go hand in hand with the reverse orientalist motivations of the agents of translation, namely translators, editor of the book series, and the like, and to show how these translational activities change the way certain texts, in this case the orientalist travel accounts, are presented to the target culture. In this respect, the use of paratexts is of a great importance for this study. The book series “Turks in the eyes of the West” comprised of fifteen translated books is used as a case in this thesis.

This study aims to find out how textual and paratextual processes take place in the translational process of such a special book series. The book series, as the title suggests, can be asserted to include ideological and manipulative texts with

orientalist elements since they allegedly reflect the Western eye on the Turks, thereby constructing the representation of the Turk for the English readership.

To this end, why the publishing house has decided to publish such a special book series, how the texts to be translated are decided, whether the reviews regarding the original work matter for its publication or if there are other criteria behind the decision to publish, who chooses the texts to be translated, whether editorial staff, translator or both make recommendations for the books, and to what extent the way the books are presented to a different readership change are among the questions to be answered. Since all these questions include a process of selection, it is also important to ask why some other works are not selected for this specific series or what are the motivations behind the introductory notes, back cover blurbs, footnotes, etc. provided to the Turkish readership with the publication of this series. For all these reasons, I argue that textual elements in the light of the translators' choices and paratextual elements including introductory notes, back cover blurbs, footnotes, etc. utilized by the publishing house, mostly the editorial paratexts, are to be analyzed through the utilization of Lefevere's concepts of "Rewriting" and "Manipulation", Sadiq Jalal al-Azm's concept "reverse orientalism" and Genette's "paratexts" in this study.

Apart from the linguistic confines of the related translations, this study attempts to study the textual and paratextual elements since the studies and researches in the Translation Studies go beyond the linguistic constraints and gain a broader approach along with the turning point in the 1990s for the Translation Studies. Therefore, a theoretical and methodological shift, namely the "cultural turn", came into existence in order to assert that the scope of the translation studies has extended, and what is called as a translational activity is not only a textual transfer anymore but a more sophisticated process where multitudinous agents and motivations are concerned.

Lefevere's concepts of "rewriting" and "manipulation", together with Sadiq Jalal al-Azm's concept "reverse orientalism" serve as a methodological perspective to explain the translational activity regarding the specific series, "Turks in the Eyes of the West", published by Dergah Publishing. Translation is a mode of rewriting, and "rewriting is manipulation, undertaken in the service of power" (Bassnett &

Lefevere, 1990: vii). In *Translation, Rewriting and the Manipulation of the Literary Fame*, “a system” is put forward by Lefevere to analyze translations, which “is the most obviously recognizable and potentially the most influential type of rewriting” (Lefevere 1992: 9) and other forms of rewriting such as criticism, editing, anthology, and the like. According to Lefevere (ibid.), an image pertaining to authors and/or their work(s) can be projected in another culture through translation, thereby making the authors and their works to exceed “the boundaries of their culture of origin”, and making translation most effective type of rewriting. The characteristics of translation as a very effective type of rewriting can be also seen in the sense that with certain choices made by the translator at the textual level and made by the translatorial agents at the paratextual level have the impact of transforming an orientalist source text into a reverse orientalist text for the target readership. Therefore, the works translated in the book series are regarded as as a type of “rewriting” in Lefevere’s terms and in this study, it is argued that they undergo some process of manipulation beginning from the characteristics of the source texts, and selection of the texts to the formation of the back cover blurbs, prefaces and the like which are essential for creating an image of authors and their works.

“Translation is one of the core practices through which any cultural group constructs representations of another.” (Baker, 2014: 15) Representation of other cultures through translation could be mostly observed in the colonial and postcolonial context. In a similar way, travel writing is one of the prominent practices through which others’ cultural practices and encounters are represented. The image of a place and culture described in travel narratives is constructed for a different readership, thereby taking readers through a specific journey whose limits are set by the author beforehand and guiding readers through his/her own lenses. As Ezer (2012:37) also points out, travelers have a bunch of stereotypes and misconceptions about a place they visit and its residents. These misconceptions and stereotypes are so common that they have a high possibility of distorting the traveler’s point of view and egalitarian attitude towards different places and cultures. For this reason, it is probable to say that cultural practices and encounters are reflected into another culture through the lenses of travel writers, and a relevant image in the light of travel writers’ worldviews are reflected into their works.

Along with the cultural turn in the Translation Studies, the role of the agents (translator, editor, publisher, reader of the target text, and the like) in the translation process has also become an important issue. Therefore, the interviews with the agents in the translatorial process, namely the publisher, translators of the books published under the book series, and the editor of the series, Işıl Erverdi, serve as important complementary materials that support the findings which suggest that these actors have used translation and publishing practice to make them fit in with their ideological aims and agendas, and the expectations of their target readership.

Travel accounts written on Turkey are mostly controversial since most of them are considered to have an “us-them” dichotomy and orientalist stereotypes towards the Turks constructed by the Europeans to a great extent. In this respect, it is not hard to deduce that the translations of these problematic books would pose some challenges for the translators, editors and publishers as active agents in the translation process, thereby leading this study to explore ideology and manipulation in translation.

This thesis attempts to display that image of certain books, authors and nations as a whole presented to the target readers through paratextual and textual elements of a specific book series can be affected. The effect attributed to the target texts by the translation agents through the paratextual elements will be analyzed by focusing on the specific book series entitled “Turks in the Eyes of the West” published by Dergah Publishing. Following Bassnett and Lefevere’s method of “study of the processes of translation combined with the praxis of translating”, I will attempt at having an insight into “how complex manipulative processes take place” (1998: 123) in translation ranging from the selection of texts to be translated, translator’s and other translatorial agents’ roles in this selection and throughout the process of translation.

As it can be inferred from Bassnett and Lefevere’s statement, since several “rewriters” in Lefevere’s term are involved in the translational process, namely translators, the editor (in the relevant case the editor of the book series) and the owner(s) of the publishing house, I am going to problematize the selection of specific books, the decision-maker(s) in the translational activities and paratextual elements surrounding the translated texts, namely prefaces, back cover blurbs written by the editor. I also argue that rewriters including translators, the series editor, etc. use

paratextual elements in the light of reverse orientalist translation in order to deconstruct the orientalist elements embedded in the source texts. The case study in which reverse orientalism translation approach and manipulative act of translation as rewriting is to be analysed in the target texts published in the book series “Turks in the Eyes of the West” within the scope of this study. This study is limited to the translation of the specific book series “Turks in the Eyes of the West” which started being published by Dergah Publishing in 2008. The study does not aim at covering a history of the translated travel writing in Turkey. Therefore, it specifically focuses on a book series published by a single publishing house, in my case Dergah Publishing. Since there are fifteen books translated for this specific series, they will be utilized for analysis and analyzed in Chapter Three: “Case Study”.

This work was divided into three chapters dealing with the various aspects ranging from the genre of travel writing, an overview of the previous studies on the notions of translation and travel, publishing houses which publish translated travel writing in Turkey to the specific book series entitled “Turks in the Eyes of the West” which composes the core of this thesis. Chapter One aims to present travel writing as a genre in general. Objectives in writing travel accounts on Turkey and orientalist elements in travel accounts written on Turkey will be briefly explained in addition to studies conducted on translation and travel writing and brief information about the publishing houses that publish travel writing in Turkey. Chapter Two provides an overview of the theoretical framework and methodological approach which were regarded fruitful for the present study. It clarifies theoretical aspects which will be used for the analyses of the case study in the following chapter. Chapter Three reflects on the core of this thesis, namely the case study. Translated books in the book series entitled “Turks in the Eyes of the West” will be analyzed with the aid of textual and paratextual elements. The Conclusion will offer answers for the previously-stated research questions, providing an outline which explains these questions such as why such a series came out, why the specific books are selected for this series, who the translatorial agents are, and so forth. As a study on the translation of the books in the specific series – “Turks in the Eyes of the West” – published by Dergah Publishing, the conclusion aims to provide the aspects explaining how source books selected for translation have an ideological, manipulative and orientalist

agenda and how paratextual elements in the translated texts can be used in order to affect the target readership and to what extent the the translatorial agents are influential in translated texts.



CHAPTER ONE

TRAVEL WRITING AND TRANSLATION

First of all, I will explain travel writing as a genre by touching upon some of its features in this chapter, and Britain's travel writing journey about Turkey will be briefly explained as many of the authors whose books were translated in the series "Turks in the Eyes of the West" were of British origin. Secondly, I will give an insight into the orientalist elements in travel accounts written on Turkey, and then elaborate on the previous researches conducted on the notions of travel writing and translation, which will be followed by a brief overview of the publishing houses that publish translated travel writing.

1.1. TRAVEL WRITING AS A GENRE

Travelogues refer to writings based on the personal observations, experiences and information gathered by a person going beyond geographical boundaries and visiting a particular place in a given historical period. An individual work written by a traveler is often called as a travelogue, travel account or travel narrative which can be interchangeably used. In *Merriam Webster's Encyclopedia of Literature*, travel literature is defined as a

[...] non fiction prose form that depends largely on the wit, powers of observation, and character of the traveller for its success. In past centuries, the traveller tended to be an adventurer or a connoisseur of art, landscape, or strange customs who may also have been a writer of merit. (1995: 1128)

Many travel accounts had the aim of offering readers exotic information and commentaries about the travelees⁴, their sociocultural and religious practices, the places where the travelees live, and occurrences of these places. Therefore, it could be noted that travel writing is a deliberate act of the traveler/writer to transfer his/her observations and experiences to the target readership through his/her glance and commentary. Since travel writing includes texts created through the filter of the

⁴ Mary Louise Pratt's coinage for people who travelers encounter during their travels (1992)

traveler, it is probable to argue that they may include both subjective and supposedly objective remarks on the other. The objectivity and subjectivity aspect of travel accounts are also noted by Bridges as such:

*[Travel writing] [...] is taken to mean a discourse designed to describe and interpret for its readers a geographical area together with its natural attributes and its human society and culture. Travel writing may embrace approaches ranging from an exposition of the results of scientific exploration **claiming to be objective** and value-free to **the frankly subjective description** of the impact of an area and its people on the writer's sensibilities.* (2012: 53) (emphases mine)

It is undeniable that images, representations and fascinations that are culturally constructed towards a place or people through various sources such as books, illustrations, personal narrations, exhibitions, etc. are determinant in the way the travelers see and observe a place where they visit. As Youngs (2006: 2-3) argues, it cannot be claimed that travel writing portrays an objective record of journeys. Rather, it is under the influence of its author's nationality, cultural background, gender, class, age, education and other various variables, and it carries an ideological dimension with the probable preconceptions it carries. Carey (2017: 135) also draws attention to the feature of travel accounts as "a key repository of reflection on comparative government, society, religion, and politics, containing speculation on national character and climate" in which "the image of the other was ideologically conditioned."

Looking into the history of travel writing, as Sherman pointed out (2002:30), early modern travel writing had so many diverse forms, styles and tones of texts that it is not suitable to formulate it as a single genre. Most of the travel books opened with the explanations why the travel was carried out and written down, finally composing a travel account. These explanations and justifications often included references from earlier publications of travel writing and citations of biblical passages, to be followed by the travel narrative written in the different forms ranging from letters, essays, plays, reports to poems. The most commonly-encountered form in travel writing up until the 16th century was the "chronological narrative of movements and events with geographic and ethnographic observations". (ibid.)

As Bridges (2012:53) notes, travel writing in the period from 1720 to 1914 became the product of interests of European societies wishing the non-European

world to become something to be influenced, manipulated and, if possible, controlled. This statement can be supported with Pratt's remarks on travel books written by the Europeans. As Mary Louise Pratt (1992:3) argues, what the travel books provided with the European reading public was to quench the curiosity, excitement and the quest of adventure by creating a kind of ownership and familiarity with the unknown, exotic and distant parts of the world. A great number of travel accounts have been written since the early modern ages, and even about the most distant parts of the world became the subjects of these accounts which adopted a first-person or third-person narrative voice, depending on whether to put an emphasis on the traveler or travelees and places the traveler visit, respectively. Even though many travel accounts have been written since the early modern ages, for travel writing as a genre, it did not attract much academic attention until the 1980s. As Smethurst and Kuehn (2015:1) also notes, the impetus for travel writing studies as a discipline started in the 1980s due to a counter-traditional attitude in the humanities. This counter-traditional attitude diverted interest from the canon to relatively minor texts, thereby making travel writing to come out of the margins and to be studied within the framework of cultural, post-colonial, globalization and gender studies. For geographers, cultural historians and those who work in literary studies, travel writing also provided an endless oasis of "texts reaching back into antiquity, and across all cultures." (ibid.:2)

1.1.1. Britain's Travel Writing Journey about Turkey

Within the series "Turks in the Eyes of the West", eight out of fifteen books selected for translation are of the works written by British travelers, diplomats, journalists and relatives of diplomats who visited Turkey. For this reason, it would be enlightening to shed light on the relation between Britain and travel accounts written on Turkey. As a country which has an old tradition of travel writing, England did not have many travel accounts before the sixteenth century. Along with the Reformation, the physical journeys conducted in the material world replaced the spiritual, inner journeys. Trade, successful diplomatic relations, missionary activities and scientific exploration paved the way for British expansion, thereby making it to take steps

towards a powerful and an almighty empire. As a consequence, diplomats, merchants, missionaries and explorers were among those who sought to render their experiences, information and findings about the places they visited. Therefore, it can be well argued that all these aspects which assisted Britain to be a powerful and an expansionist power and to have technological and intellectual superiority over others, and increasing number of diplomats, merchants, missionaries and explorers thanks to the increasing trade and diplomatic relations, concessions, and the like could also be regarded as the reason for the proliferation in travel writing.

The successful trade relations between the Ottoman Empire and England can be easily seen as regards to the operations of the Levant Company⁵ founded in 1592 after the merging of Turkey Company founded in 1581 and Venice Company founded in 1583. Having written a book on the early origins of the Levant Company, Epstein (1908:11) mentions privileges granted to English traders by Murad III such as “[to] buy and sell without any hindrance, and observe the customs and orders of their own country.”, which in turn increased the number of merchants trading with the Ottoman Empire. In addition to the successful trade relations, the successful diplomatic capabilities of England can be easily seen in Kocabaşoğlu’s statement (2004:58) that while the number of the British consulates in the Ottoman Empire was only 19 in 1834, and in 12 years this number almost doubled. Following an expansionist policy and benefitting from its technological and diplomatic capabilities, the wider world opened for Britain, which meant increasing number of persons including merchants, explorers, diplomats or merely travelers made journeys and prepared reports for the empire, under the protection of the empire. According to Gündüz (2007:27), “It was not until the nineteenth century that Turkey became a really important travel destination for the British travelers.” This can be explained with the increasing power of the Empire in the overseas, the concessions the Ottoman Empire granted with and the increasing number of consulates it had in the Ottoman Empire. In return, large numbers of travel accounts on Turkey were written

⁵ Short form of The Company of Merchants of England trading into the Levant Seas. The members of the Levant Company were able to trade individually but were exposed to the restrictions imposed by the Company. Trading in the Levant Seas was much more expensive and disadvantageous for the non-members due to the extra amount of duties imposed on the non-members by the Levant Company. For a detailed information about the Levant Company and its operations, see Epstein M. (1908). *The Early History of the Levant Company*. London: Routledge.

in English, and eight of them are included in the works translated for the book series “Turks in the Eyes of the West”.

1.1.2. Orientalism in Travel Accounts Written on Turkey

As for the content of the travel accounts written on Turkey, it is possible to argue that the orientalist images regarding Turkey and the Turks in the European, and specifically, in the British imagination, have an intertextual dimension. For Kristeva, a text is "a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another." (Kristeva, 1980: 36) The texts, in my case the ones penned by the travel writers across different centuries and cultures, are the product of an already-existent discourse on the travelees and the country the traveller travels – in my case Turks and Turkey. Travel writers do not just observe the travelees and the country in which they live and then create the accounts but rather compile information on them from the sources that have been already written before writing their own accounts. This is also what Edward Said points out in his highly-acclaimed work *Orientalism*:

In the system of writing about the Orient, the Orient is less a place than a 'topos', a set of references, a congeries of characteristics, that seems to have its origin in a quotation, or a fragment of a text, or a citation from someone else's work on the Orient, or some bits of previous imagining or an amalgam of all these. (Said, 2003:177)

Therefore, it is not surprising that a large number of travel accounts were written on the Turks and Turkey with a large number of references to the previous travel accounts and classical works. Edward Said, in his highly-acclaimed work, *Orientalism*, also puts forward that Orientalism is a powerful European creation full of ideological aspects with a view to creating a dichotomy between the “real” East and the created image of the romantic, exotic and “other” Orient. In his work, he supports his idea, giving examples from the writings of writers such as Homer, Lamartine, Nerval, Flaubert, etc. in order to display how they contributed to the creation of the romantic and exotic image of the Orient in the West. All in all, it could be argued that many travel accounts written about the Orient have an intertextual dimension, and a large number of references to the previous travel accounts and classical works are used in these travel accounts.

The “harem” issue, which was the main source of curiosity by the Europeans and the main source of consolidation for the exotic image, was the most demanded subject in the travel accounts of the time. The readability of the travel accounts varied whether they covered the subject or not. Ellison, in her book *An Englishwoman in a Turkish Harem* (1915), in which she collected accounts written for the Daily Telegraph about her stay in a Turkish harem, wrote down her statements about the harem towards which the West carry a large number of preconceptions, thereby supporting the idea that the readability of a travel account has a direct parallelism with the inclusion of the subject “harem”.

The veiled Turkish woman is always a source of unending interest. A chapter, at least, on harem life will always add to the value of the book; for the word “harem” stirs the imagination, [...] and last, but not least, is supplied for the reader’s imagination a polygamous master of the harem, [...] Poor Turks! How we have humiliated them! [...] And yet we judge him (indulgent Turkish husband) from the books which are written, not to extend the truth about a people, but only to sell; the West expects to hear unwholesome stories when it reads of the Eastern homes, and all these falsehoods are put into circulation [...] (Ellison, 1915:15)

As regards to the identity-perception and image-constructing characteristics of the travel accounts, it should also be noted that the illustrations portrayed in the travel accounts laid the basis for the construction of the image that belong to the Ottomans. Garments designed for the Ottoman characters in British plays⁶ could be a great example for this very effective role of the travel accounts in shaping perception and constructing images belonging to a group, nation, etc. The depictions of the harem as “the most sacred and exalted place in an Ottoman household” in the dramatic texts were beyond realistic depictions and based upon “the fantasy and gossip of Western travelers” who could not have a physical access to the residence of Ottoman sultans. (Akalın, 2016: 71) In this regard, it could be argued that the perception of East was depicted by the Western travel writers, shaped in the Western audience accordingly and consolidated in the Western imagination with the aid of some travel accounts involving errors, misperceptions, stereotypes and

⁶ For further information on the representations of the Ottoman Turks in English Dramas, see Akalın, E. (2016). *Staging the Ottoman Turk: British Drama, 1656-1792*. New York: Colombia University Press.

misapprehensions transmitted through ages, and the role of travel accounts in shaping that image is undeniable. As Bassnett puts forward, travel writing is “[...] the genre in which individual strategies employed by writers deliberately to construct images of other cultures for consumption by readers can be most clearly seen.” (Bassnett and Lefevere, 1998:138) Bassnett extends her ideas about travel writing and translation in the way that travel accounts have an ideological aspect, for travelers write down the travel account through their own perspectives notwithstanding their endeavor to be neutral and objective at times. Bassnett acknowledges this manipulative effect of translation and travel writing:

[...] [T]he translator and the travel writer are not innocent producers of text. The works they create are part of a process of manipulation that shapes and conditions our attitudes to other cultures while purporting to be something else. [...] [T]ranslators intervene in the interlingual transfer with every word they choose, travel writers constantly position themselves in relation to their point of origin in a culture and the context they are describing. (Bassnett, 1993: 99)

Just like travel writers who “constantly position themselves in relation to their point of origin in a culture and the context they are describing”, translators and those who are engaged in translatorial activities – translation agents – are not neutral due to the dynamics between source and target cultures. Rather they are engaged in the translatorial activities in a political and ideological manner, thereby making translation an important object of research due to its possibility of selection and rewriting. Tymoczko also writes in the possibility of selection and rewriting in translation:

In the decisions of the translator — the large decisions such as when to translate, what to translate, what to omit from the translation record, how to render tone, what standards of accuracy to adopt, and how to render a literary form, as well as the small decisions of how to translate specific cultural concepts or how to spell names — can be traced the translator's response to the text and the framework of the source culture on the one hand, and to the political, social, esthetic, and ideological context of the receptor culture on the other hand. (1999:293-294)

In the travelogues, travel writers, in a way, translate the culture of “the other” into their own culture mostly with a certain kind of filter in order to make it comply with the expectations of the receiving culture. Travel writers describe their

perceptions pertaining to the travelees and the territories in which they live. As for travel narratives on Turkey, it is possible to divide them into two, one of which is written from a more unbiased and relatively objective point of view without having any deliberate Orientalist motivation and the other of which is written with an Orientalist discourse, serving fully to the expectations and deliberate construction related to the image of the 'other'. Aydın touches upon the writings written by the Westerners on Turkey, as follows:

Numerous Western writings about Turkey usually discuss Western perceptions through the works of preceding centuries. A common motif in these works is a version of Turkish history, which is mainly characterised by various stories of wickedness and barbarity of the Ottoman Empire displayed in its wars against Europe throughout the centuries, as well as the traditional and religious life, manners and customs in royal palaces and the seraglio⁷ which, in many cases, have been coloured with eccentricities and bizarre fantasies. (1994:32)

Looking at the travel accounts that have been written before, it is possible to argue that some travel writers pictured the travelees, namely their lifestyles, customs, places they live in as of the inferior to themselves, obtaining a superior perspective towards them. Some others tried to have a more neutral stance towards the travelees. Philip Glazebrook's *Journey to Kars* (1984), Eric Lawlor's *Looking For Osman* (1993) and Jeremy Seal's *A Fez of the Heart* (1995) are considered misrepresentative and orientalist towards the Turks whereas Mary Lee Settle's *Turkish Reflections* (1991), Lady Montagu's *Turkish Embassy Letters* (1763), Frederick Burnaby's *On Horseback Through Asia Minor* (1877), Grace Ellison's *An Englishwoman in Angora* (1923) set examples for travel accounts which do not use many stereotypes, abstractions and "sweeping generalizations" about the Turks. (Gündüz, 2007: 76) Ellison's *An Englishwoman in a Turkish Harem* (1915) can also be added to this list.

Those who had a more negative stance to the travelees and the country in which the travelees live generally reinforce their perception with the travel accounts that have been written before. Integrating external travel accounts, quotations from these accounts, forewords penned by other travel writers is seen a veritable method of enhancing the truthfulness and reliability of what has been written about the travelees in this specific travel account. In the words of Edward Said:

⁷ Merriam-Webster dictionary gives the definition of seraglio as "harem" in the sense that is "a usually secluded house or part of a house allotted to women in some Muslim households".

Every writer on the Orient (and this is true even of Homer) assumes some Oriental precedent, some previous knowledge of the Orient, to which he refers and on which he relies. Additionally, each work on the Orient affiliates itself with other works, with audiences, with institutions, with the Orient itself. The ensemble of relationships between works, audiences, and some particular aspects of the Orient therefore constitutes an analyzable formation [...] whose presence in time, in discourse, in institutions (schools, libraries, foreign services) gives it strength and authority. (Said, 2003: 20)

It is possible to observe that prosperity, unity and superiority of the people which the travel writer belongs to and decadence of the people living in the foreign lands, namely the lands in which the travelees live are depicted through many travel accounts even though there are some that use positive stereotyping towards the travelees and the lands in which they live. Eighteenth-century Tuscan travellers' travel accounts on England can set an important example for positive stereotyping towards England and English people in the way they showed admiration for the country they visited and prosperity of which the country they visited to a great extent but pity for their own decadence and economic problems. (Prokopova, 2015)

All in all, it can be concluded that the writings about Turkey were under the influence of the historical events that the Turks experienced. As has been noted earlier, many travel accounts and plays were written starting from the fall of the Constantinople and the number of travel accounts written on Turkey increased along with the sixteenth century onwards. Themes revolving around these writings were also shaped by the historical events: tyranny-themed writings at the powerful period of the Ottoman Empire and more sensuality-based themes revolving around the harem scenes at the period in which the power of the Ottoman Empire was descending.

1.1.3. Previous Researches Conducted on the Notions of Travel and Translation

Travel has been an interesting theme for the social sciences, leading to numerous scholarly works on travel writing in the last three decades. However, literary studies on the analysis of travel narratives on Turkey has started to emerge in recent years, and as a result, many master's theses and doctoral dissertations in the

field of literary studies⁸ have been written on the travel writing about Turkey. However, the studies analyzing the notions of translation and travel accounts in Turkey is still limited, and there is only one master's thesis conducted on the translation of travel writing: Seher Özer Ütük's master's thesis (2016) entitled "Reverse Orientalism in the Turkish translations of *Turkish Embassy Letters* by Lady Mary Wortley Montagu".

In her master's thesis, Seher Özer Ütük uses the five Turkish translations of Lady Mary Wortley Montagu's *Turkish Embassy Letters* as the corpus of her case study in order to explain the translation choices with reverse orientalism. As Özer Ütük (2016:4) points out, *Turkish Embassy Letters*, an important work assisting to deconstruct certain images and fantasies constructed by the Western travel writers about Turkish women and harem, is not completely free from Orientalist discourse. Benefitting from Merhzad Boroujerdi's definition of reverse orientalism as "a discourse used by oriental intellectuals and political elites to lay claim, to recapture and finally inappropriate their true and authentic identity" (1996: 11-12), Özer Ütük analyzes paratextual elements that could be assessed as reverse orientalism and the translation strategies of five different translators of *Turkish Embassy Letters* and comes to the conclusion that the translators of *Turkish Embassy Letters* employ domesticating translation strategies by correcting and sometimes expanding the source text, and transforming certain Turkish cultural elements described by Montagu with their Western counterparts into their authentic Turkish cultural equivalents, and therefore the translators of *Turkish Embassy Letters* adopt their translation strategies in the light of reverse orientalism.

A great number of foreign scholars from various fields have studied the relation between translation and travel writing from different perspectives such as postcolonial studies, anthropology, history, literary criticism, and the like. Some of

⁸ Zofie Yükselova's (2004) "Turkish traditions and customs at the end of the 19th century according to Travel Books of Mary Lucy Jane Garnett and Memories of Balıkhane Nazırı Ali Rıza Bey", Aslı Kutluk's "The Self and the Other: Representations of Turkey and the Turks in the travel writings of Lady Mary Wortley Montagu and Richard Chandler", Atalay Gündüz's (2007) "Turkey and Turks in British and American travel writing from 1850 to the present", Zeynep Çetrez's (2009) "A Spanish gaze: Vicente Blasco Ibañez's *Oriente* (1907)", Orkun Kocabıyık's (2011) "Imperial adventures: Accounts of Izmir as the 'oriental other' in British travel writing tradition" and Didem Çakmak's "Daily life in the Ottoman Empire according to English Women Travellers Harvey and Garnett" (2015) set various examples of the master's theses and doctoral dissertations written in the subject of travel accounts on Turkey, all of which in some part of their studies investigate the image of Turks constructed in the European, mostly British and American travel writing.

the academic researches tackle with the relation between travel writing and translation from a historical approach while some of them approach this relation from a metaphorical approach. One of the scholars who examined the notions of travel and translation, Loredana Polezzi (2001) investigates a series of Italian travel narratives, their English-language translations and the position of travel writing as a genre in two different literatures by utilizing Itamar Even-Zohar's polysystem theory, which has a descriptive approach, focusing on the target culture and the function translations exercise in the target culture, and the literature as a 'polysystem', that is:

[...] a differentiated and dynamic 'conglomerate of systems', characterized by internal oppositions and continual shifts. Among the oppositions are those between 'primary' (or innovatory) and 'secondary' (or conservative) models and types, between the centre of the system and its periphery, between canonized and non-canonized strata, between more or less strongly codified forms, between the various genres, etc. The dynamic aspect results from the tensions and conflicts generated by these multiple oppositions, so that the polysystem as a whole, and its constituent systems and subsystems, are in a state of perpetual flux, forever unstable. (Hermans, 1985:11)

Polezzi who follows the suggestions of the polysystem theory, asks “in what way the position of a genre within the source system is modified once translation transposes (some of) its texts to a different polysystem, which is characterised by a different stratification, and where the genre in question occupies a different position” (Polezzi, 2001:60). Travel writing has been a popular genre in British literary system for at least last three centuries whereas Italian travel writing has often been in a marginal position in the Italian literary system. Travel accounts translated from English into Italian are very popular in the Italian literary system, as well. (ibid.: 62) For this reason, in Polezzi's study, “the absence of an established travel genre” in the Italian literary system raises questions about “the way in which generic affiliation, textual strategies, and other mechanisms at work in the translation of travel texts affect and are affected by the cultural contexts in which they are produced.” (ibid.: 209) In the light of the analyses of five different travel accounts, Polezzi argues that authors, readers and translators are able to act with a greater degree of freedom when taken into account the marginal position of Italian travel writing in the Italian literary system and the absence of an established travel writing tradition.

Another study which examines the practices of translation and travel is Carmine G. Di Biase's edited collection, *Travel and Translation in the Early Modern Period* (2006) whose focus is the early modern period during which both practices experienced an astounding growth. The aim of this edited collection of essays are stated in introduction by Di Biase as unearthing "how travel generates culture" (ibid., 2006: 9). Regarding that both the act of translating and of travelling feed each other, and that the act of traveling is also a kind of translation through the relocation of a message from one language and one culture to another, the works of early modern writers are scrutinized in this book in relation with the translations they made and their act of traveling/moving. Russel Lemmon's article, the first study in this collection does not include a textual or paratextual analysis of a travel account. Rather, a relation between Martin Luther as a traveler and translator, accounts he wrote down following his visit and his translations are constructed, concluding that the practice of travel has fed the practice of translation. Erika Rummel's study on Erasmus's travels in England establishes a relation between the practice of translation and that of travel, without any textual or paratextual analysis pertaining to the translation of a travel account. Kenneth R. Bartlett's study which focuses on how Thomas Hobby as a mid-sixteenth century translator-traveler played a role in translating an indigenous Italian genre to an English text. This is what differs this study from others in the collection, for Hobby was a traveler engaged in translational activities of travel writing.

The other study in this collection written by O. Zhiri, "Leo Africanus and the Limits of Translation" treats translation as a metaphor, namely, the transfer of culture and culture-specific items to Africa that were unknown to Europeans. Leo, an Arab author, when he was in Europe, penned his work in Italian, thereby giving a broader sense of knowledge on Africa and considering the target readers in mind. In the study, it was stated that Leo played the role of a pioneer in a period lack of a specific vocabulary or conventions to transmit information about the religious and socio-political realities of Africa, for he adapted the Arabic tradition of geographical writing for Italian readership and made Africa comprehensible to an audience that had no information prior to this work. Both travel writing and translation enable transfer of culture and culture-specific items. In my case, Turkish culture and

culture-specific items are translated especially for the British and American readerships through travel writing and they make a journey back to Turkish readership from the glance of a foreigner through translation. For this reason, travel writers could be claimed to make a different culture comprehensible to an audience that may not have any information prior to the accounts. Brenda Hosington, in her essay in this collection (Di Biase, 2006: 144), examines William Barker's translation of a book about the importance of foreign travel. As Hosington analyzes, the preface Barker wrote for his translation has the features of a travelogue, and even the translation is based on both a source text and an imagined source text, which, in turn, mingles English and Italian culture, travel and translation. Hosington constructs the analogy between the practices of travel and translation as the constraints experienced by both the translator and the traveler are common in the time of telling the truth. (ibid.: 148) A similar analogy can be constructed between these two practices for my case, as well. Since the source texts are written from the Western travel writers' perspectives, the texts could be argued to have certain orientalist elements, stereotypes, misunderstandings and prejudices. This feature of travel writing could bear certain constraints for the translator such as translating the source text without any intervention or manipulation, or manipulating the text with a view to making it suitable for the target readership with the aid of omissions, corrections, additions, and the like.

Jennifer Speake, in the introduction to her book *Literature of Travel and Exploration: An Encyclopedia* (2013: xi), also writes about the similarity between the practices of translation and travel and asserts that both the translator and traveler are fully aware of writing for a target audience whose expectations may be shaped by numerous factors ranging from cultural to historical context. This also works for the source and target texts in my case. The travel accounts are composed for a European target readership, and for this reason, most of the time they are expected to meet some criteria set beforehand by the target readership. The harem issue, for instance, is a subject covered in almost all travel accounts. For the Turkish translations of the works in the series "Turks in the Eyes of the West", the series editor, Işıl Erverdi and certain translators are aware of writing for a Turkish readership. That is why especially the series editor, Erverdi and translators are active agents of translation

through the addition of introductory notes, back cover blurbs, footnotes, and the like to the target texts.

Scholl, in her study “Translating Culture: Harriet Martineu’s Eastern Travels” (2009), argues that Martineu, as a travel writer, undertook the role of a translator and used strategies of translation, e.g. domestication, in order to make Egyptian cultural context readable by and accessible to her home culture, namely the English culture, by providing a comparison between translators and travel writers. What’s more, Scholl argues that Martineu’s travel account could be read as a translation – a translation of a foreign culture into another in which the target readers cannot have a first-hand experience of what they are reading just like in translation, and that Martineau translated the Egyptian cultural context to make it fit in with the nineteenth-century Britain. Another edited collection investigating the notions of travel and translation is Alison E. Martin and Susan Pickford’s *Travel Narratives in Translation, 1750 - 1830: Nationalism, Ideology, Gender* (2012) which attempts at exploring how travel writing was translated in the specified time period when a large number of travel narratives were published, translated from one Western European language to another and consumed by European readership. This work on translation and travel writing could be said to place an emphasis on the history of publishing of the translated travel writing within a European context.

Judith Johnston’s edited collection, *Victorian Women and The Economies of Travel, Translation and Culture, 1830-1870* is another book which brought together the notions of travel and translation, and this is another one which focuses on a specific period – here between 1830 and 1870 when travel writing and translations of travel writing were being produced and consumed to a large extent due to the fact that it was a highly popular genre that the European readership was eager to consume almost everything about “the other”. It is also possible to argue that European readership were able to devour travel accounts written on Turkey since Turkey was also a very good example of “the other” for them. Michael Cronin, another prominent and highly-acclaimed scholar who contributes to a great extent to the relation among language, translation and travel, in his book entitled *Across the Lines: Travel, Language, Translation* (2000), gives his remarks on the practices of actual translation deemed necessary for the travelers in a modern world and uses Roman

Jakobson's tripartite division of translation for the analysis of translation in travel: intralingual translation in travel and resulting language problems faced by travel writers who travel within their own language (various accents, language uses, etc.), interlingual translation in travel accounts and intersemiotic translation in travel accounts in which travelers have no knowledge of the foreign language. Cronin puts forth his remarks on the relation between language and travel in the modern world, in his study entitled "Knowing one's place: Travel, difference and translation":

In a multilingual world, language difference and translation are inevitable features of travel. How travellers deal with the fact of languages other than their own, or radically distinct varieties of their own language, has clear implications for their capacity to engage with or interpret the realities they encounter. (Cronin, 2010: 334)

According to Cronin, since every language is an instrument for enabling people to see the world in various ways, the experiences and lives of speakers of a language are diverse. Therefore, Cronin tackles contemporary English-language travel accounts by putting more stress on the language concerns rather than on the practice of travel. In this way, Cronin differs from other scholars who analyze the relation between translation, language and travel writing.

A special issue of an online translation journal, inTRAline, was edited by Susan Pickford and Alison E. Martin in order to delve into the translation of the 18th and 19th century European travel writing, placing much more emphasis on the process in which translations of travel accounts came into being, translatorial agents active in creation and circulation of these texts in another language, and textual difficulties encountered during the editing and publication process of these eighteenth and nineteenth-century accounts to meet the demands of a contemporary readership. Susan Pickford, for instance, analyzes the paratexts of each edition of French and Catalan translations of Henry Swinburne's *Travel Through Spain* (1779) in order to identify the publishing and editorial skopoi and argues that the various editions of the same text can have different skopoi depending upon the variety of the audiences and periods. Maria Zulmira Castanheira's study analyzes the changes applied to English translation of Joseph-Barthélemy-François Carrère's *Tableau de Lisbonne, en 1796* (1797), especially omissions, in order to accommodate the target text with the political climate of the period and concludes that the translator and

publisher can manipulate the source text by softening the language of the source text in favor of Portugal and employ domestication in order to disguise the French source text with the English target text in order to make the translation to fit in with the dominant political ideology of the period. Joanna Dybiec-Gajer's article examines the textual transitions observed in the paratexts of the different editions of Polish translation of Jan Potocki's *Voyage en Turquie et en Egypte* (1789) and shows that editors play an important role in shaping the text, accommodating the source text for contemporary readers by modernizing the language and adding endnotes, footnotes, and the like. Analysing paratexts is also important for my research as paratextual elements serve as an additional source of information to the main texts of the travel accounts in the book series, in line with the policy of the publishing house. António Lopes's article discusses the theoretical and practical challenges that the translator encounters during the translation process since the translator both has the aim of forming a historical authenticity in the target text by transforming the stylistic features of the source language to the stylistic features of Portuguese of the period, and has the aim of making the target text accessible to the contemporary readers. In his study, he states that he overcomes these challenges with the explanatory footnotes in order to make the target text having the stylistic features, words and phrases of Portuguese language of two centuries ago accessible to the target readers of the modern age. Another article in the special issue of the journal, Carol Tully's "English Translations of German Travel Writing on the British Isles in the Early Nineteenth Century" is a case study in the domestication of travellers' texts as the travelogues in German was written in accordance with the expectations of the German target readers. However, the translations in which domestication strategies are employed, with a special focus on the English superiority, have the aim of meeting the political and historical demands of the period and of British target readers.

Raoul Granqvist, another scholar who investigated the role of translation in travel writing, in his article, dealt with Samuel Ödmann's more than forty translations of eighteenth-century English, German, French, Italian and Danish travelogues into Swedish and how Ödmann edited the travelogues, through paraphrasing, omitting or adding passages, abridging the relevant travelogues and

merging various travelogues into one, in order to make them fit in with a nationalistic eighteenth-century aura and also to make them reachable by the target audience.

Looking into the studies which delve into the notions of translation and travel writing at the same time, it is probable to conclude that they are limited to a time span. As it can be assumed from their titles, the edited book by Di Biase, *Travel and Translation in the Early Modern Period*, focuses on the translators and travelers of the early modern period whereas the edited book by Martin and Pickford, *Travel Narratives in Translation, 1750-1830: Nationalism, Ideology and Gender*, attempts at exploring how travel writing was translated in the specified time period when a large number of travel narratives were published, translated from one Western European language to another and consumed by European readership. As far as the studies that deal with translation in travel writing, it can be reached to a general conclusion that certain translation strategies are employed in almost all translated texts for different objectives such as making the translated text more modern and reachable for the target audience and/or meeting the political and historical demands of a certain period of time and a certain group of target readers.

As far as the studies carried out on translation and travel in Turkey are considered, it can be clearly observed that travel accounts have not been much the subject of research of translation scholars in Turkey except for a few scholarly studies. Ahu Selin Erkul Yağcı's study (2008) set as an example for the studies conducted in Turkey on the translation of a travel account about the Turks and Turkey, namely *The Turkish Embassy Letters* written by Lady Mary Wortley Montagu and published in 1725. In this study, Yağcı analyzes one translation of *the Letters* into French and three translations of *the Letters* into Turkish and claims to seek answers for how the discursive construction of the oriental image of Turkey is reflected through translations, with an investigation into the paratextual and textual elements. As for the paratextual elements, Yağcı draws our attention to the different titles selected by Turkish translators and/or publishing houses in line with their ideological stances. Making a textual comparison of the source texts, Yağcı claims that all three translations are rendered into Turkish from the French translation. Another study on the translation of a specific travel account into Turkish is Sakine Eruz and Tutku Öncü's study (2016) in which they analyze Miss Julia Pardoe's

travel account entitled *The City of the Sultan; and Domestic Manners of the Turks*, in 1836 (1837) without a comparison of the source and target texts or paratextual elements. In this study which regards translation as a mirror due to the fact that travel account that introduces Ottoman-Turkish society into English one is translated and reflected to Turkish readers through translation, Pardoe's examples in different subjects related to the Ottoman people's lifestyle were given in order to show how Pardoe introduced Ottoman-Turkish culture to a foreign culture, and in return it was assumed that translation functioned as a mirror since the the Ottoman-Turkish culture which was introduced to British culture returned to Turkish reader through translation. The other study on the translation of a specific travel account into Turkish is also about Turkish translations of Lady Montagu's *Turkish Embassy Letters*. This study, a master's thesis by Özlem Özer Ütük (2016), employs Sadiq Jalal al-Azm's concept "reverse orientalism" in the five different translations of *the Letters*. Paratextual elements, and translators' choices at the textual and lexical level are analyzed in the light of reverse orientalism, coming to the conclusion that translators deliberately or not opt for the strategies with a view to "recaptur[ing] and finally impropria[ing] true and authentic identity" (Boroujerdi, 1996:12) of the culture-specific items, and some other translation strategies in order to correct the misinformation in the source text. To my knowledge, in Turkey, this is the only master's thesis concentrating on the Turkish translations of a specific travel narrative, namely Lady Montagu's *Turkish Embassy Letters*. However, in this thesis, as differently from Ütük's thesis, I will investigate a specific series comprised of translations of travel accounts, with a special focus on the publishing policy of the publishing house, and series editor and a translator as "rewriter" in Lefevere's terms, "authoritative interpreter" and "judge of things oriental" in Hui's terms. It should also be noted that there are not any researches concentrating on publishing houses which publish translated travel writing or a book series comprising translated travel narratives. It should also be noted, as a conclusion for the studies on translation and travel, that the number of studies analyzing case studies outweigh the number of studies benefitting from a theoretical framework within Translation Studies.

1.1.4. An Overview of Publishing Houses Concentrated on Translated Travel Writing

Unlike the established tradition of travel writing in Britain, it is not possible to argue that there is/was a specific publishing house concentrated on translating travel literature or introducing foreign travel literature to Turkish literary system. It may result from the peripheral position of travel writing as a genre in the Turkish literary system. However, Dergah Publishing, an active publishing house since 1966, published a book series entitled “Turks in the Eyes of the West” comprised of fifteen travel accounts in order to shed light on the Western perspective towards Turkish people. All the books published in this series will be explained in detail in Chapter Three.

Another publishing house that puts the translated travel writing and memoirs of foreigners who spent some years in Turkey into the publishing agenda is Türkiye İş Bankası Kültür Yayınları, which was found by Hasan Âli Yücel in 1956 and has become an important and a well-established publishing house in Turkey. Today, the publishing house has Hasan Âli Yücel Classics of World Literature, Series of Modern Classics, books pertaining to the child and youth literature and books published under the section “Research and Study”. The travel accounts translated into Turkish can be viewed as an effort of the contribution of the publishing house to the related research fields and studies.

Tarih Vakfı Yurt Publishing, ODTU Publishing and Kitap Publishing House are among the publishing houses which have published travelogues; however, there is not a series concentrated on the translated travelogues except the one launched by the Dergah Publishing and the one launched by Şehir Publishing. Even though the travelogue series was launched in 2010 by Şehir Publishing and planned to publish many more travel accounts in the following years, it did not continue and stayed limited to only one travel account published by the publishing house under this series even though it was stated in the introduction of the solely-published travel account, Mrs Max Müller’s *Letters From Constantinople* (1897) as *İstanbul’dan Mektuplar* (2010), that many travel accounts were being prepared for publication under this series (Müller, 2010b:10). In the next chapter, I am going to present the theoretical

framework and methodological approach, which will be followed by the case studies in the third chapter.



CHAPTER TWO

THEORETICAL FRAMEWORK

This chapter illustrates Lefevere's concepts of "Rewriting" and "Manipulation" under the Descriptive Translation Studies, Edward Said's concept of "Orientalism" and Merhzad Boroujerdi's concept of "Reverse Orientalism" in a way that the theoretical framework of the present research is mapped out. The aim is not to give an exhaustive outline of all theories and concepts in the field of Descriptive Translation Studies but to use the relevant theories and concepts only to the extent that they can be employed usefully for this study. Therefore, certain concepts put forward by Lefevere, mainly "Rewriting", will be employed for this analysis together with the concepts "Orientalism" and "Reverse Orientalism".

2.1. DESCRIPTIVE TRANSLATION STUDIES

Before the 1970s, what the Translation Studies focused on was source-orientedness regarding the translated texts, which later transformed into target-orientedness along with the studies of Itamar Even-Zohar with his polysystem theory and Gideon Toury with his translation norms. Descriptive Translation Studies was put forward by Toury on the basis of Even-Zohar's Polysystem Theory in the 1970s. Rather than regarding the translation process as a mere transfer of text from one language into another, Descriptive Translation Studies attempt at explaining how the target culture creates contexts where translations are produced and read and how these contexts emerge, evolve and change. (Toury, 1995:16)

According to Toury whose descriptive approach is focused on the target-orientedness, translations are the "facts of target cultures" (1995: 29), not the facts of source cultures. Therefore, it can be said that being introduced into a new culture, a text experiences some alterations, and it is inevitable that the target culture will also be affected from these alterations. This could be well inferred from the fact that two different translations of a single text may have different positions in the target culture, most probably due to the textual-linguistic differences, the relation of the target texts to the source text and the like. (ibid.: 30)

2.1.1. Lefevere's Concepts of "Rewriting" and "Manipulation"

As the editor of the groundbreaking collection of essays entitled "The Manipulation of Literature: Studies in Literary Translation" (1985), Theo Hermans paved the way for the scholars in the collection to be named after "Manipulation School". However, Lefevere comes to the fore with regards to the concept of "manipulation" in translation. His concept of "manipulation" stems from the assumption that translation is a piece of rewriting, and every kind of rewriting is a product of manipulation just the way as all rewriters – translators, publishers, editors, anthologists, historiographers, critics and the like – are manipulators. Such an assumption paves the way for the further researches in the field of Translation Studies in the quest of ideology, manipulation, patronage and power in translation as a kind of rewriting. (Lefevere, 1992:2) In the work of Bassnett and Lefevere (1990: 88), *Translation, History and Culture*, it is put forward that translators may manipulate the source texts with a view to supporting their own ideology. Lefevere's focus on rewriting regards translations as texts that "play an analyzable part in the manipulation of words and concepts which, among other things, constitute power in a culture". (Lefevere, 1985: 241) Translation is a piece of rewriting and "rewriting is manipulation, undertaken in the service of power". (Bassnett & Lefevere, 1990: vii)

As Lefevere (ibid.:9) puts forward, translation is not the only type of rewriting; editing, criticism, anthologizing, historiography, adaptations for film and television, and so on, fall under the category of rewriting, as well. However, Lefevere puts emphasis on translation as the most powerful type of rewriting among others as follows:

[T]ranslation is the most obviously recognizable type of rewriting, and [...] it is potentially the most influential because it is able to project the image of an author and/ or a (series of) work(s) in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin [...]. (ibid.: 9)

According to Lefevere (ibid.:14) who focuses on the literary system, there is a mechanism called "double control factors", one of which operates within the literary system and the other outside the literary system. "Professionals", that is to say critics, reviewers, anthologists, teachers and translators, operate within the literary system as a factor of double control mechanism. Those professionals operate within the literary

system in two ways: not to allow the publication of certain works which do not comply with the domineering understanding of what literature should be, namely poetics, and of what society is supposed to be, namely ideology, and to rewrite these works to be considered appropriate for the dominant poetics and the dominant ideology in a certain society and at a certain time.

The second factor determined by Lefevere is the notion of “patronage” which is defined as “the powers (persons, institutions) which can further or hinder the reading, writing and rewriting of literature” (ibid.:15). Unlike the professionals operating within the literary system, patrons are active outside the literary system by “regulat[ing] the relationship between the literary system and the other systems, which, together, make up a society, a culture.” (ibid.:15) Those who exert patronage may be individuals or groups of individuals such as institutions, publishers, a social class, political party, the media and the like. Professionals are supposed to make the works of literature acceptable to the dominant ideology set by the patrons. It could be said that works are appropriate to the extent that they comply with the dominant ideology of the patrons, for translation decisions are under the influence of patronage, and parameters according to which the professionals, namely writers and rewriters, operate are set and regulated by those who exert patronage.

According to Lefevere (ibid.:16), patronage, which is mostly concentrated on ideology, has three components: ideological, economic and status. The ideological component regulates the relation between the literary system and other social systems and how this relation is supposed to be. The economic component is provided by the patron to the writer or rewriter to make a living. Lastly, the status component refers to the fame, recognition and prestige offered to the writers and rewriters by patrons. In the situations where all three components are in the control of one individual or institution, it is probable to argue that the patronage is “undifferentiated”. According to Lefevere, “Acceptance of patronage implies that writers and rewriters work within the parameters set by their patrons and that should be willing and able to legitimize both the status and the power of those patrons as attested most forcibly [...]” (ibid.:18). As it can be understood from this statement, it could be well said that writers and rewriters could gain the economic and status component to the extent that they could create works which comply with the

ideological assumptions set by the patrons with whom they work. In his *Translation, Rewriting, and the Manipulation of Literary Fame* (1992), Lefevere takes the example of the Anne Frank's diaries in order to have an insight into the different constructions of an image of the writer. Certain changes made in the 1947 Dutch edition of the diary and the 1986 edition showed that a process of rewriting was at work and "the editors decide[d] to bend to one kind of ideological constraint." (1992:62) Lefevere states that during the translation process of Anne Frank's diaries, ideological omissions were carried out in order to comply with the "constraints in the sphere of patronage" required by "the specifications laid down by the publishing house" (ibid.:64) The third control factor under the constraint of which all rewriting takes place is poetics. Lefevere defines "poetics" twofold: First one as a wide variety of "literary devices, genres, motifs, prototypical characters and situations, and symbols" (ibid.: 26) and second as the dominant concept of what literature is supposed to be in a given society at a given time. To recap, patronage, ideology and poetics are the constraints which take the literary system under control, and rewritings take place "with the intention of influencing the way in which that audience reads the work" (Lefevere, 1982:4). Lefevere draws attention to the constraints under which rewritings are produced as follows:

If some rewritings are inspired by ideological motivations, or produced under ideological constraints, depending on whether rewriters find themselves in agreement with the dominant ideology of their time or not, other rewritings are inspired by poetological motivations, or produced under poetological constraints. (Lefevere, 1992: 7)

In the light of this statement of Lefevere, it might be well argued that the launch of a book series entitled "Turks in the Eyes of the West" is inspired by ideological motivations in order to demonstrate the perspective of the Europeans towards the Turks through selection of specific books and introducing these books to the Turkish literary system along with the paratextual material which shows the Turkish readers the oriental content of the works they are reading. In Lefevere's terms, the translatorial agents – translator, editor, publisher in this case – are professionals and rewriters at the same time. Since editing is also a form of rewriting, and the translation is the most effective form of rewriting according to Lefevere, it could be noted that both the translators and the editor of the series are

rewriters who have produced works – rewritings – in which certain ideological constraints may be at work. In line with the understanding of the publishing house, the oriental texts chosen for translation are exposed to reverse orientalist translation practices in order to shed light on the biased perspective of the Western authors towards the Turks and to deconstruct the representation and image of the Turks embedded in the source texts through paratextual elements. As Bassnett and Lefevere suggest,

[A] study of the processes of translation combined with the praxis of translating could offer a way of understanding how complex manipulative textual processes take place: how a text is selected for translation, for example, what role the translator plays in that selection, what the role of an editor, publisher, or patron plays, what criteria determine the strategies that will be employed by the translator, how a text might be received in the target system. (1998: 123)

As can be inferred from Bassnett and Lefevere's statement, since several rewriters are involved in the translational process: translators, the editor (in the relevant case the editor of the book series) and the publisher, I am going to problematize the selection of specific books, the decision-maker(s) in the translational activities, strategies employed by translators and paratextual elements surrounding the translated texts, that is prefaces, back cover blurbs written by the editor and the like. As Lefevere suggests,

Translations are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence the way in which they translate. (1992b:14)

I would like to further Lefevere's above-mentioned idea related to the translator by adding other agents to this equation, for translators are not the sole agents responsible for the translational activities, and the culture of the translator is not the only factor that might influence the translation process and product. It is possible to argue that various agents might also be involved in the translational activities. Venuti refers to the various agents such as publishers and editors choosing the works, commissioning the translations, paying for the translators and even dictating the translation methods. (Venuti, 1998:29) These agents may be, in Lefevere's terms, "patrons" who are comprised of individuals or institutions

commissioning or publishing translations in accordance with the dominant ideology. It is probable that both the translator and the other agents involved in the translational activity share the same ideology and therefore act in accordance with this ideology, thereby adjusting to the publication policy which is shaped by the ideology of the publishing house. This is the case with most of the translators of the series entitled “Turks in the Eyes of the West” (e.g. Ayşe Aksu) and other agents involved in the translation process (editor, etc.).

2.2. ORIENTALISM

Edward Said, in his highly acclaimed and also criticized work *Orientalism* (1978), puts forward that Orientalism is a powerful European creation full of ideological aspects with a view to creating a dichotomy between the “real” East and the created image of the romantic, exotic and “other” Orient by associating the term “orientalism” – an academic field of study relevant to the Orient – with a new meaning of harshly criticizing, patronizing, degrading, humiliating Western attitude towards the East. As Said (2003:109) puts it, “The West is the actor, the Orient is a passive reactor. The West is the spectator, the judge and jury, of every facet of Oriental behaviour.” As can be understood from this statement, Said regards orientalism a powerful European creation with many ideological aspects with a view to constructing an image of the romantic, exotic and “other” Orient. Said also emphasizes the converting and patronizing approach of the West towards the Orient in his work, as follows:

[...] [T]he Orientalist makes it his work to be always converting the Orient from something into something else: he does this for the sake of his culture, in some cases for what he believes is the sake of the Oriental. This process of conversion is a disciplined one: it is taught, it has its own societies, periodicals, traditions, vocabulary, rhetoric, all in basic ways connected to and supplied by the prevailing cultural and political norms of the West. (2003: 67)

As can be understood from Said’s statement, the West attempts at formulating, defining and giving a shape and identity to the Orient as a result of a disciplined process with its own doctrines, traditions, vocabulary, discourse, and the

like pertaining to the West. Said makes it clear with the statement that the Orient is not regarded a place but something other than that, by adding:

In the system of writing about the Orient, the Orient is less a place than a 'topos', a set of references, a congeries of characteristics, that seems to have its origin in a quotation, or a fragment of a text, or a citation from someone else's work on the Orient, or some bits of previous imagining or an amalgam of all these. (Said, 2003:177)

In parallel with what Said also suggests, a large number of travel accounts written on the Turks and Turkey gave a myriad of references to a large number of travel accounts and classical works that had been written before. Said also gives examples from the writings of writers such as Homer, Lamartine, Nerval, Flaubert, etc. in order to display how they contributed to the creation of the romantic and exotic image of the Orient in the West, thereby assisting “[o]rientalism [to] buil[d] [...] systematic conventional wisdom by calling upon the views and biases of such prestigious figures as well as by drawing on ancient myth, legend, imagery, folklore and plain prejudice”. (al-Azm, 1981) Integrating external travel accounts, quotations from these accounts, forewords penned by other travel writers is seen as a veritable method of enhancing the truthfulness and reliability of what has been written about the travelers in travel accounts written on the Orient. Edward Said underlines this, as follows:

Every writer on the Orient (and this is true even of Homer) assumes some Oriental precedent, some previous knowledge of the Orient, to which he refers and on which he relies. Additionally, each work on the Orient affiliates itself with other works, with audiences, with institutions, with the Orient itself. The ensemble of relationships between works, audiences, and some particular aspects of the Orient therefore constitutes an analyzable formation [...] whose presence in time, in discourse, in institutions (schools, libraries, foreign services) gives it strength and authority. (2003: 20)

2.2.1. Orientalism in Translation

Various studies questioned the role of translation during the colonial period along with an increasing focus on both ideological and political aspects of translation since it was argued that the descriptive translation studies lacked in explaining the asymmetrical power relations in translation (Niranjana 1990; Venuti 1995; Robinson 1997; Bassnett and Trivedi 1999). According to Niranjana (1990:773), “Translation

as a practice shapes, and takes shape within, the asymmetrical relationship of power that operate under colonialism. The postcolonial translation studies address these asymmetrical power relations with a focus on the dichotomies such as the colonizer and the colonized, the dominating and the dominated, the hegemonic and the peripheralized and so on. Therefore, this type of power relations paves the way for the assumption that languages and translations are under the effect of many factors ranging from culture to ideology as translations are related to languages which go parallel with the context surrounding them (Bassnett, 2007: 23). This asymmetrical power relations are also reinforced in the texts with an orientalist stance. “Canonical texts” from colonized and dominated cultures are “painfully and pedantically literal” and surrounded with paratextual elements full of explanations, interpretations and critical tools. (Hui, 2009:201). The image of the Orient is reinforced as strange, different, static, unchanging and mystic through such translations with the aid of Orientalist translators. (Jacquemond, 1992:149). Acting “as authoritative interpreters and judges of things oriental” (Hui, 2009:201), Orientalist translators refuse to regard the non-Western cultures as they are. Instead, they adopt a patronizing, colonizing and a critical attitude towards the texts of colonized/ dominated cultures, especially with the aid of paratextual elements which turn into a dominating and colonizing space suitable for the dominating cultures.

Therefore, it can be said that translations are able to play an important role in resistance and decolonisation in the postcolonial context, and the use of prefaces, introductions, footnotes, appendices and the like creates a dominating space where cultural differences are regarded as a signal of inferiority of the non-Western cultures and vice versa (ibid.). For this reason, what defines the process of selecting and deciding a specific type of text to translate gain importance, and the “study of the processes of translation combined with the praxis of translating” (Bassnett & Lefevere, 1998: 123) is able to make us to have an insight into “how complex manipulative processes take place” (ibid.) in translation ranging from the selection of texts to be translated, translator’s and other translatorial agents’ roles in this selection and throughout the process of translation. With a view to making the text of non-Western cultures to fit in with the “Western values, paradigm and poetics” (ibid.), Venuti’s domestication strategy is the most preferred and applied one in translating

texts of non-Western cultures. This most prevalent translation strategy has the effect of creating invisible translators and non-representation of non-Western cultures with the aid of illusory effect of transparency in translation (Venuti, 1995:1).

2.3. REVERSE ORIENTALISM

Said's highly acclaimed work *Orientalism* (1978) has received many criticisms. One of the criticisms against Said's work is Syrian philosopher Sadiq Jalal al-Azm's article (1981) "*Orientalism and Orientalism in Reverse*". He argues that the "readily available structures, styles and ontological biases of orientalism upon themselves and upon others" have become prevalent and widespread, leading to "Orientalism in Reverse", also known as reverse orientalism (1981: 19). Upon Al-Azm's putting forward a concept as reverse orientalism, Boroujerdi defines it as "a discourse used by oriental intellectuals and political elites to lay claim, to recapture and finally appropriate their true and authentic identity" (1996: 11). Unlike orientalism which attempts at compiling information relevant to the Other in order to convert, control and dominate the Other, reverse orientalism is about demanding and regaining the "true and authentic identity" of the East (ibid.). Said, in his book *Orientalism* (1978), mentions his concern of a reversed form of orientalism and warns his readers against the possibility of a reversed orientalism utilized on every culture. However, the reverse discourse against which Said warns his readers turned into a concept formulated by Sadiq Jalal al-Azm (1981) as "reverse orientalism" or "orientalism in reverse". As a counter-attack and resistance against the premises of orientalism and dominant cultures, reverse orientalism emerged as "a discourse used by oriental intellectuals and political elites to lay claim, to recapture and finally appropriate their true and authentic identity" (Boroujerdi, 1996:11-12). This reverse discourse makes itself apparent with accentuation of otherness and unique features of the East, deconstruction of the stereotypes of the East constructed in the Western minds and regaining the "authentic identity" of the East (ibid.).

2.3.1. Reverse Orientalism in Translation

As a strong and powerful form of resistance against the Orientalist attitudes of the dominant cultures, reverse-orientalism has probable effects on the translation studies. Constructing a relation between translation and Occidentalism, Jacquemond, for instance, describes an amalgam of information utilised as a filter prior to the translation and in the process of translation, as an “act of appropriation of the foreign text” (1992: 156). In order to resist the Oriental paradigms of the dominant culture and discourse, several translation strategies emerged primarily in the formerly colonized/ dominated countries such as India, Brazil, etc. These translation strategies can be divided into two: macro translation strategies including domestication, and micro translation strategies including literal translation, localisation, addition, omission and the like. Contrary to orientalism, reverse orientalism shows the way how the East approach to the West. In order to delineate the way how reverse orientalism affects translation, an approach similar to that employed in the Orientalist translation can be followed.

As Venuti (1998:29) puts it, “Translations are produced and enlisted in cultural and political agendas.” This process is also at work in the selection of texts for translation. Apart from governments and institutions with political motivations “which can further or hinder the reading, writing and rewriting of literature” (Lefevere, 15), Venuti refers to the various agents such as publishers and editors choosing the works, commissioning the translations, paying for the translators and even dictating the translation methods. (Venuti, 1998:29) As for the literary production governed by the European norms within the context of postcolonial translation studies (Bassnett and Trivedi, 2002), it is probable to argue that these agents have made possible the translation of certain texts in line with the expectations of the European readership. In the same vein, the practice of choosing certain texts and ensuring them to be translated is also essential for the reverse orientalism efforts in translation. In other words, it could be argued that in order to recapture and regain the true and authentic identity of the East and challenge and deconstruct the stereotypes and oriental cliches created by the West, texts that are related to the Orient with an orientalist agenda are chosen for translation. In order to reverse the transparent representations of the non-Western cultures in the translated

texts into European languages, reverse orientalism efforts in translation choose works in which Eastern cultures are represented and most probably misrepresented by the Europeans. Following the selection of these works, they are to be translated into non-European languages in order to correct certain misunderstandings and oriental elements embedded in the text and to deconstruct certain stereotypes established by the West, with the aid of some textual and paratextual intervention.

2.3.2. Translation Strategies of Reverse Orientalism

With the aim of conducting a reverse orientalist approach in translation, translators opt for using certain translation strategies such as correcting, clarifying, expanding the source text and so forth. Translators's decisions of using such translation strategies can be argued to stem from the intrinsic nature of reverse orientalism, which aims at representing, "recaptur[ing] and finally impropriat[ing] true and authentic identit[ies] of the East (Boroujerdi, 1996:13).

By utilizing domesticating translation techniques, the translators tackle with the elements in source texts and take translation decisions with certain word choices. In addition to translators who are not the only agents in translatorial activities, other agents including editors, publishers may also perform the praxis of reverse orientalist translation, especially with the use of certain paratextual elements – illustrations, pictures or photographs selected for the front cover, prefaces, postfaces, introductory notes, back cover blurbs, footnotes, and so forth. In this study, I argue that instead of intervening in the translation of texts through various strategies, translators and series editor opted for using paratextual elements to create reverse orientalist translated texts. For this reason, it can be asserted that translatorial agents perform the praxis of reverse oriental translation as an "authoritative interpreter", a "judge of things oriental" (Hui, 2009:201) and "rewriter" of an oriental text by making it something reverse.

2.4. PARATEXTUAL ELEMENTS

Analyzing the elements within and outside the source texts composing the case study of my thesis, I shall use “paratext” which was first used by the literary theorist Gérard Genette (1987) and utilized as an important and influential methodological tool to analyze elements within and/or outside the literary works. Presenting texts to the readers, paratexts have also gained scholar attention in translation studies such as the pioneering studies of Kovala (1996), Tahir-Gürçağlar (2002) and the like.

A book is far more extensive than the text which is provided to the readers by the author. This extent is not limited to the main text; however, it includes elements within and/or outside the book. In Genette’s book, *Paratexts: Thresholds of Interpretation* (1997), these elements are described as “paratexts” referring to

[...] liminal devices and conventions, both within the book (peritext) and outside it (epitext) that form part of the complex mediation between book, author, publisher, and reader: titles, forewords, epigraphs, and publishers’ jacket copy are part of a book’s private and public history. (ibid.: xviii)

As all the above-mentioned information on the paratextual elements reveal, a book cannot be deemed as the solely main text. Rather, it consists of numerous elements both inside and outside a book along with the main text. These elements playing a highly important role in the interpretation and reception of the book(s) are called the “paratexts” in Genette’s terms.

Genette’s paratextual categorization is dyadic: “peritext” and “epitext”. In all, Genette names all elements which are offered to the readers along with the main body, thereby making up the presentation of a book as “peritext” and all other book-related elements that may be found from outside sources as “epitext”.

“Peritext” is, in general, comprised of front cover including the title of the work, the name of the author and/or translator, the imprint, etc., back cover which mostly have a blurb, epigraph, preface, foreword, postface, illustrations, footnotes, endnotes, and all other elements that may make up the physical presentation of a book. (ibid.: 24) “Epitext” is comprised of all the elements that can be found from outside sources and that support the “liminal devices” within the book, namely

peritexts, such as a commentary, press release, review or an interview which may give an insight into the author. (ibid.: 344)

Genette also divides paratexts into two categories, depending on the sender of a paratextual message: “authorial” and “editorial” paratexts. (ibid.: 9) Authorial paratexts, namely prefaces, chapter headings, dedication, etc., are those elements produced by the author herself or himself. However, the editorial paratexts fall under the category of those elements produced by the editors and/or publishers such as the book cover, the title, the reviews, and commentary or quotations to be placed in the back cover of the book, namely back cover blurbs etc.

The importance of paratextual elements surrounding the translated texts and the impact of the actors involved in the translational process, including translator, publisher, editor, foreword writer and the like cannot be disregarded. According to Genette (1987), there would not be any text without paratexts, which may lead to the assumption that there would not be any translation without paratextual elements. Additionally, it could be well argued that all paratextual materials surrounding the translated texts are to be analyzed since they also constitute an essential part of the overall translated work, and “the impact of the aesthetic, political, ideological, cultural and social manipulations at play in all the paratextual productions situated in and out of the margins of any translation” (Calle-Gruber & Zawisza, 2000 in Yuste Frias, 2012: 118) cannot be disregarded in translated texts.

Since paratextual elements play an indispensable role in the formation of the general aura pertaining to a published work in the presentation to readers and in the reception process, it would not be unreasonable to argue that they take the same role in the translated works. As has been mentioned before, it is important to stress that translators are not the sole agents active in and responsible for the translation process. However, there are other agents involved as the writers of the paratextual elements who shape a translated text and decide the way it is presented to the readers. Sapiro also focuses on the publishers in the making of paratexts:

[...] texts circulate without their context; their signification is provided by the context of reception. The publisher, the series, sometimes the preface, the presentation of the text and of its author, along with the translation itself – all these elements contribute to assign meaning to the translated text, even before the critical reception [...] (2008:163)

With Sapiro's statement on all the elements surrounding translation along with the translation itself, it can also be argued that the paratextual elements of a book create meaning, and it is the target culture that provides meaning to the paratexts of a translated book.

In the following chapter, how the translatorial agents as rewriters tackle with the orientalist elements embedded in the source texts within the context of reverse orientalism and translation as a manipulative act will be discussed and analyzed. The Turkish translations of the works chosen for the book series "Turks in the Eyes of the West" will be analysed from the perspective of reverse orientalism in translation and translation as a manipulative praxis of "rewriting".

CHAPTER THREE

THE CASE STUDY:

THE BOOK SERIES "TURKS IN THE EYES OF THE WEST"

In this chapter, taking translation as a manipulative act of rewriting and regarding translatorial agents as rewriters in Lefevere's terms, I argue that rewriters including translators, the series editor, etc. use textual and paratextual elements in the light of reverse orientalist translation in order to deconstruct the orientalist elements embedded in the source texts. The case study in which reverse orientalism translation approach and manipulative act of translation as rewriting will be analysed in the target texts published in the book series "Turks in the Eyes of the West" which has been selected as the corpus of this study. First, a brief information will be given about Dergah Publishing, Nurettin Topçu who paved the way for the foundation of the publishing house and İsmail Kara who proposed the idea of launching such a book series as "Turks in the Eyes of the West". Following the introduction of the works selected for this specific series and the writers of these works, the target texts will be discussed and analyzed comparatively both at paratextual and textual levels within the framework of Sadiq Jalal al-Azm's reverse orientalism and Lefevere's concept of manipulation and rewriting.

3.1. DERGAH PUBLISHING

In this section, a brief history of Dergah Publishing will be given in relation to the periodical *Hareket* since it laid the foundation of the publishing house in a way. Later, the publication policy of Dergah Publishing will be elaborated.

Nurettin Topçu⁹, an influential philosopher of Turkish-Islamic thought, started to publish the first Islamist periodical *Hareket* [Action], in February 1939, and it was shot down just three years later because of Topçu's critical article of the one-party regime. However, the multiparty regime could not meet the expectations of Topçu, either. This regime could not create a fruitful environment for *Hareket* which ceased publishing in 1953. Then, Hareket Publishing was founded under the leadership of Topçu's closest student, Ezel Erverdi with a view to making Nurettin Topçu's philosophy – action philosophy under the influence of French philosopher Blondel's action philosophy – widespread.

The main objective in founding Hareket Publishing was to publish the books pertaining to a culture of a thousand-year historical accumulation and experience. For many conservative scholars, writers and so forth, *Hareket* became certainly a hub. Many scholars such as İsmail and Mustafa Kara and some modern Islamists such as the late theologian Yaşar Nuri Öztürk, Mustafa Kutlu, Tarık Buğra worked for the periodical and were influenced by Topçu in their early careers, as well (ibid.:16).

Topçu's students under the leadership of Erverdi continued publishing the periodical from 1966 until 1974, the year that Topçu wanted Erverdi to close the publishing house since he regarded that the publishing house gained a much more sophisticated and academic stance than he expected. Later on, Dergah Publishing was founded in 1976 with a ten-year publishing history of Hareket Publishing. Dergah bookstores were opened in various cities in Turkey. According to Guida

⁹ For a detailed analysis on Topçu see Ögün, S.S. (1992). *Türkiye'de Cemaatçi Milliyetçilik and Nurettin Topçu*. İstanbul: Dergâh Yayınları; Mollaer, F. (2008). *Türkiye'de Liberal Muhafazakârlık and Nurettin Topçu*. İstanbul: Dergâh Yayınları; Dural, A.B. (2010) *Türk Muhafazakârlığı and Nurettin Topçu*. İstanbul: Kriter Yayıncılık; Demirel, İ. (2011). "Nurettin Topçu'nun Düşünce Dünyasında Felsefe-Milliyetçilik Geçişmeleri ve Millet, Yurt, Din Sferleri". *Uludağ Üniversitesi İktisadi ve İdari Bilimler Fakültesi Dergisi*. XXX:1, 1-22; Guida M. (2013). "Nurettin Topçu: the 'Reinvention' of Islamism in Republican Turkey". *Alternatives: Turkish Journal of International Relations*. 12:2; İrgat, M. (2016). "Nurettin Topçu Düşüncesinde Varoluşsal Bir Argüman Olarak İrâdenin Tarihsel Hareketi". *Akademik Sosyal Araştırmalar Dergisi*. 4:36, 311-323.

(ibid.), “the publishing house and the review [*Hareket*] assumed a position even more marked by religious commitment”. However, the main aim in founding the publishing house and publishing specific books is clearly given at the website of the publishing house with the following statement:

The main purpose was to publish the books of a culture embodied with some thousand-year-old accumulated historical experience. [...] The transition of the literary and intellectual works that took place in the period following the year 1980, had its effects on the publishing business. Most publishing houses that have become prominent today set out on a journey under the post-coup circumstances to provide themselves an artistic and intellectual foundation. Some works translated in the literary and intellectual field after ‘70s were post-modern theories, stories, people, ideas and the representatives of literary movement. It was realized that the Turkish publishing world was very much ignorant of the literature of both the Western and the Eastern worlds.¹⁰

As it can be understood from the above-statement, the publishing house has committed itself to closing the gap claimed to have been deliberately created in the Turkish publishing world which was considered “ignorant of the literature of both the Western and Eastern worlds” by the publishing house itself. In this sense, Dergâh Publishing has been publishing indigenous works since 1971 with two exceptions¹¹ until the launch of the series “Turks in the Eyes of the West”: Translated classical works of writers such as Spengler, Aron and Freud in the Western Thought series and translations of the sacred texts of the East in the Eastern Thought series. The classics of Islam and Tasawwuf were translated from their source languages by the publishing house, along with the published works which became the graduate and postgraduate course books in the fields of economy, theology and literature.

Dergah Publishing offers its readers books of classical Turkish literature, literary and historical studies, books of contemporary Turkish thought, contemporary Islamic thought, Western and mostly Eastern philosophy, and classical Islamic books. Apart from the books published, it also publishes various magazines in the fields of art and literature, namely Yeni Türk Edebiyatı [New Turkish Literature], Kutadgubilig [Blissful Wisdom] and Dergah. In this sense, it would not be wrong to

¹⁰ See the English version of the website of Dergâh Publishing
<http://www.dergah.com.tr/Page/hakimizda/hakimizda> (Last Access: 30.06.2017)

¹¹ See the website of Dergah Publishing for the book series “Turks in the Eyes of the West”,
<http://www.dergah.com.tr/kitap/batinin-gozuyle-turkler>

argue that the Dergah Publishing is devoted to contributing to the fields of philosophy, literature, theology. Putting translations of classics of Islam and Tasawwuf and works of Eastern philosophy in their publishing agenda, Dergah's publishing stance could be regarded as an Eastern-oriented one, also with an attempt to create a synthesis of the Western Thought for which the classical works of writers and philosophers such as Spengler, Aron and Freud were translated in the Western Thought Series, and Eastern thought for which the sacred texts of the East in the Eastern Thought Series.

Dergah Publishing aims to pursue the unique strengths and values of Turkey and to reach the roots of Turkish intellectual life by giving priority to literature, contemporary Turkish thoughts, contemporary Islamic thoughts, tasawwuf, philosophy, history, arts and other social sciences. [...] The publisher and the author become, with their publishing stance, a party that tries to present an idea and an opinion. Its wish is to form a platform for knowledge and ideas. Dergah Publishing strives to raise the quality of the efforts in literary and intellectual fields and make their connection with this land more genuine.¹²

As can be seen from the abovementioned statement written in its "About" section on the web page of the publishing house, the publishing house regards the praxis of publishing as a mission that presents an idea and an opinion. Along with the literary and philosophical books, theological books and books centered on Islamic thoughts and tasawwuf are also among the books on the publishing agenda of Dergah Publishing. All in all, it can be argued that the publishing house, in a way, strive to create a synthesis/ coexistence through publishing both scientific, philosophical and theological books, similar to the views of Nurettin Topçu who "harmonize[s] the wisdom of Turkish mystics with that of contemporary Western philosophy". (Guida, 2013:16) Dergah Journal also takes an important place for the publishing house. At the website of the publishing house, the importance of the journal is also stressed with the following statement:

An important part of Dergah Publishing resides in Journals. Dergah Journal brought together many figures, most notably Mustafa Kutlu, Ezel Erverdi and Ismail Kara; as well as other known names like Ismet Ozel. It was also a ground for new artists to arise. The tradition that created a stance for the publishing house went on with the appearance of the

¹² See the English version of the website of Dergâh Publishing, <http://www.dergah.com.tr/Page/hakkimizda/hakkimizda> (Last Access: 30.06.2017)

*journal. The journal is mostly for the young generation. Many poets and authors had their books published, especially with the [infinite] efforts of Mustafa Kutlu. It is also a success that women were among those poets and authors. This journal may be referred [to] as the kitchen of Dergah Publishing: A kitchen that goes on to cook and serve.*¹³

3.1.1. Nurettin Topçu

Nurettin Topçu was an influential philosopher of Turkish-Islamic thought. Topçu, the first Turkish student to have obtained a doctorate in philosophy from La Sorbonne University, returned to Turkey in 1934 and worked as a publisher and teacher for forty years until his death. Topçu started to publish a conservative journal entitled *Hareket* [Action] in 1939. His journal *Hareket* became an acting and also a training site for young conservative students, scholars and future politicians. (Guida, 2013: 16) *Hareket* was prohibited since it published one of Topçu's article criticizing the one-party regime; however, it started republishing in 1942 until it was prohibited again in 1953. Topçu's closest student Erverdi founded Hareket Publishing in order that Topçu's ideas on religion, ethics, nation and so forth become widespread among intellectuals. Yaşar Nuri Öztürk, Mustafa Kutlu, Tarık Buğra who worked for the periodical were influenced by Topçu in their early careers. Having worked as a teacher and publisher until his death, Topçu died in 1975.

According to Ögün, he was one of the most prominent advocates of Turkish-Islamic Synthesis doctrine against the strand of racist/Pan-Turanist nationalism (1992: 234), and he also propounded the notion of Muslim Anatolian Socialism (Guida, 2013:25). He remained as a prominent figure among a religious generation that were disillusioned by the Republic. His books and articles have been read with a view to understanding Islamism, Islamist lexicon and values.

As for the ideas on the West, according to Demirel (2011:15), it is the opposite pole of the values Topçu adopts and a symbol for the mentality of the Crusaders who aimed at destroying the Anatolian civilization of the Turks. According to Topçu, the colonial West has never ceased to be a colonizing and dominant power, and it has always become an opponent and a historical enemy for

¹³ See the English version of the website of Dergâh Publishing, <http://www.dergah.com.tr/Page/hakkimizda/hakkimizda>

the Turkish-Islamic civilization. The colonialism of the West is both historically and socially based on a culture of violence. Especially America represents the capitalist character of the West, which tries to exploit the world with the aid of technology. Topçu does not completely reject the Western philosophy or culture, which is embedded in his “philosophy of movement”. He attributed importance to the works of philosophers such as Descartes, Kant, Spinoza, Heidegger, Bergson, Blondel and so forth, which is the reason why Dergah Publishing put these works in its publishing agenda.¹⁴ However, especially the American side of the West is, for Topçu, rootlessness, savage capitalism, brute power and colonialism. As for the book series “Turks in the Eyes of the West” which attempts at unearthing “the practices of defining, converting and otherizing of Orientalism and orientalist texts”¹⁵, it could be argued that the launch of such a book series complies with Topçu’ ideas on orientalism.

3.1.2. İsmail Kara

İsmail Kara is a scholar on Turkish Islamism, a prolific writer and an intellectual who proposed to launch a book series entitled “Turks in the Eyes of the West”.¹⁶ Born in 1955, Kara graduated from Istanbul Imam Hatip School, Istanbul Higher Islamic Institute and Istanbul University, respectively. During his undergraduate studies in history, he was introduced to Nurettin Topçu and the journal *Hareket*. He worked as an editor and a director at Dergah Publishing for many years, and he also taught religion courses in a foreign secondary school in Istanbul. Having a doctorate thesis titled "Constitutional Monarchy Administration according to Islamists 1908-1914" (1993), Kara retired from Marmara University Faculty of Theology where he had worked for 20 years. Modern Turkish and Islamic thought is among his research interests whose seeds were planted during his undergraduate studies. His studies on Ottoman-Turkish history of thought, religion, modernization and politics were published in various magazines and journals such as

¹⁴ 26 philosophical and 2 sociological works have been translated into Turkish by Dergah Publishing within the series “Philosophy”, “Western Thought” and “Sociology”.

¹⁵ See Appendix 5 for the promotional article of the book series “Turks in the Eyes of the West” written by the series editor, Işıl Erverdi.

¹⁶ See Appendix 4 for the interview with the editor of the book series, Işıl Erverdi.

Hareket [Action], *Tarih ve Toplum* [History and Society], *Toplum ve Bilim* [Society and Science], *Derin Tarih* [Deep History], *Journal of Islamic Research*, *Marmara University Journal of the Faculty of Divinity*, *Kutadgubilig*, *Journal of Turkish Studies*, *Journal of Diyanet* [Turkish Presidency of Religious Affairs] and so forth.

In an interview¹⁷ made with Kara in October 30, 2017, he postulated that orientalist studies have political and ideological objectives for constructing an unrealistic image towards the others, and the perspectives and priorities of the Orientalists do not reflect the truth at all times. In relation to Kara's first comprehensive work is the anthology *Islamist Thought in Turkey* [*Türkiye'de İslamcılık Düşüncesi*] published as three volumes in 1986, 1977 and 1994, he also stated that the Orientalist studies had an interest in the modern Islamist thought with a focus on pushing the Ottoman Empire and Turkey off from the center of the modern Islamist thought and shifting its centre to Egypt, which is an unrealistic construction as a result of the political and ideological motivations of the orientalist studies, most probably of the English ones. In parallel with Kara's ideas about the orientalist studies, it would not be surprising that Kara proposed to launch a book series entitled "Turks in the Eyes of the West" with the aim of reflecting the perception of the Westerners towards the Turks¹⁸ and deconstructing certain images, fantasies and stereotypes of Turks constructed by the Western travel writers.

Kara's ideas on the missionary activities overlap with the translations of Ayşe Aksu published within the series "Turks in the Eyes of the West". In the article he wrote for *Derin Tarih* published in August 2017, Kara mentions that the books shedding light on the missionary activities carried out in Turkey were widely read in the 1960s and 70s but then they fell from grace. Any other work has not replaced them since then; however, Kara regards Ayşe Aksu's books and translations a glimmer of hope about the works written about the missionary activities in Turkey. Stating that the most effective, lasting and transforming effects of the missionary activities could be observed in the Ottoman education system, knowledge and understanding of science, training standards and value system, Kara (2017:95) drew

¹⁷ For the interview made with İsmail Kara entitled "Türkiye'de İslam ve İslamcılık: İsmail Kara ile Mülakat" [Islam and Islamism in Turkey: An Interview with İsmail Kara], see the website <https://www.themaydan.com/2017/10/turkiyede-islam-ve-islamcilik-ismail-kara-ile-mulakat/> (Last Access: 29.11.2017)

¹⁸ To see the objective for launching the book series "Turks in the Eyes of the West", see Appendix 5.

attention to the fact that Islam world and Turkey do not consider about this issue as much as necessary. Including the books about the missionary activities in Turkey – the works and translations of Ayşe Aksu within the context of her postgraduate studies – to the series “Turks in the Eyes of the West” could be regarded as an attempt at filling the gap in this field and raising awareness about the missionary activities conducted in Turkey.

3.2. BOOKS IN THE SERIES

Fifteen books were translated into Turkish in this series until 2015, some continue being reprinted, though. (See Appendix 1). Only two of them were translated from non-English languages into Turkish: Giovan Antonio Menavino’s *Trattato de Costumi et Vita de Turchi* (1548) from Italian and Jean Chesneau’s *Le Voyage de Monsieur d’Aramon, Ambassadeur pour le Roy en Levant* (1566) from French.

According to the information about the book series on the website of Dergah Publishing¹⁹, as far as the topics of translated texts are concerned, the book series “Turks in the Eyes of the West” can be divided into three main categories: memories, reports, letters and biographies of American missionaries such as Mary Mills Patrick, Cyrus Hamlin, Pliny Fisk and Levi Parson; palace-based diaries and travel accounts and lastly “romantic” texts on the theme of Istanbul and daily life of Turks which were mostly written by women writers. The works selected for translation belong to different periods ranging from the sixteenth century to the early twentieth century. The common characteristics of the works is the fact that each of them reflected the “essential other” which was the result of the desire to rule the Turks and “curiosity shaded with tones of racial/ civilizational superiority”. (Deringil, 2007: 713)

Paratextual and textual elements regarding the translated works in the series are to be analyzed in the following section along with an insight into the books in the series. In a preliminary analysis of the peritextual elements such as forewords, endnotes, footnotes, illustrations, front covers and back covers of the books published in this series which urged me to take a deeper analysis, it will not be wrong

¹⁹ See the website of Dergah Publishing for the book series “Turks in the Eyes of the West”, <http://www.dergah.com.tr/kitap/batinin-gozuyle-turkler>

to argue that they all deserve to be investigated, for they are an indication of certain choices and result of the translators', editor's and the publishing house's decisions. Therefore, it will be beneficial to look at how paratexts pertaining to the translated books comply with the reverse orientalism approach of the publishing house, which is a prominent agent in the translation process, in a period when it is not possible to limit the translation process of a book merely to textual transfer and to dissociate it from the sociopolitical, cultural and economic contexts, and various translatorial agents surrounding and affecting the translation process and the translated product, namely the translational activities. The paratextual analysis of the translated works shall be given below in the order of titles, introductory notes, back cover blurbs, translators' forewords and illustrations.

3.3. A PARATEXTUAL ANALYSIS OF THE BOOKS IN THE BOOK SERIES "TURKS IN THE EYES OF THE WEST"

In the e-mail interview I made in February 22, 2017 with the book series editor, Işıl Erverdi, the importance of the paratexts was stressed (See Appendix 4). Asserting that the publisher cannot make any changes, additions and/or deletions to the source text under the guise of "editing" with a view to making the translated text comply with the expectations of the target readership or the principles of the publishing house, Erverdi puts forward that paratextual elements such as blurbs, forewords, introductory notes, footnotes and explanations are cut out for this effect. Therefore, especially the introductory notes penned by the series editor are of paramount importance for the study. The utmost importance of paratextual elements in affecting the readers is also underlined by Gürçağlar (2011:113) viewing the paratexts as "elements that bridge translated texts with their readers and therefore shape their reception in a major way". It can be argued that paratextual elements have a role in shaping the way a translated text is understood and received, especially in the case of translation of orientalist texts with a deliberate or indeliberate act of reverse translation strategies. The forewords of the books translated within the series "Turks in the Eyes of the West" play a complementary role to the textual material in the translated books, which attempt at deconstructing the orientalist discourse embedded in the source texts. It can be argued that the forewords warn target readers

of making a critical reading of the books translated in the series and of being aware of their contents due to the fact that they are written by Western authors with an orientalist agenda, and they change the way how the target text is presented to a different readership and shape the reception of these translated books in a certain manner. Considering that nearly all the source texts which introduce Ottoman-Turkish lifestyle to the European readership are written in accordance with the expectation of European readership, the packaging and presentation of these texts unavoidably alter when they are translated into Turkish and presented to the Turkish readership.

Ayşe Aksu, who translated four books for this series, more than the other translators, stressed, like Erverdi, the importance of forewords, footnotes, endnotes for a translated text, and regarded that a translated text is to be analyzed, assessed, manipulated and not to be treated with haste. (See Appendix 4) Aksu also put forward that she did not make any changes or omitted any parts in the source texts during the translation process by adding that she would not like to leave a translated text just the way it was translated from a source text; rather she would support it with an introductory note (including comments on the book), loads of footnotes, extra information given in parantheses and, if necessary, a postface. As it can be inferred from the statements of Aksu, according to whom the target text could be complemented with the help of footnotes, forewords, postfaces, and the like, the peritextual elements play a crucial role in the analysis of the translations in the series as a whole, since translation is not merely composed of texts but texts along with elements beyond texts: peritextual and epitextual ones in Genette's terms.

3.3.1. Peritextual Elements

As has been mentioned earlier, what constitute peritextual elements, in general, are as follows: front cover including the title of the work, the name of the author and/or translator, the imprint, etc., and back cover which mostly have a blurb, epigraph, preface, foreword, postface, illustrations, footnotes, endnotes, and all other elements that may make up the physical presentation of a book. (Genette, 1997: 24) Genette divides all these elements into two: author's and publisher's peritexts.

I give the name publisher's peritext to the whole zone of the peritext that is the direct and principal (but not exclusive) responsibility of the publisher (or perhaps, to be more abstract but also more exact, of the publishing house) – that is, the zone that exists merely by the fact that a book is published and possibly republished and offered to the public in one or several more or less varied presentations. [...] We are dealing here with the outermost peritext (the cover, the title page, and their appendages) and with the book's material construction (selection of format, of paper, of typeface, and so forth). (ibid.:16)

As far as the translated works in the series are regarded, it is possible to argue that the peritextual elements are decided on by the publisher. Thus, the way how each translated book in the series is offered to the public is under the responsibility of the publishing house. As Garrido Villariño puts forth, the role of the peritextual elements is undeniable in translations:

The title of a book and its pictorial framing (including the choice of image cover, colouring, font types, etc.) usually play an important role in creating the first impression on the potential reader. The title given to works in translation is more than a translation [...] The mediating individual who intervenes in the name of that society and decides how the cultural item to be received will be presented is not usually the translator but the editors, who act as demiurges for the receptor society. (Garrido Villariño, 2011: 67)

Since the way translated works are offered to the target readers affect how target readers receive a translated work, its author, and the like, their packaging is of utmost importance (Tahir-Gürçağlar, 2002: 45) Since peritextual elements which constitute their packaging both complete and affect the way a translated book is presented to readers, in this section, I am going to give an analysis of peritextual elements pertaining to books in the series, benefitting also from epitextual elements such as interviews with the series editor and translator(s).

3.3.1.1. Titles

As one of the peritextual elements pertaining to the works, titles have an important impact since they are the first appealing element in the front cover for potential readers.

Georgina Adelaide Müller's *Letters From Constantinople* (1897) published by Longmans, Green and Co. is the ninth book translated into Turkish under the

series “Turks in the Eyes of the West” with Hamdiye Betül Kara’s translation entitled *On Dokuzuncu Asır Biterken İstanbul’un Saltanatlı Günleri* (2010). *Letters From Constantinople* penned by Georgina Adelaide Müller in 1897 was first translated into Turkish with the title *İstanbul’dan Mektuplar* by Afife Buğra in 1978 by Tercüman Publishing, under the “1001 Essential Readings”. Later, the book with Afife Buğra’s translation was republished by Şehir Publishing, with some additions including the photographs of the first edition of *Letters From Constantinople*, under the book series “Travel Books” in 2010. In the same year as the 1978 translation of *Letters From Constantinople* was republished, *On Dokuzuncu Asır Biterken İstanbul’un Saltanatlı Günleri* was retranslated in the book of the series “Turks in the eyes of the West” by Dergah Publishing.

As for titles in the series, the title of translation *On Dokuzuncu Asır Biterken İstanbul’un Saltanatlı Günleri* differs from the source title *Letters From Constantinople*, which attracts attention even at first glance. The title can be back-translated as *Magnificent Days of Constantinople at the end of the Nineteenth Century*. On the cover, *İstanbul’un Saltanatlı Günleri* is written in capital letters with a bigger font size compared to the time clause in the title *On Dokuzuncu Asır Biterken*, which foregrounds the magnificent days that people experienced at a specific time period (See Figure 1). The source title directly gives a reference to the letters to be mentioned within the book whereas the translated title puts an emphasis on both the feature of the time period and the period itself with an implicit reference to the reign of Abdul Hamid II, who “has been a cultural icon for decades for Turkey’s Islamic circles”²⁰ as allegedly the last powerful Sultan of the Ottoman Empire. Many journalists and scholars attract attention to the rising interest and appraisal for Abdul Hamid II especially in pro-government press, government circles and religious conservatives. *Letters From Constantinople* is a book that “does not have the common hatred against Sultan Abdulhamid II” (Müller, 2010:6) as there was such an attitude towards the sultan in the West and among Westerners, as Erverdi puts forth in the back cover blurb and the introductory note of the translated book. It can be suggested that the title of the translation is in order to convey the

²⁰ For the columnist Mustafa Akyol’s article entitled “Why is Turkey reviving an Ottoman Sultan?”, see the website <https://www.al-monitor.com/pulse/originals/2016/09/turkey-reviving-sultan-abdulhamid-ii.html> (Last Access: 25.12.2017)

rising attention towards the Ottoman Sultan Abdul Hamid II in parallel with the author Müller's ideas favoring the reign of the sultan. The changes in the title could be explained with the fact that translator and the series editor as rewriters aimed at drawing the potential reader.



Figure 1: The front cover of *On Dokuzuncu Asır Biterken İstanbul'un Saltanatlı Günleri* (2010)

Another translated title is *Bursa Mektupları: Bir Osmanlı Kentinde Müminler ve Kâfirler* is apparently different from the source title *Letters from Broosa, Asia Minor*. In order to make a contextual background for the translated text, it would be better to provide information about the author and her aim at writing such a book. In 1834, Eliza Cheney Abbott Scheider came to Turkey to accompany her husband, Rev. B. Schneider who would establish a mission in Bursa under the protection of the American-based German Reformed Church. During her stay in Bursa mission, she wrote letters that gave insight into the eastern missions about the culture, religion and society of the peoples she encountered. Schneider' book *Letters from Broosa, Asia Minor* (1846) published by Rev. Samuel Gutelius, one of the ministers of the German Reformed Church, is comprised of 28 letters from a missionary with an introduction by Elias Heiner, the President of the Board of Foreign Missions of the German Reformed Church and and an essay entitled "On the Prospects of the Heathen and Our Duties to Them" penned by the husband of the author, Rev. Benjamin Schneider. The book was translated into Turkish by Neşe Akın, in October 2009, with the title *Bursa Mektupları: Bir Osmanlı Kentinde Müminler ve Kâfirler* as

the 8th book of the series. Even though the title on the front cover of the source book does not have any religious connotation, the publishing house decided to publish the translated book with a religious reference in the title (See Figure 2).

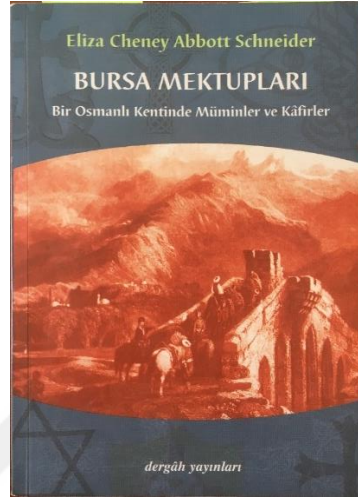


Figure 2: Front cover of *Bursa Mektupları: Bir Osmanlı Kentinde Müminler ve Kâfirler*

In the light of this addition to the title, it might be well argued that the translator and the editor wanted to give a hint about the content of the book since the book includes an essay entitled “On the Prospects of the Heathen and Our Duties to Them” penned by the husband of the author, Rev. B. Schneider; however, this is not stated in the front cover of the source book. They may also aim at drawing readers’ attention by giving a religious comparison with a separation of believers and non-believers. In relation to the titles selected for Turkish translations of the works, Erverdi states in the e-mail interview that every source title has undergone changes so that they can easily draw the very attention of readers as much as possible (See Appendix 4). Erverdi also mentions that the addition of subtitles enables readers to have an insight into the content of the related works. By evoking the content of the book in the target title, it could be asserted that the editor and the translator acted as rewriters in Lefevere’s terms.

Another book whose source title is different from the translated title is *An English Woman in a Turkish Harem* (1915) written by Grace Ellison. The book with the title *İstanbul’da Bir Konak ve Yeni Kadınlar: İngiliz Kadın Gazetecinin Gözüyle Türk Evi ve Gündelik Hayat* was welcomed by Turkish readership in 2009. The

translated title can be back-translated into English as *A Konak in Istanbul and New Women: Turkish House and Daily Life through the Eyes of an English Journalist*.

Grace Ellison was a highly active and well-respected English journalist with pro-Turkish sentiments. As a prominent figure for the representation of the Orient to the Occident and having a relative sympathy towards Turkish lifestyle and traditions, Ellison had published numerous articles about the Turkish nationalism, British-Turkish relations, and women's status in the society, some of which compose the basis for her book *An Englishwoman in a Turkish Harem* (1915), and it could be said that she used journalism and her abilities in order to eliminate generalizations and biases about the Turks; however, it cannot be claimed that her account is completely free from Orientalist discourse. This is also stated in back cover blurb of a new edition of *An Englishwoman in a Turkish Harem* (2007) published by Gorgias Press²¹ as it follows: "While generally anti-orientalist and supportive of both national and female emancipation, Ellison sometimes found herself indulging in orientalist views, even as she worked to correct them."

Ellison's *An English Woman in a Turkish Harem* (1915) was published by Methuen and Co. Ltd. in 1915, with an introduction penned by British orientalist, specifically Iranologist Edward G. Browne, and it came out for the Turkish readers with the translation entitled *İstanbul'da Bir Konak ve Yeni Kadınlar: İngiliz Kadın Gazetecinin Gözüyle Türk Evi ve Gündelik Hayat* as the seventh book of the series "Turks in the eyes of the West", in 2009. Grace Ellison's impressions of Turkish harem life found media coverage (Daily Record – January 1914) before the book entitled *An Englishwoman in a Turkish Harem* was published by Methuen in 1915 since Grace Ellison, as a journalist, made certain contributions to the Daily Telegraph newspaper regarding her impressions of Turkish life. After its publication by the Methuen publishing house, the book was promoted as popular and new books of Methuen in newspapers such as Liverpool Daily Post and Birmingham Daily Post, respectively in February 1915 and March 1915, and also under the category of "books to read" in Yorkshire Post and Leeds Intelligencer, in June 1915 since the curiosity borne by the word "harem" which was sufficient to attract the attention of European readership merged with the the curiosity towards the Turks when the world

²¹ See the website <https://www.gorgiaspress.com/an-englishwoman-in-a-turkish-harem>

politics of the time was taken into account. As stated by the series editor in the e-mail interview I made in February 22, 2017, Erverdi, during the preparation process of the series, scanned the travel accounts that were previously translated into Turkish and made a comprehensive comparison in terms of literary and historical value, popularity, sales rates and price of the works. For this reason, it could be argued that Ellison's *An Englishwoman in a Turkish Harem* was selected to be translated for this series since unlike Ellison's other works, it had not been translated into Turkish before, and it was a popular work of Ellison²² at the time, with a high degree of historical value. Erverdi also put forth that the works selected for translation contain misinformation, misunderstandings and manipulations that result from political perception and perspective of the Europeans. In the e-mail interview, she also stated that the aim of the publishing house was to reflect the Western perception of the Turks as completely as possible, they disregarded the misunderstandings, generalizations and the stereotypical image of the Turks and provided the works to the Turkish readers with the necessary explanations through the footnotes and introductory notes.

²² Ellison was also the writer of *An Englishwoman in Angora* (1923), a book giving an insight into the birth of the modern Turkish Republic, in which she depicted her journey via Athens, Izmir, and lastly Ankara where she had interviews with Mustafa Kemal as the first Westerner allowed to visit Ankara in the 1920s. This book was published in Turkish with the translation of İbrahim S. Turek as *Bir İngiliz Kadını Gözüyle Kuva-i Milliye Ankarası* by Milliyet Publishing in 1973, and it was retranslated with the title *Ankara'da Bir İngiliz Kadını* by Bilgi Publishing House, in 1999. Ellison also wrote *Abdulhamid's Daughter* (1913), another novel about Abdulhamid's daughter in the light of information she took from Melek Hanim, daughter of an Ottoman government minister. This book was published in Turkish, in 2005 by Parıltı Publishing with Zeki İlhan's translation *Abdülhamid'in Kızı: Bir Osmanlı Prensesinin Trajedisi*, only to be republished just a year later by Elips Publishing with the retranslation of İrfan Konur Gürgen as *Abdülhamid'in Kızı*.

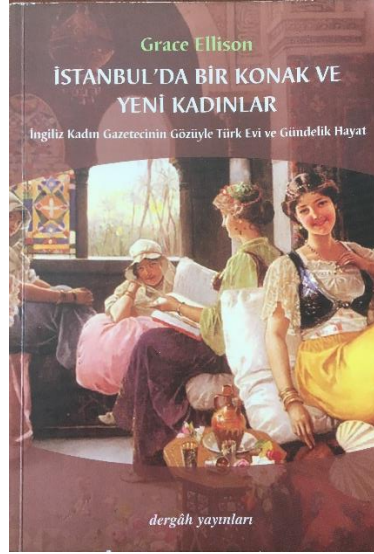


Figure 3: Front cover of *İstanbul'da Bir Konak ve Yeni Kadınlar: İngiliz Kadın Gazetecinin Gözüyle Türk Evi ve Gündelik Hayat*

On the cover, *İstanbul'da Bir Konak ve Yeni Kadınlar* is written in capital letters with a bigger punto compared to the other phrase in the title *İngiliz Kadın Gazetecinin Gözüyle Türk Evi ve Gündelik Hayat*. (See Figure 3) In the target title, the word “harem” was translated as “house”. In the light of this change in the target title, it would not be wrong to argue that the translator and the series editor decided this title in line with reverse orientalist translation since this change aimed at rewriting the word “harem” as “konak” and thus deconstructing the orientalist understanding. Ellison, in her book, also sheds light on the issue “harem” towards which the West carry a large number of preconceptions:

The veiled Turkish woman is always a source of unending interest. A chapter, at least, on harem life will always add to the value of the book; for the word “harem” stirs the imagination, [...] and last, but not least, is supplied for the reader’s imagination a polygamous master of the harem, [...] Poor Turks! How we have humiliated them! [...] And yet we judge him (indulgent Turkish husband) from the books which are written, not to extend the truth about a people, but only to sell; the West expects to hear unwholesome stories when it reads of the Eastern homes, and all these falsehoods are put into circulation [...] (Ellison, 1915:15)

3.3.1.2. Introductory Notes

Translators are not the only agents who make themselves visible with paratextual commentary on the translations, in the translatorial process. As in the case of the book series, the editor as a creator of paratextual elements, is a powerful agent making her voice heard with extensive contribution to the textual formation of the translation, namely introductory notes, back cover blurbs, and the like.

The introductory notes in the translated books are of the series editor, Işıl Erverdi. The only book which does not have an introduction by the series editor is *Kafesin Ardındaki Türk Kadını: Türk Kadının Hayat Hikayesi* [Behind Turkish Lattices: The Story of a Turkish Woman's Life] which was published for the series in 2014 as the the fourteenth book. In the e-mail interview I made in June 15, 2017 with Ercan Kaçmaz²³, the translator of *Kafesin Ardındaki Türk Kadını: Türk Kadının Hayat Hikayesi*, he stated that he recommended the publishing house to publish the work he translated within the context of his doctorate studies. Since Kaçmaz, as the translator of the book, is also the one who recommended the book to publish, it would be probable that the series editor Erverdi did not include an introductory note for the book. However, Verney Lovett Cameron²⁴'s *Among the Turks* which was published by Thomas Nelson and Sons in 1890 and translated into Turkish as the second book of the series in 2008, with the title *Türkler Arasında* has the introductory note penned by the series editor, Erverdi, as follows:

The book that you hold in your hands is a fictional text written for the English readership of the period, and a propaganda which narrates the dangerous and exciting adventures of an English navy officer travelling to the Ottoman lands. [...] He [the Frenk navy officer – the protagonist of the fiction] does not refrain from building a plot through various heroes ranging from Armenian, Kurdish, Jewish, Assyrian, Arabic, Persian to Turkish origin he encounters during this travel, which can clearly display the British attitude in world politics. The second book of the series "Turks in the Eyes of the West" depicts the one-sided, prejudiced and distorted image of the Eastern people in the eyes of a

²³ Ercan Kaçmaz has a doctorate dissertation named as "Turkish Women, Education and Missionary Practices in the Works of Hester Donaldson Jenkins".

²⁴ Verney Lovett Cameron (1844-1894), the author of *Among the Turks*, was a British explorer who had become the first European to cross equatorial Africa from sea to sea. Cameron also visited the territories of the Asia Minor in the last quarter of nineteenth century. (Cameron, 2008:5) *Our Future Highway* (1880), *Across Africa* (1885), *In Savage Africa, or The adventures of Frank Baldwin from the Gold Coast to Zanzibar* (1887), *Jack Hooper: His Adventures at Sea and South Africa* 1894), are among Cameron's books in the English literary system.

subject of a powerful empire that rule the world through colonialism, industrialization and trade.²⁵

[Elinizdeki kitap, dönemin İngiliz kamuoyu için yazılmış kurmaca bir metin; doğuya, Osmanlı topraklarına seyahat eden bir İngiliz denizcinin başından geçen tehlikeli ve heyecanlı maceralarını hikaye eden bir propaganda kitabıdır. [...]] [Hikayenin kahramanı olan Frenk denizci] [b]u [seyahat] esna[sın]da karşısına çıkan Ermeni, Kürt, Yahudi, Süryani, Arap, Acem, Türk, türlü kahraman üzerinden, ülkesi Britanya'nın dünya siyasetine dair yaklaşımlarını yansıtacak türden bir kurgu oluşturmaktan geri durmuyor. Sömürgecilik, sanayi ve ticaret yoluyla dünyaya hükmeden bir imparatorluğun bir vatandaşının gözünden Doğu insanının taraflı, önyargılı, çarpıtılmış bir görüntüsü "Batının Gözüyle Türkler Serisinin" ikinci kitabında ortaya çıkıyor.] (Cameron, 2008:5)

As it can be understood from the introductory note, the book depicts the journey and adventures of a European sailor in the territories of the Ottoman Empire including Istanbul, Trabzon, Erzurum, Hatay, Baghdad and Basra, constructing a narration which reflects the political motives of Britain, a powerful empire fed on colonialism, industrialization and trade. This introductory note with an emphasis on the biased and one-sided nature of the book which constructs the image of the Turks with sweeping generalizations complies with the reason why the book series came out as also stated by Erverdi in the promotional article of the book series: to demonstrate the biased perspective of the West towards the Turks. Erverdi, in the e-mail interview, also stated that they did not make any textual intervention in the translated texts; however, they presented the translations to the Turkish readers with necessary footnotes, introductory notes, and the like in order to reflect the Turkish perception in the Western imagination as completely as possible. (See Appendix 4) The use of introductory notes in order to shed light on the orientalist nature of the texts and to adopt an authoritative attitude of warning the readers to make a critical reading complies with the practices of reverse orientalist translation. In this way, it would be possible to argue that the introductory note writer, the editor in this case, works as a "rewriter", "authoritative interpreter" and "judge of things oriental".

As far as the peritextual analysis is considered, what is written in the introductory note of *İstanbul'da Bir Konak ve Yeni Kadınlar: İngiliz Kadın*

²⁵ All translations are mine, unless otherwise noted.

Gazetecinin Gözüyle Türk Evi ve Gündelik Hayat (2009) could be regarded as an overt indication into the reverse orientalism approach of the publishing house. This part in introductory note is also chosen for the back cover blurb.

Despite being known as a friend of the Turks in the British media and having sincerity towards the Turks to a certain extent, Grace Ellison cannot eliminate ignorance, misunderstanding and twisted perception every Westerner has towards the Orient and the Ottoman Empire. An English Woman in a Turkish Harem is now in Turkish within the book series “Turks in the Eyes of the West” ...

[İngiliz kamuoyunda Türk dostu olarak tanınmasına ve belli düzeyde romantik bir içtenlik taşımasına rağmen, Grace Ellison, Doğu'ya ve Osmanlı'ya bakan her Batılinın taşıdığı birtakım cehaleti, yanlış anlamayı ve dönüştürücü anlayışı bertaraf edemiyor. Batının Gözüyle Türkler serisinde...] (Ellison, 2009:6)

As it appears, it could be argued that Ellison attempted at eliminating the Western preconceptions about the Turks and wrote down her pro-Turkish sentiments, as compared to the other accounts on Turkey that have been written before. However, she could not avoid using some prejudices about the Turks. As Said (1978) puts it, it is almost impossible to write a totally prejudice-free account while writing about a non-Western culture. Therefore, through the utilisation of both introductory note and back cover blurb in order to have a reverse orientalist stance, the editor of the series, benefitted from the paratextual elements with a view to showing the orientalist nature embedded in the source text to the target readership. It could be seen that through the use of these paratextual elements, the editor leads the target readership to act with suspicion towards even an author known for her pro-Turkish sentiments and active cooperation between Turkish and British women. Ellison, in the foreword of her book, wrote down her opinions, accepting that as a foreigner to the Turkish culture and lifestyle, she may not have totally understood the Turks; however, she had the intention of being able to associate herself with her Turkish sisters and eliminating the prejudice and hatred shared by the British people towards the Turks, as the following lines clearly show:

*These letters do not claim to be a psychological study of Turkish character, nor are they a political or historical treatise. They are **only an Englishwoman's impressions of Turkish harem life**, written during a very happy and interesting visit amongst Turkish friends. **Should I not have said in these letters what my Turkish sisters expected me to say;***

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

Another work which has an interesting introductory note by the series editor shedding light on the ideas of the publishing house on the missionary activities is Levi Parsons and Pliny Fisk²⁶'s Anatolian and Jerusalem travel reports (1819 – 1925) which were put into the publishing agenda of Dergah Yayınları since Parsons and Fisk were the first American missionaries that had come to the Ottoman territories (Aksu, 2015: 5). *Osmanlı'da İki Amerikan Misyoner: Levi Parsons ve Pliny Fisk's Anadolu ve Kudüs Seyahat Raporları* (2015) published as the fifteenth and last book of the series by Dergah Publishing is a collection of letters and reports from *The Missionary Herald*, the magazine of the American Board of Commissioners for Foreign Missions²⁷. Aksu collected the related letters and travel reports of Parsons and Fisk on Asia Minor and Jerusalem from 16th to 21st volumes of *The Missionary Herald*, which were published between 1819 and 1825 for the American Board by Samuel T. Armstrong, and later she translated this collection of travel reports and letters within the context of her doctoral studies as she also stated in the e-mail interview I made with her. (See Appendix 4) The introductory note starts with

²⁶ Pliny Fisk (1792-1825) was the pioneer of the Near East mission of the American Board of Commissioners for Foreign Missions (Stowe, 1998:212), and Levi Parsons (1792-1822) was another American missionary who accompanied Fisk in his mission to the Near East. Fisk and Parsons toured Asia Minor in order to visit the “seven churches of Asia” and to distribute tracts, testaments, bibles. They did the same activities for Jerusalem, and their reports received much attention in America. (Tracy, 1842:86,106)

²⁷ American Board of Commissioners for Foreign Missions (ABCFM) was a Protestant agency founded in the United States in 1810 with the aim of sending missionaries abroad for religious motives and altruistic work such as opening schools and hospitals. As the first missionaries, Levi Parsons and Pliny Fisk whose reports and letters were collected and translated into Turkish as the last book of the book series “Turks in the Eyes of the West”, arrived in Izmir in 1820. Until 2010, when the Turkish office of ABCFM closed permanently, ABCFM and its successors pursued education, health, and publishing work in Turkey and the surrounding regions such as the Balkans and Middle East. For a detailed information about ABCFM, see Tracy, J. (1842). *History of the American Board of Commissioners for Foreign Missions*. New York: M.W.Dodd. and Strong, W. E. (1910). *The Story of the American Board: An Account of the First Hundred Years of the American Board of Commissioners for Foreign Missions*. New York: The Pilgrim Press.

information about Levi Parsons ve Pliny Fisk and the mission to be established in the sacred lands of Christianity – today’s Middle East. The introductory note written by Erverdi goes on with the objective of this mission and sheds light on the missionary activities carried out in Turkey by the Americans:

Thanks to the mission [to be established in the Middle East], “lewd” Eastern Christians, Jews and undoubtedly “heathen” Mohemmedans would be brought into line with the missionaries. [...] Despite tough journey and climate conditions, epidemic and any kind of security threat, Parsons and Fisk discover the lands and enlighten people since they presuppose that every person they meet is corrupt. The story of this extraordinary journey is now out in Dergah Publishing to discover the first steps of the United States which asserts to bring the world into the line with itself.

[Ortadoğu’da kurulacak] [b]u misyon sayesinde bölgede yaşayan “yozlaşmış” Doğu Hristiyanları, Yahudiler ve hiç şüphesiz “kafir” Müslümanlar nizamla sokulacaktı. [...] Parsons ve Fisk zorlu yolculuk ve iklim koşullarına, salgın hastalıklara ve her türlü güvenlik tehdidine rağmen söz konusu toprakları keşfediyor, tanıştıkları her insanı, yozlaşmış olduğu önkoşuluyla aydınlatıyor[lar]. Bu sıradışı yolculuğun hikayesi, dünyaya nizam getirme iddiasından vazgeçmeyen Amerika’nın ilk adımlarını keşfetmek için Dergah Yayınları’nda.] (Aksu, 2015:5-6)

As can be understood from the introductory note written by the series editor on the behalf of the publishing house – an element of publisher’s peritext – the publishing house demonstrates its attitude towards the missionary activities and the United States as a perpetrator of these activities. Therefore, along with the selection of this book to be translated within the series, the introductory note written by the editor “who act as [a] demiurge for the receptor society” (Garrido Villariño, 2011: 67) is also the product of a choice and makes readers to decide how to receive a cultural item. In this case, the editor in the name of the publishing house, wants readers to be aware of the missionary activities that have been carried out in Turkey, which complies with Kara’s ideas on the missionary activities stated in the article entitled “Misyonerlik deyip geçilebilir mi?” [Could we underrate missionary activities?] In the article, Kara (2017:95) draws attention to the insufficiency of the books about this issue since it would be very necessary to inform the public about the missionary activities and its effects.

3.3.1.3. Back Cover Blurbs

When back cover blurbs of the books published within the series “Turks in the Eyes of the West” are analyzed, it could be argued that they all carry the same intention of directing readers to make a critical reading of the works. As stated by Haslam (2016:161), the blurb on the back cover of a book has an important role in “drawing the potential reader into a purchase” by evoking the content of the book and “hint[ing] at what is within” similar to the effect of front cover. Therefore, the importance of the back cover blurbs as peritextual elements of the translated texts is so undeniable that the editor as a rewriter utilized them to bridge the translated texts with the Turkish readers with the aim of reflecting the Western perception of the Turks as completely as possible, with an emphasis on the misunderstandings, generalizations and the stereotypical image of the Turks stated by the authors.

As the editor of the series, Erverdi said in the e-mail interview, the back cover blurbs are written by the editor herself and the passages selected inside from the book are her choice. Some blurbs have only quotations from inside the book; some are written by the editor herself whereas some others are comprised of a combination of both.

The back cover blurb of the second book of the series *Türkler Arasında* includes a citation selected from the 5th chapter of the book, most probably with the aim of shedding light on the perspective of the author towards “the other”. The last statements of the two-paragraph-long citation are as follows:

[...] but the conversation and manners of my companions were lewd and wicked in the extreme, and I oftentimes wondered that such a sinful crew were permitted to exist. I lost all hope of escaping from among these wretches.” (1890:57)

[...] ancak bir arada bulunduğum insanların konuşmaları ve tutumları son derece ahlak dışı ve günahkarlık doluydu, çok kereler böylesine günahkar, ahlaksız bir topluluğun varoluşuna nasıl izin verildiğini merak etmişimdir. Bu aşağılık adamların arasından kurtulma ümidimin tamamını kaybettim. (2008:32)

It appears that the last sentences of the 2nd paragraph (p.57) are deliberately selected to be in the back cover as they include negative comments of the protagonist towards the Easterners who he encounters during his slavery, which can clearly demonstrate the content of the book and perspective of the author.

The back cover blurb written by the series editor, Erverdi for the 6th book of the series, *Son Sultanların İstanbul'unda - Siyaset-Modernleşme-Yabancı Okullar* (2009) – the translation of Mary Mills Patrick's *Under Five Sultans* (1929) – attempts at demonstrating the perspective of the Westerners towards the Turks and again inviting readers to make a critical reading of the book, as follows:

As an American missionary whose life and story of founding American College for Girls in Istanbul are narrated in the first book of the book series "Turks in the Eyes of the West", Mary Mills Patrick welcomes the readers as the author of the book this time. The book narrates Ottoman Empire's last five sultans who ruled during the period Patrick lived in the Empire as a missionary of education and culture (1871-1924). Issues such as our recent history, modernization, religion, non-Muslim minorities, human rights and woman rights that have been on our agenda for the last two centuries are now being narrated by a Westerner, a member of the community that made these issues debatable all the time, in the book series "Turks in the Eyes of the West".

[Batının Gözüyle Türkler serisinin ilk kitabı Robert Kolejin Kızları'nda, hayatı ve İstanbul Amerikan Kız Kolejini kurması kaleme alınan ABD'li misyoner Mary Mills Patrick, bu kez yazar olarak karşımızda. Hatıratın başrollerini, Patrick'in 1871-1924 yılları arasında eğitim ve kültür misyoneri olarak bulunduğu Osmanlı'nın son sultanları paylaşıyor. Yakın tarihimiz ile din ve modernleşme, gayrimüslim azınlıklar, insan ve kadın hakları gibi kayda değer biçimde son iki asırdır gündemimizden düşmeyen meseleler, bunların ortaya konmasına ve her daim diri tutulmasına ön ayak olmuş topluluğun üyesi bir batılı tarafından kaleme alındığı şekliyle Batının Gözüyle Türkler serisinde.] (Patrick, 2008)

As can be understood from the back cover blurb, Mary Mills Patrick²⁸ (1850-1940) was an American educational ambassador appointed to a mission school in Erzurum, in 1871, by the American Board of Commissioners for Foreign Missions²⁹.

²⁸ *Sextus Empiricus and Greek Scepticism* (1899) which is Patrick's published dissertation for the degree of doctor of philosophy, *Sappho and the Island of Lesbos* (1912), *The Greek Sceptics* (1929), *Under Five Sultans* (1929) and *A Bosphorus Adventure* (1934) are Patrick's works in the American literary system.

²⁹ American Board of Commissioners for Foreign Missions (ABCFM) was a Protestant agency founded in the United States in 1810 with the aim of sending missionaries abroad for religious motives and altruistic work such as opening schools and hospitals. As the first missionaries, Levi Parsons and Pliny Fisk whose reports and letters were collected and translated into Turkish as the last book of the book series "Turks in the Eyes of the West", arrived in Izmir in 1820. Until 2010, when the Turkish office of ABCFM closed permanently, ABCFM and its successors pursued education, health, and publishing work in Turkey and the surrounding regions such as the Balkans and Middle East. For a detailed information about ABCFM, see Tracy, J. (1842). *History of the American Board of Commissioners for Foreign Missions*. New York: M.W.Dodd. and Strong, W. E. (1910). *The Story of the American Board: An Account of the First Hundred Years of the American Board of Commissioners for Foreign Missions*. New York: The Pilgrim Press.

Four years later, she was transferred to the American College for Girls (called later on Constantinople Woman's College) of which she served as the principal between 1890 and 1924, and which she played an essential role in turning the college from the one designed for women of Christian minorities to "a leading centre of higher education for Turkish women". In addition to *Under Five Sultans* (1929), the sixth book published in this series, with Ayşe Aksu's translation into Turkish as *Son Sultanların İstanbul'unda-Siyaset-Modernleşme-Yabancı Okullar* (2009), it is possible to have information about the missionary activities in the Ottoman Empire in the other books published for the series. As has been mentioned above, the first translated book in this book series is Hester Donaldson Jenkins's book about Mary Mills Patrick, *Robert Kolej'in Kızları: Misyonerlik, Feminizm, Yabancı Okullar*. In addition to this book and the translation of Mary Mills Patrick's *Under Five Sultans* with the title *Son Sultanların İstanbul'unda - Siyaset-Modernleşme-Yabancı Okullar*, Ayşe Aksu translated two more books for this series. In the e-mail interview I made with the translator Ayşe Aksu (See Appendix 4), Aksu stated that Erverdi asked for books similar to the first book she translated for this series since the book and the story of an American educational ambassador and missionary, comply with the objective of the series: to reflect the orientalist perspective of the Westerners towards the Turks. In order to respond to Erverdi's demand for a similar book, Aksu chose Mary Mills Patrick's *Under Five Sultans*, which was to be followed by two other translations published in the same series. Having a doctorate degree in Theology with her dissertation entitled "The education activities of American missionaries in Ottoman Anatolia (1820 – 1900) and its effects on Ottoman social structure", Aksu stated that she could easily identify and examine the works which contain information on missionary activities as she became more and more familiar with the subject thanks to her academic studies. It would not be wrong to argue that Aksu's contribution to this series is undeniable and her translations go in parallel with her academic studies. Thanks to her academic studies, she could translate four books all of which shed light on the activities of American missionaries in Turkey, their missions and their perspectives towards the Turks. Her undeniable contribution to this series through recommending books to be translated is the reason why her name is apparent on the front covers of the books she translated.

Regarding the back cover blurb of the 8th book of the series, *Letters from Broosa, Asia Minor* translated into Turkish with the title *Bursa Mektupları: Bir Osmanlı Kentinde Müminler ve Kâfirler*, it would not be wrong to state that the title including a religious connotation was chosen in parallel with the following statements in the back cover blurb.

"Letters" is a precious book even though it seems that it was penned by a materialist rather than an artist or a believer. It welcomes you a "qualitative" journey to the 19th century-Broosa as well as offering the missionary activities of the West and the perspective of the "eye" in the question. The point is to unearth who is a believer and who is a heathen in this Ottoman city.

[Bir sanatçı veya bir müminden ziyade bir materyalistin kaleminden çıkmış gibi görünmesine rağmen, "Mektuplar" kıymetli bir metin. Batının misyonerlik faaliyetlerini ve söz konusu 'gözün' bakışını ortaya koymakla birlikte 19. yüzyıl Bursası'na doğru 'nicel' bir yolculuğa davet ediyor. Mesele ise bu Osmanlı kentinde kimin mümin, kimin kâfir olduğu.] (Schneider, 2009)

Mysticism and Magic in Turkey: An Account of the Religious Doctrines, Monastic Organisation, and Ecstatic Powers of the Dervish Orders, one of Lucy Mary Jane Garnett³⁰'s books, was published by Charles Scribner's Sons in 1912. Almost a century later it was translated into Turkish by Hanife Öz with the title *Osmanlı Toplumunda Dervişler ve Abdallar* (2011) as the tenth book in the series by Dergah Publishing with an introductory note and back cover blurb focusing on the misleading information the book includes. The back cover blurb of the translation of Garnett's book about Sufism with the title *Osmanlı Toplumunda Dervişler ve Abdallar* is as follows:

*Batının Gözüyle Türkler serisinin onuncu kitabı olan ve Lucy Mary Jane Garnett'in 1912 yılında *Mysticism and Magic in Turkey* (Türkiye'de*

³⁰ As a British folklorist and traveller, Lucy Mary Jane Garnett (1849-1934) travelled extensively in the Balkans and published many books on Ottoman (Here Ottoman refers to both Turkish people and people living the Balkan countries under Ottoman rule at that time) folklore and mysticism, especially female popular culture and traditions. *Greek Folk-Songs from the Turkish Provinces of Greece* (1890), *The Women of Turkey and their Folk-Lore* (1890) which is Garnett's first ethnographic book (Kara, 2016:146), *Mysticism and Magic in Turkey: An Account of the Religious Doctrines, Monastic Organisation, and Ecstatic Powers of the Dervish Orders* (1912), *Ottoman Wonder Tales* (1915) which is Garnett's only popular book about Ottoman folk (ibid.) and *Balkan Home Life* (1917) are among Garnett's works in the British literary system, all of which she compiled thanks to her extensive travel in the Balkans, which led fellow folklorists and British audience to consider her an expert on Ottoman culture and folklore.

Mistisizm ve Sihir) ismiyle yayımladığı eser, bu serimizin ‘tasavvuf’la alakalı ilk kitabı. Bugüne değin Dergah Yayınları arasında tasavvufa dair yayımlanmış olan kaynak metinler ve ilmi çalışmaların dışında kalan bu metin, bu açıdan da bir ilk teşkil ediyor. Kitabın en faydalı tarafı, o dönemde Osmanlı’ya dair çalışmalar yapmış Batılı yazar ve ‘uzmanların’ ne kadar az ve yanlış bilgiyle iş yaptıklarını kanıtlaması. Osmanlı Toplumunda Dervişler ve Abdallar adıyla Türkçede ilk kez yayımladığımız metin, **Batı’nın tasavvufu ‘tuhaflaştırma’ çabasının cismani bir vesikası.** (my emphasis) (Garnett, 2010:6)

[As the first book about mysticism in the book series entitled “Turks in the eyes of the West”, *Mysticism and Magic in Turkey* authored by Lucy Mary Jane Garnett and published in 1912 is the tenth book published in this series. It had not been added to the source texts and scholarly studies about mysticism published by Dergah Publishing up to its publication. The most fruitful part of the book is that it proves Western authors and “experts” did their researches with false and a very little amount of information. This book that we published with the title *Osmanlı Toplumunda Dervişler ve Abdallar* for the first time in Turkish is a **tangible proof of the West’s attempt of making mysticism “weird”.**] (my emphasis)

In the light of this back cover blurb, it could be clearly seen that the readers are provided with the information that the source text was written by an Orientalist and included many misapprehensions and misconceptions. Like the other books selected for translation for this series, this book is also presented to readers as an example of how the “Westerners” regard mysticism. Zofie Yükselova, in her master thesis³¹ (2004) on Turkish traditions and customs in the light of travel books of Garnett, comes to conclusion that Garnett’s writings include stereotypes, idealized generalizations, and misleading ideas and cliches even though they seem to represent the opposite of the orientalist discourse. Therefore, it could be said that both the selection of the source text as a work with orientalist elements and the back cover blurb written by the series editor Erverdi have the role in deconstructing the orientalist approach adopted by the author, thereby rewriting the source text for the target readers and employing a reverse orientalist approach especially with the aid of paratextual elements.

³¹ For a detailed information, see Zofie Yükselova’s unpublished master’s thesis (2004) “Turkish traditions and customs at the end of the 19th century according to Travel Books of Mary Lucy Jane Garnett and Memories of Balıkhane Nazırı Ali Rıza Bey”. Also see her book on Lucy Mary Jane Garnett, Uçar, Z. (2014). *Batılı Amatör Bir Antropoloğun Gözüyle XIX. Yüzyılın Sonunda: Osmanlı Hanımlarının Gelenek Ve Görenekleri* [Traditions and Customs of Ottoman Hanoums in the Eyes of a Western Antropolog at the end of 19th Century]. İstanbul: Kesit Yayınları.

3.3.1.4. Translators' Forewords

Hester Donaldson Jenkins³², book *An Educational Ambassador to The Near East: The Story of Mary Mills Patrick and an American College in the Orient* (1925) published by Fleming H. Revell Company is the first book to have been translated into Turkish in this series, with Ayşe Aksu's translation entitled *Robert Kolej'in Kızları: Misyonerlik, Feminizm, Yabancı Okullar* (2008). This is also the first book of this series to have been reprinted. The book is an American educator's depiction of the issues germane to religion, modernization, feminism, non-Muslim minorities and human rights in the Ottoman Empire. Just like many other translated books in the book series, the book opens with an introduction written by the series editor, Işıl Erverdi. The introduction written by the series editor is followed by a fifteen-page-long foreword of Ayşe Aksu, the translator specialized in theology and the religious education of the girls in the foreign schools, specifically Arnavutkoy American College for Girls. Following the the fifteen-page foreword by the translator the writer's preface welcomes readers.

The book is among the ones which were translated and included in this specific series with the initiative of the translator. In the e-mail interview I made in February 22, 2017 with the series editor (See Appendix 4), Erverdi stated that Ayşe Aksu presented the works to be translated in parallel with her academic studies between 2007-2014, and Dergah Publishing published translated books it found appropriate for this series. In the e-mail interview I made in June 6, 2017 with the translator Ayşe Aksu, Aksu explained the relation between her postgraduate studies and the books she translated and then recommended to Dergah Publishing. Aksu's master's thesis was on the Case of Arnavutköy American Girls College, and Aksu

³² Hester Donaldson Jenkins (1869-1941) was a "post-missionary" American educator who was appointed to the Near East and stayed in Istanbul between 1900 and 1909 with two missions: "the first was to teach at the American College for girls in Istanbul, and the other was to serve as a 'public relations liaison between the college and the American public'" (Kaçmaz, 2014:26). *Ibrahim Pasha: Grand Vizir of Suleiman the Magnificent*, and *Behind Turkish Lattices: The Story of a Turkish Woman's Life*, which was published by the two publishing houses J.B. Lippincott and Chatto & Windus in 1911 are the other books of Jenkins in the American literary system. The latter book was translated into Turkish by Ercan Kaçmaz with the title *Kafesin Ardındaki Türk Kadını: Türk Kadınının Hayat Hikâyesi* (2014) as the the fourteenth book published for the series "Turks in the Eyes of the West".

stated that *Robert Kolej'in Kızları: Misyonerlik, Feminizm, Yabancı Okullar* which is Jenkinson's first book in the Turkish literary system and also Aksu's first translated book, was about the history of an institution in parallel to her master's thesis. (See Appendix 4) In the interview, she also stated that thanks to her postgraduate studies, she could see that many of the missionaries' books were on the shelves, waiting desperately to be translated and read, for information, documents, comments and testimonies about the Turks in these books were unlimited. Ayşe Aksu, the translator of three other books in this series, stated that accounts belonging to the missionaries include high level of important information, interpretation and attestation about Turks, however, they are not generally read and benefitted in a scholar manner or as necessary (See Appendix 4). That's why she took the role of an initiator to provide the translations of these accounts authored by missionaries to the Turkish cultural repertoire.

In the foreword, giving information about the missionary and foreign school activities with an emphasis on American College for Girls, American Board, Women's Board of Missions, Mary Mills Patrick and the reason why the author wrote this books, the translator Ayşe Aksu mentions the advantages the schools for girls provided with, with some phrases especially in quotation in order to covertly show that those are not her opinions but the author's:

[Kolejli kız] Şark milletlerinde sadece evinde rol verilen kadın anlayışını terkederek [sic.] modern toplumun kurguladığı “sosyal hayatta” yerini alacak, erkeklere muhtaç olmadan kendi ayakları üzerinde duracaktı. [...] Ona bu yeni rolüyle ilgili fikirler veren ve zemin hazırlayan ortamı ise elbette “eski, köhnemiş” Şark kültürü değil; o dönemde Avrupa ve Amerika’da filizlenen ve gittikçe güçlenen “kadın hürriyeti” yolundaki mücadelelerden inşa edilerek Şark topraklarına getirilen Amerikan usulü bir yaşam biçimi sağlayacaktı. (my emphasis) (Jenkins, 2008:12)

[Girl studying in the college leaves the domestic role attributed to women in Eastern countries will have a place in “**social life**” built by modern society and will stand in her feet without the need of help from men. [...] The context which paves the way for ideas about this new role will not be the “**old, dilapidated**” Eastern culture but American lifestyle brought to Eastern territories following the struggles for “**women freedom**” which has its roots in Europe and America and get stronger and stronger in that period.] (my emphasis)

In line with the above and below statement with some phrases given in quotation, it could be argued that the translator, Ayşe Aksu might want to create an effect of “so-called” for those phrases in order to express a certain kind of objection and to lead the readers to make a critical reading of the work in question.

[...] [P]eçenin kaldırılması için verilen mücadeleyi ve bu konuda kolej mezunu Müslüman kızların yazdıklarını hatırlarsak, karşımıza adeta kimliğinden bunalan ve kolejin getirdiği “**aydınlık görüşlerle**” nefes almış bir Müslüman kadın kimliği çıkmaktadır. (my emphasis) (ibid: 13)

[Taking into account the struggle for the abolishment of veil and what the Muslim girls who were graduates of college wrote about this issue, we can see an identity of Muslim woman who gets sick of her own identity and takes a deep breath with the “**bright ideas**” brought by the college.] (my emphasis)

3.3.1.5. Illustrations

Importance of illustrations as an element of peritextual features are stated by Garrido Villariño:

Prologues, dedications, or titles are all elements that, in the translation of literary texts, appear as the primary depositories of the work's ideology. [...] [T]here are also non-verbal paratexts, such as graphics, designs, and illustrations, at times, support the verbal forms, guiding the reading of them and, at other times, are the primary elements that serve or determine the interpretations of the target text. (2011: 70)

The front cover of *On Dokuzuncu Asır Biterken İstanbul'un Saltanatlı Günleri* [title in back-translation: Magnificent Days of Constantinople at the end of the Nineteenth Century] can be considered as the first page of the book and an essential site for analysis. It is presented to readers with a cover illustration depicting an imperial dinner room with a magnificent dinner table at the center (See Figure 1). On the cover, *İstanbul'un Saltanatlı Günleri* is written in capital letters with a bigger punto compared to the time adverb in the title *On Dokuzuncu Asır Biterken*, which foregrounds the magnificent days that people experienced at a specific time period (the reign of Sultan Abdul Hamid II). At the back cover of the book, it is stated that the illustration selected for the front cover is the painter Şefik's painting “Yıldız

Palace Chalet Dining Hall”. As it is stated at the website of the national palaces³³, in addition to buildings constructed during the reign of Sultan Abdulhamid II, the group of buildings started to be called as Yıldız Palace in which “European style is dominant at the furnishing except for the dining hall reflecting the Ottoman taste”. Therefore, selecting an illustration depicting a dining hall reflecting the Ottoman taste could be regarded as a reverse orientalist approach in translation.

3.3.1.6. Footnotes

Culture-specific items used in the source text pertaining to the target culture are translated into Turkish usually with the addition of footnotes by translators or the series editor. Since the books included in the series are the works depicting the Turkish lifestyle, authors are more likely to explain a single-word culture-specific item with a phrase or a sentence. Therefore, as these explanations are translated back into their culture of origin, translators opt for using the equivalents of these explanations mostly in footnotes.

Example 1

ST: The sister gave me a cup of hot-spiced, red liquid to drink, this being a beverage special to such occasions. (Donaldson Jenkins, 1911:3)

TT: Kız kardeşi, böyle ortamlara özel bir şerbet olan sıcak, kokulu, kırmızı renkte bir içecek verdi. (Donaldson Jenkins, 2014:11)

In order to give Turkish readers culture-specific equivalent of the explanation of the special drink, translator uses the footnote “lohusa şerbeti” and translates “beverage” as “şerbet”. By giving a culture-specific item in the place of an explanation as a footnote, it could be argued that translators try to recapture the authentic identity of the East in the light of the reverse orientalist translation practice.

³³ On the information about Yıldız Palace, see the website www.millisaraylar.gov.tr/saraylar/yildiz-sarayi-sale

Example 2

ST: [...] even then a nurse watches her for fear a *peri* should possess either mother or child.” (Donaldson Jenkins, 1911:3)

TT: “[...] bebeği ya da anneyi **al basmasın** diye bir bakıcı izliyordu.” (Donaldson Jenkins, 2014:11) (emphasis mine)

The use of a culture-specific situation “al basmak” in the target text is given together with the addition of a translator’s following footnote correcting information given in the source text.

“According to folk wisdom, this is a hallucination postpartum women experience. The author used the same term for both mother and child. However, it is believed that only postpartum mother has incubus.”

[“Halk arasındaki inanışa göre lohusa kadının yaşadığı bir çeşit halüsinasyon. Ancak yazar hem anne hem de çocuk için aynı terimi kullanmıştır. Oysaki sadece anneyi al bastığına inanılır.”] (ibid.)

It can be said that the translator corrects the misinformation in the source text in order to demonstrate his intervention in the source text by using a footnote. Thus, as a rewriter, he intervenes in the source text.

Example 3

ST: One is a holiday of three, and one is of five days. (Donaldson Jenkins, 1911:31)

TT: Bir tanesi üç, diğeri beş gün sürer. (Donaldson Jenkins, 2014:29)

The misinformation in the source text is again corrected with the addition of a translator’s footnote stating the author thinks that the Courban Bairam is of five days instead of four.

Example 4

ST: [A Turkish girl who reaches the age of five or six] will probably begin with a **mosque school**, which is very simple [...] (emphasis mine) (Donaldson Jenkins, 1911:9)

TT: [Beş ya da altı yaşlarına gelen bir Türk kız çocuğu] [...] basit bir **mahalle mektebi**[ne] başlar. (emphasis mine) (Donaldson Jenkins, 2014:15)

The editor adds a footnote to the “mahalle mektebi” since its literal translation in Turkish is “cami okulu” which does not have any reference to a type of school in the target culture.

3.4. A TEXTUAL ANALYSIS OF THE BOOKS IN THE BOOK SERIES “TURKS IN THE EYES OF THE WEST”

The analysis of the translated books in the series at the textual level along with the strategies adopted by the translators as rewriters in line with the reverse orientalism will be given in the following section.

3.4.1. Textual Elements

Through the employment of certain translation strategies such as omissions and additions, it could be argued that the source text is manipulated to a certain degree and translation agents appropriate and authenticate the source text embedded with orientalist elements in order to use a reverse orientalist translation practice.

3.4.1.1. Omissions

Letters from Broosa, Asia Minor translated into Turkish by Neşe Akın, in October 2009, with the title *Bursa Mektupları: Bir Osmanlı Kentinde Müminler ve Kâfirler* is comprised of 28 letters from a missionary with an introduction by Elias Heiner, the President of the Board of Foreign Missions of the German Reformed Church and an essay entitled “On the Prospects of the Heathen and Our Duties to Them” penned by the husband of the author, Rev. B. Schneider; however, this is not stated in the front cover of the original book (1846 edition). The last paragraph of the introduction penned by Elias Heiner is as follows:

"The Lord God omnipotent reigneth the kingdoms of this world have become the kingdoms of our Lord and of his Christ." Then would the white man, and the red man, and the black man men of all climes and colors, unite in ascriptions of praise to Him who hath redeemed us to God by his blood, and hath made us kings and priests forever and ever. Hallelujah! Jesus reigns, and shall continue to reign until his kingdom stretches from shore to shore, and the knowledge of his great salvation covers the earth as the waters cover the sea. (Schneider, 1846:XLIV)

The introduction written by Elias Heiner which includes details of Miss Scheider's life, the missionary stations in the Asia Minor, the duty of the Christian and references from Christianity and the essay entitled "On the Prospects of the Heathen and Our Duties to Them" written by the husband of the author, Rev. Benjamin Schneider preferred to be omitted from the target text. The translatorial agents who considered the main text written by Schneider sufficient to present the Western perspective of the Turks took the decision to omit these two parts which would divert readers' attention from a book consisting of letters written in a missionary station in Bursa to the duty of Christians to the heathens, and the like. However, the tables given in the introduction by Heiner were included at the end of the book since they involve information on the number of missionaries in different regions of the world, American and European missionary stations and their activities. Since tables could give the chance of seeing information in an easier way to the readers, translatorial agents may have opted for including them in the target text, as well. The preface and main text of Schneider are surrounded with peritextual elements which demonstrate the readers that the book they read is written from an orientalist point of view, full of misconceptions, sweeping generalizations about the Turks.

The following verse from the Chapter 51 of Bible and Bishop Heber's statement which were given on the title page respectively were among those omitted from the translated text, as well.

*Every prospect pleases
And only man is vile. Bishop Heber
Awake, awake, put on thy strength, O arm of the Lord, awake,
as in the ancient days, in the generations of old. ISA. 51, 9 (Schneider
1846: I)*

The abovementioned verse from Bible and Bishop Heber's statement were omitted from the target text due to the fact that the publishing house may have considered Turkish-Muslim readership did not have any familiarity with Christianity and could not associate itself with the references related to Christianity. However, as this translatorial decision is an intervention to the integrity of the the book, this could be regarded as a deliberate act decided either by the translator or the editor, each of whom is an active agent in the translatorial process. In the book, the author who

regards the religion Christianity and Christian people superior to other religions and people of other religions, respectively does not refrain from calling the Islam prophet Muhammad an “impostor” and reflects her opinion in her lines:

*Their religion, being emphatically **a false religion**, they cannot, do not receive the blessing of God upon their Government. "Thy blessing shall be upon thy people," says David. But among all the thousands and tens of thousands of Mussulman in Broosa, **God has no people**. They are all **His enemies**. They accord to **an impostor** the love and homage which is clue only to His beloved Son. They hate the name and doctrines of Christianity, so far as they are acquainted with them. [emphases mine] (Schneider 1846: 62)*

*[Kesinlikle **yanlış bir din** olan dinleri yüzünden hükümetleri bir türlü Tanrı'nın inayetine nail olamıyor. "Tanrı'nın takdisi insanlarımızın üzerine olsun" der Davud. Ancak Bursa'da yaşayan binlerce, on binlerce Müslüman arasında **Tanrı'nın kutsadığı kimse yok**. Onların hepsi **Tanrı'nın düşmanları**. Sadece Tanrı'nın oğlu İsa'ya duyulması gereken sevgi ve bağlılığı bir **sahtekara** duyuyorlar. Şimdiye dek karşılaşmış oldukları Hristiyanlıktan ve öğretilerinden nefret ediyorlar.] [emphases mine] (Scheider 2009:35)*

As it appears in Neşe Akın's translation, omission is not an option for any word which demonstrates the perspective of the author towards the Muslim people living in Bursa, and author's opinions about the prophet and Islam were directly given in the translation without any change. This could be explained with the objective of the series that, just like in the other books in the series, this book was also translated into Turkish with a view to displaying the Western point of view towards the Easterners. The objective of launching such a series was stated by Erverdi, the editor of the series in the promotional article³⁴ of the series in the following statements (See Appendix 5).

Ahmet Hamdi Tanpınar maintains that the Orient postulates an object as it is seen. However, the Occident always attempts at converting, envisaging and having a detailed information about it, making it to be called something else in the end. The book series "Turks in the Eyes of the West" is a book series about this ongoing act of describing, otherizing and converting.

[Ahmet Hamdi Tanpınar, Şark'ın maddeyi ilk gördüğü şekliyle kabul etmesinin yanında, Garb'ın eşyayı daima elinde evirip çevirdiğini, zihninin karşısında tuttuğunu, onun hakkında etraflı bilgiye sahip

³⁴ In the e-mail interview, Erverdi sent me the promotional article of the book series that she wrote in 2007, clearly explaining the aim why this book series came out.

olmaya çalışıp bu gayretler sayesinde sonunda bu maddeyi başka bir şey denecek hale getirdiğini söyler. Dergah Yayınları arasında yerini alan Batının Gözüyle Türkler serisi günümüzde de süren bu tanımlama, ötekileştirme ve dönüştürmeye dair bir seçki.]

As it can be understood from this passage, Erverdi puts forth in the promotional article of the book series that the objects related to the Orient is not presented as it is; rather, they go through a transformation process in which the object in question converts into another object in the end. As Edward Said (2003:109) so rightfully puts it, “The West is the actor, the Orient is a passive reactor. The West is the spectator, the judge and jury, of every facet of Oriental behaviour.” Said also emphasizes the conversing approach of the West towards the Orient in his work:

[...] [T]he Orientalist makes it his work to be always converting the Orient from something into something else: he does this for the sake of his culture, in some cases for what he believes is the sake of the Oriental. This process of conversion is a disciplined one: it is taught, it has its own societies, periodicals, traditions, vocabulary, rhetoric, all in basic ways connected to and supplied by the prevailing cultural and political norms of the West. (2003:67)

Therefore, it would not be wrong to suggest a relationship between the editor’s statements about the reason why the book series came out and Edward Said’s ideas about the West’s attempt at formulating, defining and giving a shape and identity to the Orient as he explains throughout his book, *Orientalism*.

In the 5th chapter in a part of which the author criticizes that Muslims do not confess with the aim of being purified from their sins, there is a verse from the 6th chapter of the Book of Matthew (Bible) which was omitted from Turkish translation. This omission, as the translator’s strategy, can be explained with the reverse orientalism since the verse from the Book of Matthew (Bible) is something that the target readership is not probably to be aware of, and the omission of this verse would not change or distort the way the book is offered to Turkish readers with necessary paratextual elements indicating the orientalist elements embedded in the texts.

They are exceedingly ostentatious, as it respects the customs of their religion. As it is not the religion of the heart, they seek not the retirement of the closet, where they may pour out the feelings of their souls "to Him who seeth in secret, that the Father who seeth in secret may reward them openly." (1846:62) [emphasis mine]

[Dini geleneklerine uygun şekilde gösteriş yapmayı fazlasıyla seviyorlar. Ruhani bir din olmadığı için kalplerinden geçenleri yüce gönüllü Tanrı'ya anlatabilecekleri günah çıkarma ritüeline de ihtiyaç duymuyorlar.]

The below-mentioned hymn which follows the 27th and last letter of the book was also omitted completely from the translation most probably because the hymn as a verse in praise of Christianity, Holy Spirit and Jesus is not deemed relevant to or appropriate for the target readers, majority of whom are supposed to be Turkish-Muslims.

HYMN

1. COME, Holy Spirit! Gift of God,\Diffuse thy cheering, healing rays,
Scatter the blessings of thy Word\Lead the benighted in thy ways.
2. Mountains of error, sin and death,\Rear their high summits to the sky
Almighty Father! send thy breath,\And these dark clouds away will fly.
3. The blood of Christ! 'tis this alone\Can wash away the foulest stain
Bring souls to Him ere they are gone,\Ere they have sunk to endless pain.
4. Awake! awake! oh, holy God!\Let down the strength of thy right hand,
Bring captive sinners to thy Word,\This may they grasp with all their mind. (Schneider, 1846:211)

Another example for reverse orientalist translation practices can be found in the measurements converted into the ones the Turkish readers use in their daily lives. In the following example, the dimensions for the mosque given in British measurement system are converted to the metric one the Turkish readers use in their daily lives.

“Ooloo Dgami (great mosque) is the largest and finest in the city. It is one hundred and sixty five feet long and one hundred and fifteen feet wide.” (ibid.: 59)

“*Ulu Cami* şehrin en büyük ve en güzel camii. Bu cami 50 metre uzunlukta ve 35 metre genişlikte.” (Schneider, 2009:33) These examples can also be found in the other translated texts, as well.

3.4.1.2. Additions

Example 1

ST: “[...] [N]one of the trees were more than four or five feet in height.” (Cameron, 1890:125) is translated with the addition of metric measurement in the translated text

since it is the type of measurement that the target readership knows and uses in their daily lives.

TT: “Ağaçlardan hiçbirinin boyu **dört beş fiti [bir, bir buçuk metreyi]** geçmediği yere girdik.” (Cameron, 2008:77) (emphasis mine)

Example 2

ST: “I found that a quarter of a pint of blood had been drawn from me [...]”
(Cameron, 1890:140)

TT: “[B]enden **çeyrek pint [yaklaşık yüz- yüz yirmi ml.]** kan çekilmiş olduğunu farkettim [sic].” (Cameron, 2008:89) (emphasis mine)

Example 3

ST: “rice pilaf, with another kind of pilaf strongly flavoured with saffron”
(Donaldson Jenkins, 1911:48)

TT: “pirinç pilavı ve bol miktarda safranla tatlandırılmış başka bir tür pilavdı [zerde]. (Donaldson Jenkins, 2014:40)

It can be seen from the above example that the translator made an addition within the text by using the square brackets in order to use the culture-specific equivalent of the explanation given in the source text.

3.4.1.3. Localisation

Some culture-specific elements used in the source texts which are explained for the source culture – since the texts in question are the translations of Turkish culture into the source culture – are translated into Turkish with their culture-specific equivalents, which enables translators to adopt an authoritative approach towards the source texts.

Example 1

ST: The sister gave me a cup of hot-spiced, red liquid to drink, this being a beverage special to such occasions. (Donaldson Jenkins, 1911:3)

TT: Kız kardeşi, böyle ortamlara özel bir şerbet olan sıcak, kokulu, kırmızı renkte bir içecek verdi. (Donaldson Jenkins, 2014:11)

In order to give Turkish readers culture-specific equivalent of the explanation of the special drink, the translator translates “beverage” as “şerbet” and uses the footnote in order to explain the special beverage as “lohusa şerbeti”. By giving a culture-specific item in the place of an explanation as a footnote and using the equivalents of the measurements used in the target culture, it could be argued that translators try to recapture the authentic identity of the East in the light of the reverse orientalist translation practice.

Example 2

ST: [...] even then a nurse watches her for fear a *peri* should possess either mother or child.” (Donaldson Jenkins, 1911:3)

TT: “[...] bebeği ya da anneyi **al basmasın** diye bir bakıcı izliyordu.” (Donaldson Jenkins, 2014:11) (emphasis mine)

“al basmak” is a culture-specific condition in order to explain the depression postpartum woman experiences. In the source text, this situation is given as a *peri* possession; however, this situation is translated accordingly with the culture-specific condition. Furthermore, the translator corrects the misinformation about “al basması” in the source text by using a footnote in order to demonstrate his intervention in the source text.

All in all, in this chapter, the textual and paratextual elements are tackled in the light of reverse orientalism in translation and translation as an act of rewriting and manipulation. With the use of translation strategies such as literal translation, addition, omission and localisation, translation agents appropriate and authenticate the source texts. Thus, these translation agents adopt a reverse orientalist translation practice either by making a literal translation of the source text embedded with orientalist elements in order to keep its orientalist essence just the way it is, or by reversing the orientalist elements embedded in the source text through certain strategies at the textual level and heavy utilisation of paratextual elements. The translation strategy of addition that can be observed in the target texts is that the conversion of measurements into the ones Turkish readers have knowledge, and use

of and other culture-specific elements. The only type of omission made in the target texts is that some religious references and notes related to Christianity are removed. It can be argued that these omissions may be favored since these changes do not affect the objective of launching such a series by Dergah Publishing in line with reverse orientalism. In addition, the fact that translators and series editor did not opt for making any other changes in the target texts does not mean that the publishing house, translator and series editor as the translatorial agents agree with the authors or they favored the perspective of the authors towards the Turks. Rather, especially in the interviews I made with the series editor Erverdi and translator Aksu, they clearly underlined that they preferred the utilization of paratextual elements with a view to reflecting both the aim of the books selected for translation and also the aim of launching such a book series. Therefore, regarding that the books translated for this series are embedded with orientalist elements, it would not be surprising to see that the publishing house has the urge to demonstrate especially with the aid of paratextual elements that it clashes with the idea of orientalism, and its policy does not conform to the elements stated in these books.

CONCLUSION

All in all, travel writing is a genre which consists of writings based on the personal observations, experiences and information gathered by a person going beyond geographical boundaries and visiting a particular place in a given historical period. Many travel accounts have the aim of offering readers certain information and commentaries about the travelees, their sociocultural and religious practices, the places where the travelees live, and occurrences of these places. Therefore, it could be noted that travel writing is a deliberate act of the traveler/writer to transfer their observations and experiences to the target readership through his/her glance and commentary. Since travel writing includes texts created through the filter of the traveler, it is probable to argue that they may include both subjective and supposedly objective remarks on the other. It is undeniable that images, representations and fascinations that are culturally constructed towards a place or people through various sources such as books, illustrations, personal narrations, exhibitions, etc. are determinant in the way travelers see and observe a place where they visit.

Travel writing is also a genre that has the power to “construct images of other cultures for consumption”, for writers are able to deliberately employ individual strategies. An analogy is established between travel writing and translation in the way that travel accounts have an ideological aspect, for travelers write down the travel account through their own perspectives notwithstanding their endeavor to be neutral and objective at times. Just like travel writers who “constantly position themselves in relation to their point of origin in a culture and the context they are describing”, translators and those who are engaged in translatorial activities – translation agents – are not neutral due to the dynamics between source and target cultures. Rather they are engaged in the translatorial activities in a political and ideological manner, thereby making translation an important object of research due to its possibility of selection and rewriting. It could be argued that the perception of East is depicted by the Western travel writers, shaped in the Western audience accordingly and consolidated in the Western imagination with the aid of some travel accounts involving errors, misperceptions, stereotypes and misapprehensions transmitted through ages, and the role of travel accounts in shaping that image is undeniable.

Along with the cultural turn in the Translation Studies, the role of the agents (translator, editor, publisher, reader of the target text, and the like) in the translation process has also become an important issue. Therefore, the interviews with the agents in the translatorial process, namely the publisher, translators of the books published under the book series, and the editor of the series, Işıl Erverdi, serve as important complementary materials that support the findings which suggest that these actors have used translation and publishing practice to make them fit in with their ideological aims and agendas, and the expectations of their target readership. Regarding the analyses of both paratextual and textual elements belonging to the works in English and Turkish, it is not wrong to argue that translators, series editor and the publishing house as translatorial agents opted for employing certain paratextual elements in order to bridge the translated texts with the readers rather than making major changes at the lexical and textual level since making major changes at the lexical and textual level could distort the objective of launching this series. As Lefevere (1992) points out, translation is a rewriting and for this reason a manipulative act; all involved in the translation process are manipulators. By selecting specific authors and specific books to be included in the book series, those who were responsible for this selection became rewriters in Lefevere's terms since both editing and translation are forms of rewriting. All rewritings, "whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way." (Bassnett and Lefevere, 1995: ix) All these manipulations at the paratextual level has the effect of guiding the target readers in a certain direction and influencing them, which consequently affects the reading process, understanding and perception of the target readers in a pre-given manner.

Editor as a rewriter and a translatorial agent who utilizes paratextual elements could be argued to have made some changes in the source texts. For this reason, it is probable to argue that a process of rewriting is at work at the selection of specific books for a specific book series and the translations of the books in the series. Translated books in the book series entitled "Turks in the Eyes of the West" and the way how the translated books published under the series were presented to Turkish

readers by Dergah Publishing were examined through textual and mainly paratextual analyses. Research on the paratextual elements relevant to the books in the series has put forth that active agents of translational process, namely the editor, translators, etc., all of whom are called as rewriters in Lefevere's terms, adopted a specific objective in creating paratexts for the books published in this book series. It could be argued that the objective of demonstrating the Western perception towards the Turks is realized through the selection of certain texts and accompanying them with the relevant peritextual elements in the light of reverse orientalist translation practices. If these certain books had not been selected to be translated into Turkish within this series, a certain kind of image related to these works and authors would not appear. As Lefevere also notes, translation is an essential form of rewriting since it creates a certain kind of image of an author, a work and things that work narrates. According to the series editor, the objective in launching such a series is to display how the European authors regard Turkey and Turkish people, which is clearly stated in the promotional article of the series (See Appendix 5). As stated by the series editor in the e-mail interview (See Appendix 4), Erverdi, during the preparation process of the series, scanned the travel accounts that were previously translated into Turkish and made a comprehensive comparison in terms of various factors such as literary and historical value, popularity, sales rates and price of the works. For this reason, it could be argued for most of the texts selected to be translated for this series that they had not been translated into Turkish before, and they were popular at their time time, with a high degree of historical value. Erverdi also put forth that the works selected for translation contain misinformation, misunderstandings and manipulations that result from political perception and perspective of the Europeans. In the e-mail interview, she also stated that the aim of the publishing house was to reflect the Western perception of the Turks as completely as possible, they disregarded the misunderstandings, generalizations and the stereotypical image of the Turks and provided the works to the Turkish readers with the necessary explanations through the footnotes and introductory notes. For this reason, it can also be argued that the introductory notes, back cover blurbs, etc. written by the editor of the book series and forewords and footnotes written by the translators enabled them to act as a rewriter, authoritative interpreter and judge of things oriental, and the utilization of paratextual

elements in this way had “the intention of influencing the way in which that audience reads the work” (Lefevere, 1992:4). In the light of the paratextual elements that gain importance in this study, it would not be wrong to posit that peritextual and epitextual elements are utilized with a view to attracting the attention of the readers to the orientalist content of the books and thus inviting them to reading the books in the series in a very critical manner with full awareness of both the content full of orientalist elements and writers having the objective of showing Turks to the West through their own judgmental perspective.

In this study, it might be well argued that the launch of a book series entitled “Turks in the Eyes of the West” is inspired by ideological motivations in order to demonstrate the perspective of the Europeans towards the Turks through selection of specific books with an orientalist agenda and introducing these books to the Turkish literary system along with the paratextual material that demonstrates the Turkish readers the oriental content of the works they are reading. In Lefevere’s terms, the translatorial agents – translator, editor, publisher in this case – are professionals and rewriters at the same time. Since editing is also a form of rewriting, and the translation is the most effective form of rewriting according to Lefevere, it could be noted that both the translators and the editor of the series are rewriters who have produced works – rewritings – in which certain ideological constraints may be at work. In line with the understanding of the publishing house, the oriental texts chosen for translation are exposed to reverse orientalist translation practices in order to shed light on the biased perspective of the Western authors towards the Turks and to deconstruct the representation and image of the Turks embedded in the source texts through paratextual elements. As a result, in this study, I argue that translators and series editor opted for using paratextual elements to create reverse orientalist translated texts and intervening in the translation of texts by making certain changes through various translation strategies such as literal translation, addition, omission and localisation. For this reason, it can be asserted that translatorial agents perform the praxis of reverse oriental translation as an “authoritative interpreter”, a “judge of things oriental” (Hui, 2009:201) and “rewriter” of an oriental text by making it something reverse.

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APPENDICES

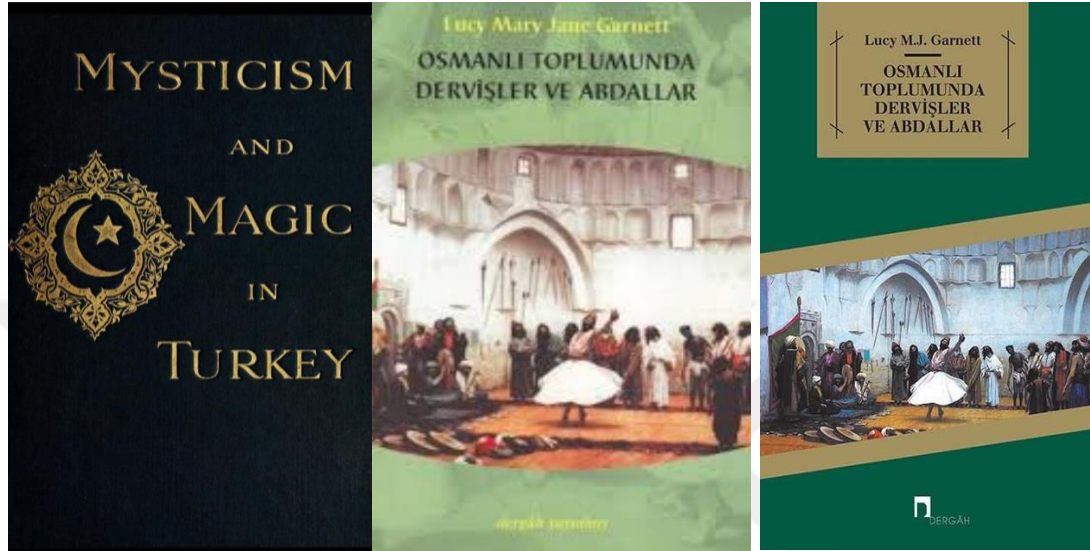
Appendix 1: Books translated for the book series “Turks in the Eyes of the West” by Dergah Publishing in chronological order

	Target Title	Translator	Publication Year(s)	Source Title	Author	Publisher	Publication Year(s)
1	<i>Robert Kolej'in Kızları: Misyonerlik, Feminizm, Yabancı Okullar</i>	Ayşe Aksu	2008	<i>An Educational Ambassador To The Near East: The Story Of Mary Mills Patrick</i>	Hester Donaldson Jenkins	Fleming H. Revell Company	1925
2	<i>Türkler Arasında</i>	Sema Özgün	2008, 2018	<i>Among the Turks</i>	Verney Lovett Cameron	Thomas Nelson and Sons	1890
3	<i>İstanbul'dan Mektuplar 1909-1912</i>	Mahmut Muku	2008	<i>Letters from the Near East 1909 and 1912</i>	Maurice Baring	Smith, Elder & Co.	1913
4	<i>Sultan Abdülhamit Devrinde İstanbul'da Gördüklerim</i>	Neşe Akın	2008, 2017	<i>Twenty-six Years on the Bosphorus</i>	Dorina Lockhart Clifton Neave	Grayson & Grayson	1933
5	<i>Bir Papazın Osmanlı Günlüğü: Saray, Merasimler, Gündelik Hayat</i>	Nurten Özmelek	2009, 2011	Extracts From the Diaries of Dr. John Covell 1670- 1679*	John Covell	Hakluyt Society	1893
6	<i>Son Sultanların İstanbul'unda - Siyaset-Modernleşme-Yabancı Okullar</i>	Ayşe Aksu	2009, 2017	<i>Under Five Sultans</i>	Mary Mills Patrick	The Century Co.	1929
7	<i>İstanbul'da Bir Konak ve Yeni Kadınlar: İngiliz Kadın Gazetecinin Gözüyle Türk Evi ve Gündelik Hayat</i>	Neşe Akın	2009, 2017	<i>An English Woman in a Turkish Harem</i>	Grace Ellison	Methuen	1915
8	<i>Bursa Mektupları: Bir Osmanlı Kentinde Müminler ve Kâfirler</i>	Neşe Akın	2009	<i>Letters from Broosa, Asia Minor</i>	Eliza Cheney Abbott Scheider	Rev. Samuel Gutelius	1846
9	<i>On Dokuzuncu Asır Biterken İstanbul'un Saltanatlı Günleri</i>	Hamdiye Betül Kara	2010	<i>Letters From Constantinople</i>	Georgina Adelaide Müller	Longmans, Green, And Co.	1897
10	<i>Osmanlı Toplumunda Dervişler ve Abdallar</i>	Hanife Öz	2011	<i>Mysticism and Magic in Turkey: An Account of the Religious Doctrines, Monastic Organisation, and Ecstatic Powers of the Dervish Orders</i>	Lucy Mary Jane Garnett	Charles Scribner's Sons	1912
11	<i>Türklerin Hayatı ve Âdetleri Üzerine Bir İnceleme</i>	Harun Mutluay	2011	<i>Trattato de costumi et vita de Turchi</i>	Giovanno Antonio Menavino	Firenze	1548
12	<i>D'Aramon Seyahatnamesi: Kanuni Devrinde İstanbul-Anadolu-Mezopotamya</i>	Işıl Erverdi	2012	<i>Le Voyage de Monsieur d'Aramon, Ambassadeur pour le Roy en Levant</i>	Jean Chesneau	Ernest Leroux	1566
13	<i>Robert Kolej Uğrunda Bir Ömür</i>	Ayşe Aksu	2012, 2017	<i>My Life and Times</i>	Cyrus Hamlin	Congregational Sunday School and Publishing Society	1893
14	<i>Kafesin Ardındaki Türk Kadını: Türk Kadınının Hayat Hikâyesi</i>	Ercan Kaçmaz	2014	<i>Behind Turkish Lattices: The Story of a Turkish Woman's Life</i>	Hester Donaldson Jenkins	J.B. Lippincott - Chatto & Windus	1911
15	<i>Osmanlı'da İki Amerikan Misyoner: Levi Parsons ve Pliny Fisk's Anadolu ve Kudüs Seyahat Raporları</i>	Ayşe Aksu	2015	No title - The target book is a collection of letters and reports from <i>The Missionary Herald</i> , the magazine of the American Board of Commissioners for Foreign Missions. Aksu collected the related letters and reports of Levi Parsons and Pliny Fiske on Asia Minor and Jerusalem published between 1819 and 1825.	The American Board of Commissioners for Foreign Missions (Levi Parsons and Pliny Fisk)	Published for the Board by Samuel T. Armstrong	The source letters have been selected from 16th to 21st volumes of <i>The Missionary Herald</i> , which were published between 1819 and 1825.

(*) *Bir Papazın Osmanlı Günlüğü: Saray, Merasimler, Gündelik Hayat* was

published as the fifth book in the series with Nurten Özmelek's translation, in 2009. In the edition notice of the translated book, the source work was given as John Covell's *Extracts From the Diaries of Dr. John Covell 1670-1679*. However, during my research for the source book, it has been found that the source book is Mr. Theodore Bent's edited book *Early Voyages and Travels in the Levant* comprising two manuscript diaries: the Diary of Master Thomas Dallam, 1599-1600, and extracts from the Diaries of Dr. John Covell, 1670-1679, with some account of the Levant Company of Turkey Merchants. The volume comprising John Covell's extracts from *the Diaries* was published in 1893, by the Hakluyt Society – a London-based publication society devoted to publishing “scholarly books on voyages of discovery, history of navigation, exploration, nautical travels, maritime history and geographical discovery”.

Appendix 3: Front covers of Lucy Mary Jane Garnett's book *Mysticism and Magic in Turkey* (1912), Hanife Öz's translation entitled *Osmanlı Toplumunda Dervişler ve Abdallar* (2010) and its re-edition (2017) by Dergah Publishing (from left to right)



Appendix 4: E-mail Interviews

E-mail Interview with Işıl Erverdi (22.02.2017)

Merve Ozan (M.O.): “Batının Gözüyle Türkler” adında özel bir seri oluşturma fikri nereden çıktı? Bu fikri ortaya atan kim/kimlerdi? Hiç çevirmenlerin de önerisi ile seriye bir kitap eklediğiniz oldu mu? Oldu ise bunlar hangileridir?

Işıl Erverdi (I.E.): “Batının Gözüyle Türkler” serisinin fikir ve isim babası İsmail Kara’dır. Aşağıda 2007 yılında kaleme aldığım seri tanıtım yazısını ekliyorum. Seri henüz oluşturulmadan önce kaleme alınmış olan bu metnin, serinin yaratılış amacını özetlediğini düşünüyorum.

Çevirmenlerimizden Ayşe Aksu, 2007-2014 yılları arasında kendi akademik çalışmaları doğrultusunda tercüme edeceği eserleri yayınevimize teklif etti. Bu seriye uygun bulduğumuz tercümelerini yayınladık. Ayrıca yine çevirmenlerimizden Ercan Kaçmaz’ın teklif ettiği ve bizim de çevirmeyi planladığımız tercümeyi (*Kafesin Ardındaki Türk Kadını*) yayınladık.

“Türk, Müslüman ve Osmanlı’nın birer ‘kimlik’ tasavvuru olarak henüz birbirinden ‘ayrıştırılmadığı’ sosyal bilimler öncesi dönem. Osmanlı İmparatorluğu bugün Balkanlar, Kafkasya, Orta Asya, Orta Doğu, Kuzey Afrika ile Hindistan’ın bir bölümünü kapsayan coğrafyası, güçlü siyasî birliği, askerî yapısı, kendine has toplumsal sınıflandırması ve kültürüyle Batı’nın Doğu’sunda Türk olarak duruyor.

İngiliz siyaset adamının dediği gibi “Doğu bir meslek”. Sözü geçen iklim bugün olduğu gibi yüzyıllardır da seyyah, misyoner, bilim adamı, araştırmacı, diplomat, tacir, asker, eğitimci, gazeteci, sanatçı... yüzlerce batılı için bereketli bir durak.

Ahmet Hamdi Tanpınar, Şark’ın maddeyi ilk gördüğü şekliyle kabul etmesinin yanında, Garb’ın eşyayı daima elinde evirip çevirdiğini, zihninin karşısında tuttuğunu, onun hakkında etraflı bilgiye sahip olmaya çalışıp bu gayretler sayesinde sonunda bu maddeyi başka bir şey denecek hale getirdiğini söyler. Dergah Yayınları arasında yerini alan Batının Gözüyle Türkler serisi günümüzde de süren bu tanımlama, ötekileştirme ve dönüştürmeye dair bir seçki.”

M.O.: Seride yer alan kitapların bir kısmı, 19. yüzyılda kaleme alınan eserler. Bu metinlere nereden ulaşıyorsunuz?

I. E.: Kaynak metinlerin bir kısmını yurtdışından ve kütüphanelerden alınmış kitaplar, çoğunu da ‘www.archive.org’da kamuya açık bulunan dijital dosyalar oluşturuyor.

M.O.: “Batının Gözünden Türkler” serisi altında okura kazandırdığınız eserler belli bir bütünce içinden mi seçildi?

I.E.: Bu sorunun cevabının birinci soru için eklediğim metnin ikinci paragrafında bulunabileceğini düşünüyorum. Archive.org, kütüphane, yayın hatta müzayede katalogları, makale ve tez gibi akademik çalışmaların dipnotları ve kaynakçaları ile bazı başka eserlerde ve derlemelerde adı geçen eser isimleri ve uzman tavsiyeleri bize eser seçiminde faydalanılacak külliyatı sundu.

M.O.: Bu seride yer alan kitaplar, hangi hususlar göz önünde bulundurularak seçiliyor? Kitapların seride yer almaları için kıstas/larınız ne(ler)dir?

I.E.: Serinin ön hazırlık sürecinde, Türkçeye önceden tercüme edilmiş seyahatnameleri taradım. Edebi ve tarihî değer, dil, bilinirlik, popülerlik, satış oranları ve fiyat gibi değişkenler açısından kapsamlı bir karşılaştırma yaptım. Öne çıkan çalışmaların bir kısmını okuyup bir kısmını inceledim.

Tercüme edilecek eserler belirlenirken, metnin Türkçeye ilk kez tercüme edilecek olması, farklı meslek grupları ve sosyal statüden yazarların temsil edilmesi, kadın ve erkek yazarlar arasındaki dağılım, elbette konu, dil ve anlatım ve son olarak dönemsel dağılım, temel kıstaslar olarak öne çıktı. On altı ila on dokuzuncu yüzyıllar arasında kaleme alınmış metinler söz konusu. Elbette on dokuzuncu yüzyıl bu literatürün en velut olduğu dönem. Bu döneme ait daha fazla kitabımız olması bunun doğal sonucu oldu.

Bu arada eserlerin dil ve anlatımını belirleyen elbette yazarların sosyal, kültürel ve akademik seviyesi; ancak eserleri seçerken akademik anlamda hiçbir kaygı taşımadığımızı belirtmeliyim. Eserler bilgi hataları, yanlış anlamalar ve siyasi algıdan/bakış açısından kaynaklanan yönlendirmeler içeriyor. Amacımız da zaten Batı kamuoyundaki Türk algısını mümkün olduğunca eksiksiz biçimde yansıtabilmek olduğundan bunları dikkate almayarak dipnot ve sunuşlarda yer alan açıklamalarla okurun dikkatine sunduk.

M.O.: Seri içerisinde Neşe Akın'ın ve özellikle Ayşe Aksu'nun daha fazla çevirisi olduğu görülmektedir. Bunun sebebi nedir? Çevirdikleri konu ile ilgilerinin ve uzmanlıklarının olması bunda etkili midir?

I.E.: Yukarıda da açıkladığım gibi Ayşe Aksu için bu durum geçerli. Neşe Akın ise iyi bir çevirmen olduğu için kendisiyle uyum içinde çalıştık.

M.O.: Bu seriye eklemeyi düşündüğünüz başka kitaplar var mı? Seri devam edecek mi?

I.E.: Seriyi şimdilik durdurduk. Devam edip etmeyeceğini zaman gösterecek.

M.O.: Serideki kitaplarda düzeltme yaparken dikkat ettiğiniz hususların, göz önünde bulundurduğunuz faktörlerin (okuyucu kitlesinin beklentisi, yayınevi politikaları, vs.) neler olduğunu açıklayabilir misiniz?

I.E.: Ne yayıncılık ahlâkının sınırları ne de yayıncılığın nihai amacı, 'okuyucu kitlesinin beklentisi ve yayınevi politikaları' gibi hususlar doğrultusunda tercüme eser metnine 'düzeltme' seviyesinde bir 'müdahaleye' imkân tanıyor. Bu nedenle kaynak metin üzerinde 'düzeltme' adı altında herhangi bir değişiklik/ekleme/çıkarma yapmak yayıncının tasarrufunda olamaz. Tanıtımlar, önsözler, dipnotlar ve açıklamaların bu iş için yeterli olduğunu düşünüyorum. Bunun tek istisnası, eser isimleri. Eserleri isimlerini Türkçeleştirirken, orijinal ismi künyede belirtmek şartıyla, her seferinde değişikliğe gittiğimizi belirtmeliyim. Türkçe isimlerin okur açısından mümkün olduğunca vurucu, dikkat ve ilgi çekici olmasına çalıştık. Genel olarak alt ve üst başlıklar ekleyerek de okuyucuya eserin konusuyla ilgili açıklayıcı anahtar kavramlar sunduk.

Bir manada bütün bunlardan daha esaslı olan ise, serinin başlığında da ifade bulmuş olan serinin sebep-i varlığı. Bütünlüklü olarak ele alındığında bu seri Batı'nın Doğu'yu nasıl gözlemlediğine, gördüğüne ve algıladığına; bu algı sonucunda da onu nasıl dönüştürdüğüne ayna tutmak için ortaya konmuş bir çabanın ürünü. Bu konuda yapılmış veyahut yapılacak akademik çalışmalara mütevazı bir kaynak katkısı. Konuyla ilgilenen okur için ise şaşırtıcı bir yolculuk imkânı.

Tekrar başa dönecek olursak, kaynak metinlerin taranması ve seçilmesi aşamasında 'olumsuz' veyahut kamuoyu nezdinde 'rahatsızlık uyandırıcı' addedilebilecek unsurların varlığını tespit ederek bunları yayınlamayı zaten göze aldık. Zira

yayınevinin bakış açısını yansıtan sunuş ve tanıtımların bu tür eserleri yayınlama sebebimizi açık biçimde ortaya koyacağını biliyorduk.

M.O.: Bu serinin editörü olarak, düzelti sürecinde çevirmenle eşgüdümlü olarak mı çalışıyorsunuz?

I.E.: Elbette. Dilimizde imlâ konusunda bir karmaşa olduğu için çevirmenlerimize en başından verdiğimiz bir kılavuzumuz var. Bunun dışında redaksiyon ve düzelti yaparken yabancı sözlüklerin yanı sıra TDK sözlüğünün internet sürümünden faydalaniyorum. Çevirmenlerimize de referansımın TDK sözlüğü olduğunu belirtiyorum.

M.O.: Serideki kitaplarda yer alan “Dergah Yayınları” adına yazılan önsözleri siz mi kaleme alıyorsunuz?

I.E.: Evet. Yayın kurulunun tashih ve onayından geçtikten sonra yayınlanıyor.

M.O.: Ön kapaktaki resim seçimleri ve arka kapaktaki açıklama ve alıntılar sizin seçiminiz mi? Sizin seçiminiz ise bunları belirleyici unsurlar nelerdir?

I.E.: Kapak resmi seçimini yayın kuruluyla beraber yapıyoruz. Seçilen resimlerin teknik imkânları (görsel kalite, ebat, kompozisyon vs.) konusunda grafik departmanının görüşleri de etkili olabiliyor. Resmi seçerken elbette dönemi ve eseri yansıtmaya, mümkünse daha önce kullanılmamış, ilgi çekici ve estetik açıdan uygun bir görsel olmasına özen gösteriyoruz.

Arka kapak yazılarına gelecek olursak; onları ben kaleme alıyorum. Bu metinlerin de yine aynı şekilde eseri yansıtmaya ve biraz da dikkat çekici ve merak uyandırıcı olmasına özen gösteriyorum.

E-mail Interview with Sema Özgün (02.02.2017)

M.O.: *Türkler Arasında* kitabını çevirmeden önce Dergah Yayınları’nı biliyor muydunuz? Yayınevi ile daha öncesinden herhangi bir bağlantınız var mıydı? Varsa açıklayabilir misiniz? (Daha önce de bahsi geçen yayınevi için kitap çevirisi yapmış mıydınız?)

Sema Özgün (S.Ö.): Dergah Yayınevi ile bir bağlantım yoktu, ancak yayınevine ait kitaplardan okumuştum. *Türkler Arasında* bu yayınevine yaptığım ilk çeviridir.

M.O.: *Türkler Arasında* kitabına benzer başka çevirileriniz de var mı? Gezi edebiyatına ait olarak nitelendirilebilecek ya da anı türünde başka eser çevirdiniz mi? Bunlar nelerdir ve hangi yayınevleri için bu çevirileri yaptınız?

S.Ö.: Gezi edebiyatı tarzında başka yapıt çevirmedi. Başka yayınevi olarak hâlihazırda basım aşamasında olan iki kitabı Kabalcı Yayınevi için çevirdim. Bunlardan bir tanesi İngilizceden Türkçeye polisiye türünde, diğeri ise Almancadan Türkçeye felsefe alanında birer kitaptır. Kitaplar yayınlanınca size bilgi iletirim.

M.O.: Dergah Yayınları'na *Among the Turks* kitabını çevirmeyi siz mi önerdiniz? Kitabın çevrilmesi, yayınevinin inisiyatifi ile gerçekleşti ise yayınevi sizinle nasıl iletişime geçti?

S.Ö.: Kitap çevirisi için birkaç yayınevine internetten CV ve daha önce yaptığım çevirilerin örneklerini yolladım. Üç yayınevi olumlu cevap verdi, ben de bunlardan rastgele seçtiğim Dergah yayınevi ile iletişime geçtim. Bu kitabın çevirisini yapmamı onlar önerdiler.

M.O.: Kitabı çevirirken çeviri kararlarınızda kendiniz özgür hissediyor muydunuz? Yoksa yayınevinin politikası ve benzer parametreleri göz önüne alarak mı çeviri kararlarınızı veriyordunuz? Çeviri kararlarınızı verirken göz önünde bulundurduğunuz çeşitli parametrelere (hedef okuyucu kitlesi, vs.) örnek verebilir misiniz?

S.Ö.: Çeviri kararlarında herhangi bir sınırlama koymadılar. Yayınevi son derece iletişime açık, destekleyici ve yapıcı bir tutum sergiledi, ancak ilerleyen zaman içerisinde çevirinin yapılan bölümlerinin kontrolü esnasında yazara sadık kalınan, biraz ayna işlevi gören, Türkçe'nin elverdiği ölçüde aslına bağlı olunan bir çeviriyi arzuladıklarını gördüm. Yani dil kurallarına uyulan, çok zorunlu olmadıkça yorumlamaya gidilmeyen, okuyucu tarafından da yadırganmadan okunacak bir metin ortaya koymak gerekti. Dili anlam üzerine giydirilen bir elbise kabul edersek iyi oturmuşsa kimi yerde kullanmış olduğum çeviri yöntemlerini sorun etmediler. Erek metnin ne amaçla ve kimin için oluşturulacağını bilmek, kullanılacak dil düzeyi, iletişimsel eşdeğerlik, anlatımsal özellikler gibi bir takım kararların verilmesini sağlayacağından bu parametre bizim için önemliydi. Yayınevinin genel okuyucu kitlesi yanı sıra, gezi edebiyatı meraklıları, bir de “Batının Gözüyle Türkler” başlıklı bir bölüm altında yayınlanması düşünüldüğünden tarih meraklıları hedef kitemiz

oldu. Yayınevinin elbette kendi yayın politikası gereği uyduğu şeyler vardır, ancak bunlarla çevirmen olarak sıkıştırılmadım hiçbir zaman.

M.O.: Kitabın yayına hazırlanma sürecinde editörle ne ölçüde eşgüdümlü çalıştınız? Çeviride yapılan değişiklikler ile ilgili söz hakkınız oldu mu? Kitap yayına hazırlanırken çevirinizde istemediğiniz bir değişiklik yapıldı mı?

S.Ö.: Editörümle sürekli iletişim halinde olduk, takıldığım her şeyi sordum. Benden habersiz hiçbir değişiklik yapılmadı, aslında hiç değişiklik yapılmadı diyebilirim.

M.O.: Kitabın metinötesi unsurlarında (ön kapaktaki illüstrasyon, arka kapaktaki alıntı, vs.) ve bunların seçiminde sizin ne kadar söz hakkınız vardı?

S.Ö.: Bunlar tamamen yayınevinin inisiyatifinde olan unsurlardır.

M.O.: Kitabın arka kapağındaki alıntı ve ön kapağındaki illüstrasyon kimin seçimiydi? Bu konu hakkında herhangi bir bilginiz var mı?

S.Ö.: Yayınevi tarafından yapıldığı için bizzat kimin tarafından seçilmiştir bilemiyorum.

M.O.: Kitabın seçiminden yayına hazırlanma aşamasına kadar tüm süreci göz önüne aldığınızda, bu süreci nasıl değerlendirirsiniz? (Beklentileriniz ne ölçüde karşılandı?)

S.Ö.: Benim edebiyat alanında ikinci çevirimdir. İlk çevirim bir başka çevirmene kalın bir kitapta yarısını çevirdiğim ve yayıneviyle direkt benim muhatap olmadığım bir çeviridir. O nedenle bu kitap benim için aynı zamanda kitap çevirisi sürecini bütün yönleriyle yaşadığım önemli bir deneyim olmuştur. Yayınevi, çevirmen olarak kişisel ve mesleki gelişime çok katkı sağlamış, benim için ikinci bir eğitim yeri olmuştur. Amacım kullanmalık metinler dışında, daha kalıcı olan kitap çevirisi yapmak, bunda kendi sınırlarımı görmektir. Beklentimin karşılandığını söyleyebilirim.

M.O.: İlerde tekrar Dergah Yayınları için kitap çevirir misiniz?

S.Ö.: Dergah Yayınevi son derece düzgün çalışan, ilkeleri olan, emeğe değer veren bir yayınevi. Bu nedenle tekrar çalışmaktan memnuniyet duyarım.

E-mail Interview with the translator Ayşe Aksu (06.06.2017)

M.O.: Dergah Yayınları'nın "Batının Gözüyle Türkler" serisi içinde birden fazla çevirinizle isminiz hemen diğer çevirmenlerden ayrılıyor. Dergah Yayınları ile bağlantınız ve yayınevi hakkındaki görüşleriniz nedir? Kitapları çevirmeden önce

Dergah Yayınları'nı biliyor muydunuz? Yayınevi ile daha öncesinden herhangi bir bağlantınız var mıydı? Varsa açıklayabilir misiniz? (Daha önce de bahsi geçen yayınevi için kitap çevirisi yapmış mıydınız?)

Ayşe Aksu (A.A.): Dergah Yayınları ülkemizin yayıncılık sahasında saygın kuruluşlarından birisidir. Yayın çizgisinde kültür, edebiyat, düşünce eserleri ağırlıktadır. Yayınevi olarak kaliteyi, yerelliği ve fikir üretmeyi ön plana almış olduklarını görüyorum. Bu da onları uzun vadeli düşünmeye sevk etmektedir. Çeviri kitaplarımdan önce elbette yayınevi olarak biliyor, yayınlarını okuyordum. Fakat sahibi ve çalışanlarıyla tanışıklığım veya başka bir yakınlığım söz konusu olmamıştı. İlk çeviri kitabım olan *Robert Kolej'in Kızları*'ni bir hocama götürmüştüm. O da bana Dergâh Yayınlarının “Batının Gözüyle Türkler” serisini başlatmak üzere olduğunu, bunun orada değerlendirilebileceğini söyledi ve Işıl Erverdi'ye yönlendirdi. Süreç başladıktan sonra tanıştık.

M.O.: Seri için çevirdiğiniz kitaplara benzer başka çevirileriniz de var mı? Seyahat yazınına ait olarak nitelendirilebilecek ya da anı türünde başka eser çevirdiniz mi? Bunlar nelerdir ve hangi yayınevleri için bu çevirileri yaptınız?

A.A.: Daha öncesinde başka çevirim veya telif kitabım olmadı. İlk Dergah Yayınları ile başladım. Birlikte gayet güzel çalıştığımız için başka bir yayınevine yönelmedim. Dolayısıyla bütün kitaplar buradan çıktı.

M.O.: Dergah Yayınları'nın bu dizisi için çevirdiğiniz kitapları sizin önerdiğiniz dizi editörü Işıl Erverdi'den öğrenmiştim. Kitabın çevrilmesi, sizin inisiyatifiniz ile gerçekleşti. Peki bu süreç nasıl oldu? Biraz anlatabilir misiniz?

A.A.: 2002'de başladığım yüksek lisans tezimin konusu *Yabancı Okullarda Kızların Din Eğitimi (Arnavutköy Amerikan Kız Koleji Örneği)* idi. Bu çalışmayı yaparken misyonerlere ait pek çok kitabın raflarda kaldığını, tez yapan kişilerin bunlardan konusu çerçevesinde gerektiği kadar ve çok az yararlandıklarını, oysa bunların bizimle ilgili bilgi, belge, yorum ve tanıklıklar ihtiva ettiğini gördüm. Sadece İngilizce bilen ve misyonerlik çalışanların değil, ülkemizin tüm entelektüellerine ve araştırmacılarına da kaynak olabileceklerini düşündüm. Aslında hiç tecrübem yoktu, ama denemek istedim. *Robert Kolej'in Kızları* tezimle paralel giden bir kurum tarihiydi. Bittiğinde 2007 yılıydı. Dergah Yayınları bunu değerlendirdi. Işıl hanım bir gün “bunun gibi başka kitaplar var mı, varsa bize bildirir misin?” diye sorunca çok

sevindim. Çünkü misyoner kitapları gün yüzüne çıkacaktı. Derken Mary M. Patrick'in kitabını götürdüm. Benim için çok önemliydi. Işıl hanım “sen bunu da çevirsen ne iyi olur Ayşe, yaparsın eminim” dedi. Şaşırmıştım. Tezim beni bekliyordu. Yeni evlenmiştim. Onun teşvikiyle “neden olmasın” dedim. Her şeyi bir kenara bıraktım ve “her gün 5 sayfa” sloganıyla yaklaşık 6 ayda kitap bitmişti. Fakat hummalı bir şekilde çalıştığımı söylemeliyim. Sonraki çevirileri zamana yayarak yapmaya başladım. Hangi kitabı çevireceğimi belirlerken kendimce önem sırası gözetiyordum. Doktora çalışmam sırasında konuya daha da vâkıf oldukça zaten bu belirlemem ve eserlere ulaşmam daha kolay oluyordu.

M.O.: Kitap önerilerinize yayınevinin tepkisi ne oldu? Bu seri için önerdiğiniz tüm kitapları çevirebildiniz mi? Çevirmek istediğiniz başka kitaplar da var mıydı? Eğitimin ve çalışma alanınızın Amerikan misyonerliği ve eğitimi olması dışında özel olarak bu kitapları çevirme motivasyonunuz neydi?

A.A.: Kitap önerilerim elbette yayınevinin yayın kurulundan geçiyor. Ancak onlar tarafından herhangi bir çerçeve, kısıtlama veya yönlendirmeye maruz kalmadım. Bir başka ifadeyle, ben çevireceğim kitabı onlara söyleyip onay aldıktan sonra başlamadım. Öte yandan onlar bana “ne çevirirsen çevir, biz basmaya hazırız” gibi kayıtsızlık da göstermiyorlardı. Her şey karşılıklı bir “açık duruşla” yürüyordu. Çeviri bittikten sonra yayını sunuyor ve tanıtıyordum. Onlar da kurul sürecinden sonra olumlu cevap veriyorlardı. Olumsuz cevap da verebilirlerdi. Benim için bunun anlamı başka bir yerde basmak için adımlar atmak olurdu. Böyle bile olsa bir başka çeviri veya yayının olduğunda elbette ilk önce Dergah'a giderdim. Aramızda bu kadar samimiyet ve iş ciddiyeti oluştu. Bunun şöyle bir faydası oldu: Önemli gördüğüm, mutlaka Türkçeye kazandırılmalı dediğim, çevirmeye karar verdiğim bir kitabın başına gönül rahatlığıyla oturuyor, yüksek bir motivasyonla, şevkle çalışıyor, eğlenceli bir süreç yaşıyordum. Zira düşünceme göre yayınevi bunu mutlaka değerlendirecek, basmasa bile teşvik edecek, hatta başka bir yayınevine yollayacaklardı. Bunun rahatlığı müthiş bir şeydi. Şayet yayınevinden yana bir sıkıntı veya bir çekincem olsaydı bu kadar çeviriyi yapamazdım herhalde.

M.O.: Kitabı çevirirken çeviri kararlarınızda kendiniz özgür hissediyor muydunuz? Yoksa yayınevinin politikası ve benzer parametreleri göz önüne alarak mı çeviri

kararlarınızı veriyordunuz? Çeviri kararlarınızı verirken göz önünde bulundurduğunuz çeşitli parametrelere örnek verebilir misiniz?

A.A.: Yukarıda söylediklerim sanırım bu sorulara da kısmen cevap olmuştur. Elbette yayınevinin bir politikası ve benim çevirilerimin yer aldığı (veya uygun düştüğü) bir üst başlığı vardı. Ancak ben bunu bir mecburiyet gibi hissetmedim. Onlar da bunu ihsas ettirmediler. Mesela, *Sömürgeciliğin Hasat Mevsimi* tamamen akademik bir çalışma. Buna rağmen önemli gördüm ve çevirdim. Yayınevi de uygun buldu ve kitap basıldı. Düşünceme göre, yayınevi eser odaklı çalışıyor. Yararlı gördüğü çalışmaları okuyucularına ulaştırmayı ilke edinmiş. Bunu yaparken de önceliği, satış değil.

M.O.: Çevirdiğiniz kitapların orijinaline sadık kalarak mı çeviri yaptınız? Çeşitli parametreler göz önüne alınarak yapılmış değişiklikler mevcut mudur?

A.A.: Kesinlikle orijinaline sadık kaldığımı söylemeliyim. Ana metinde hiçbir değişiklik veya atlama yapmadım. Buna hakkım olmadığını düşünüyorum. Ayrıca böyle bir tasarruf yazara saygısızlık, okuyucuları da aldatmak olur. Fakat metinde bazen İslamiyet’le, Hz. Muhammed (sav) ile veya tarihimize ilgili hoş olmayan, rencide edici, yanlış veya yanıltıcı ifade ve yorumlar olmuyor değil. Bana göre bu gibi şeyler doğal. Bunlara da hiçbir şekilde müdahale etmedim. Ancak dipnotlarda “çevirenin notu” kaydıyla kendi düşüncelerimi, varsa düzeltmelerimi açık ve net bir dille ifade ettim. Kitabın bütünüyle ilgili değerlendirmemi ise girişte bir yazı yazmak suretiyle ortaya koymaya çalıştım.

M.O.: Levi Parsons ve Pliny Fisk’in Seyahat Raporları’nı derlediğiniz ve çevirdiğiniz *Osmanlı’da İki Amerikalı Misyoner* kitabının “Tercüme Dair Birkaç Not” bölümünde “... misyoner gözüyle Osmanlı toplumunun nasıl tasvir edildiğinin ortaya çıkarılması amaçlanmıştır.” diyorsunuz. Diğer çevirilerinizde de benzer bir amaç söz konusu mu?

A.A.: Misyonerler bizi değiştirmeye kendilerini adanmış, bunun için gelen insanlar. Vazifelerinin ilk aşamasını muhatap kitleyi çok iyi tanımak, iyi anlamak, rapor etmek oluşturmaktadır. Bunun için de bize ait değerleri, eserleri, toplum yapımızı, sosyal ve bireysel hassasiyetlerimizi ortaya çıkarır, bunları merkezleriyle paylaşır ve bunlar üzerinden bir yol haritası belirlerler. Dolayısıyla bizzat yerinde yaptıkları tespitler yüzeysel çalışmalar, gözlemler değildir. Bu tespit ve yorumlara kendi duygu ve

düşüncelerini de eklerler. Böylece ortaya onların nazarından derlenerek biraraya getirilmiş bir “dönem fotoğrafı” çıkar. Bu yönüyle normal seyahatnamelerden ve gezgin raporlarından ciddi manada ayrılırlar. Sizin vasıtanızla tekrar dile getirmek isterim, seyahatname başlığı altında bir “misyonername” alt türü/başlığı oluşturulmalı. Çünkü seyyahın bakışı ve niyeti ile misyonerinki çok farklıdır. Onlar bir yörede ömür boyu kalırlar. Seyyah belki en fazla birkaç ay. O yüzden kitaplarının çoğunun adı “Fifty years in Constantinople, Fifty-three years in Syria, My Life and Times” olarak verilmiştir. Ancak misyonerlerin çektiği dönem fotoğrafı yalnızca misyonerlik camiası içinde kullanılmaz; bilakis o dönemde ve günümüzde de bizi tanımak isteyenlerin elinin altında duran kıymetli veriler hükmündedir bu kitap ya da raporlar. (Bunu misyoner kitaplarının Avrupa ve Amerika’da durmadan yeni baskılarının yapılmasından anlayabiliriz) Bugün bizimle veya kültürümüzle ilgili Batılıların ne düşündüklerini, bunların olumlu mu olumsuz mu olduğunu, bu kanaatlerin nereden beslendiğini işte vaktiyle çekilmiş bu fotoğraflardan anlayabiliriz. Türkçeye kazandırılmaları tam da bu noktada önem kazanmaktadır. En yakınımıza kadar sokulan insanların ciddi gözlemleridir bunlar... Diğer çevirilerde de bu yapıyı görürsünüz.

M.O.: Kitabın yayına hazırlanma sürecinde editörle ne ölçüde eşgüdümlü çalıştınız? Çeviride yapılan değişiklikler ile ilgili söz hakkınız oldu mu? Kitap yayına hazırlanırken çevirinizde istemediğiniz bir değişiklik yapıldı mı?

Dergah Yayınevi ile ilgili çalışmamız esnasında beni en fazla rahatlatan şey, öncelikle metne diledikleri gibi bir müdahalelerinin olmamasıydı. Tashihlerden sonra metin şahsıma geri gönderilir, onları tek tek metne ben dahil ederim. Bu benim için asla bir külfet değildir. Aksine son derece eğitici bir süreçtir. Bu sırada herhangi bir düzeltmeyi doğru bulmadıysam anında editörle telefonla veya yüzyüze görüşerek o kısmı birlikte bir orta yola koyarız. Benim de onlara söylemeden herhangi bir tashihlerini metne dahil etmediğim olmamıştır. İkinci olarak, çevirilerde kullandığım bir dil ve üslup var. Bu, bazılarına göre eski Türkçe olabilir. Mecbur kalmadıkça yabancı kökenli kelimeleri veya öztürkçe diye sunulan kelimeleri kullanmıyorum. Bunu bir zorlama olarak veya bir taraf tutma gibi düşünmeyiniz. Arapça bilmem, Osmanlıca metinlere aşina olmam ve biraz da edebiyatla ilgilenmem dolayısıyla kendiliğinden oluştu bu dil. Hatta akademik makalelerimde bile böyle. Yayınevi bu

dile hiçbir müdahalede veya ön yargıda bulunmadı. Dedğim gibi münferit bir sıkıntı olduğunda elbette birlikte hallettik. Fakat genel bir direktif verilmedi veya fiili bir müdahaleye rastlamadım. Bu da benim onlara güvenimi artıran unsurların başında gelmektedir.

M.O.: Çevirmen olarak kitabın ön kapağında isminiz yazılı. Fakat seri içindeki diğer pek çok çevirmenin adını ön kapakta göremiyoruz. Önsözlerle ve dipnotlarla çevirmenin görünürlüğünden bahsetmek de mümkün. Bu konuda sizin tutumunuz neydi?

Görünür olmak veya olmamak tamamen yayınevinin takdiri idi. Kitabın asıl sahibi yazardır. Çevirmen ona sadece Türkçe bir mikrofon tutar. Bu nedenle isim önemli değildir bana göre. Fakat yazarın kaleminden çıkan metni, mutlaka işlenmesi, onunla konuşulması, üzerinde durulması, incelenmesi, acele geçilmemesi gereken bir metin olarak gördüğüm için onu yazarının elinden çıktığı gibi bırakmak istemem. Başında bir değerlendirme yazısı, bolca dipnotlar, köşeli parantezler, gerekirse sonuç yazısı ile tahkim ederim. Metinde geçen kişi veya kurumlarla ilgili biyografik bilgileri paylaşmaya da ayrıca önem veririm. Böylece yazarın malumu olduğu için kısa geçtiği kişi, kurum veya olayların kendilerini okuyucuya açtığına, dile geldiğine ve metnin bu yolla tamamlandığına; neticede okuyucuya daha engin bir bakış kazandırdığına inanıyorum. Hal böyle olunca metin üzerinde ikinci bir mesai söz konusu oluyor. Belki bu yüzden yayınevi ismimi öne çıkarmış olabilir.

M.O.: Kitabın metinötesi unsurlarında (ön kapaktaki illüstrasyon, arka kapaktaki alıntı, vs.) ve bunların seçiminde sizin ne kadar söz hakkınız vardı?

A.A.: Burada “söz hakkı” gibi bir ifade kullanmayalım da ortak çalışma diyelim. Kitabın bence en zevkli ve heyecanlı aşaması burası çünkü. Elimde kitabın kapağına uygun olacağını düşündüğüm resimleri, aklıma gelen kitap isimlerini Işıl hanıma veririm. O da benzer çalışmayı yapmıştır. Teknik açıdan uygun olan resimlerden seçerek kapağı hazırlarlar. Bana son halini gönderirler. Varsa bir görüşüm, söylerim. İsimlerden biri İsmail Kara hocamıza ait. Birini Işıl hanım takdir etti. Birini ikimiz bir beyin fırtınasıyla bulduk. Biri yanlış hatırlamıyorsam Asım beyle birlikte düşünüldü. Biri benim belirlediğim oldu. Bunların hepsi ayrı hikayeler ve hatıralar.

M.O.: Kitabın arka kapağındaki alıntı ve ön kapağındaki illüstrasyon kimin seçiydi?

A.A.: Arka kapak her zaman Işıl hanım tarafından belirlenmiştir. Çünkü bir yayınevi gözüyle yazılmalıdır. Ön kapak ise yukarıda dediğim gibi malzemeler arasından yayınevi tarafından teknik kalite de göz önüne alarak hazırlandı.

M.O.: Kitabın seçiminden yayına hazırlanma aşamasına kadar tüm süreci göz önüne aldığınızda, bu süreci nasıl değerlendirirsiniz? (Beklentileriniz ne ölçüde karşılandı?)

A.A.: Bugüne kadar başka bir yayıneviyle çalışmadım. Bu bile onlarla çalışmamın verimliliğini, rahatlığını, samimi bir ortamda saygı çerçevesinde yürüdüğünü tek başına gösterebilir. Herhalde Dergah Yayıneviyle başlamam benim için bir şans. Dilerim uzun yıllar böyle devam eder ve güzel çalışmalara imza atılır.

M.O.: İlerde tekrar Dergah Yayınları için kitap çevirir misiniz?

A.A.: Evet. Zaten sırada altıncı kitap hazır. Tashihlerini yapıyorum. Büyük ihtimalle oradan çıkacak.

E-mail Interview with Ercan Kaçmaz, translator of *Kafesin Ardındaki Türk Kadını* (15.06.2017)

M.O.: *Kafesin Ardındaki Türk Kadını* kitabını çevirmeden önce Dergah Yayınları'nı biliyor muydunuz? Yayınevi ile daha öncesinden herhangi bir bağlantınız var mıydı? Varsa açıklayabilir misiniz? (Daha önce de bahsi geçen yayınevi için kitap çevirisi yapmış mıydınız?)

Ercan Kaçmaz (E.K.): Hayır bilgim yoktu. Bu çalışmaya başladığım zaman Ayşe Aksu'nun çevirisini gördükten sonra yayın evi ile iletişime geçtim.

M.O.: *Kafesin Ardındaki Türk Kadını* kitabına benzer başka çevirileriniz de var mı? Gezi edebiyatına ait olarak nitelendirilebilecek ya da anı türünde başka eser çevirdiniz mi? Bunlar nelerdir ve hangi yayınevleri için bu çevirileri yaptınız? Eğer yoksa, bu kitabı çevirme fikri nereden geldi?

E.K.: Yok. Ama yeni bir çeviri daha yapmak isterim. Doktora çalışmamla bağlantılı olduğu için seçtim.

M.O.: Dergah Yayınları'na bu kitabı çevirmeyi siz mi önerdiniz? Kitabın çevrilmesi, yayınevinin inisiyatifi ile gerçekleşti ise yayınevi sizinle nasıl iletişime geçti?

E.K.: Ben onlarla iletişime geçtim.

M.O.: Kitabı çevirirken çeviri kararlarınızda kendiniz özgür hissediyor muydunuz? Yoksa yayınevinin politikası ve benzer parametreleri göz önüne alarak mı çeviri kararlarınızı veriyordunuz? Çeviri kararlarınızı verirken göz önünde bulundurduğunuz çeşitli parametrelere (hedef okuyucu kitlesi, vs.) örnek verebilir misiniz?

E.K.: Her konuda özgürdüm. Hiçbir baskı ya da sizin deyiminizle parametre yoktu.

M.O.: Kitabın yayına hazırlanma sürecinde editörle ne ölçüde eşgüdümlü çalıştınız? Çeviride yapılan değişiklikler ile ilgili söz hakkınız oldu mu? Kitap yayına hazırlanırken çevirinizde istemediğiniz bir değişiklik yapıldı mı?

E.K.: Hayır yapılmadı. Sadece kapak tasarımında benim fikrim alınmadı.

M.O.: Çeviriyi yaparken “Bunu çevirsem Türk okuyucu yanlış anlayabilir, bazı hassasiyetler yaratabilir.” dediğiniz hiç oldu mu? Eğer olduysa bu gibi durumlarda bu sorunun üstesinden nasıl geldiniz, nasıl bir çeviri kararı aldınız?

E.K.: Bu bir kitap çevirisi olduğu için sonuç itibarı ile bana ait bir yazı değil düşüncesi güttüm.

M.O.: Çevirmen olarak kitabın ön kapağında isminiz yazılı. Fakat seri içindeki diğer pek çok çevirmenin adını ön kapakta göremiyoruz. Önsözlerle ve dipnotlarla çevirmenin görünürlüğünden bahsetmek de mümkün. Bu konuda sizin tutumunuz neydi? Çeviri bir metinde önsöz ve dipnotlarla (ve bunların önemi ile) ilgili düşünceleriniz nelerdir?

E.K.: Önsöz ve dipnotlar bazen gerekli oluyor. Kitabın daha iyi anlaşılmasını sağlıyor. İsim konusu benim tercihim değildi.

M.O.: Kitabın metinötesi unsurlarında (ön kapaktaki illüstrasyon, arka kapaktaki alıntı, vs.) ve bunların seçiminde sizin ne kadar söz hakkınız vardı?

E.K.: Çok olmadı. Olsaydı ben başka bir alıntıyı tercih ederdim.

M.O.: Kitabın arka kapağındaki alıntı ve ön kapağındaki illüstrasyon kimin seçimi idi?

E.K.: Editörün.

M.O.: “Batının Gözüyle Türkler” serisi içinde Hester Donaldson Jenkins’e ait başka bir çeviri eser de mevcut: *Robert Kolejin Kızları*. Ayşe Aksu tarafından çevrilen bu eseri okuma fırsatı bulabildiniz mi? Yanıtınız evet ise, çeviri eser ile ilgili düşünceleriniz nelerdir?

E.K.: Ayşe hanımın birkaç çevirisi var. Çok başarılı buldum yaptığı çevirileri.

M.O.: Kitabın seçiminden yayına hazırlanma aşamasına kadar tüm süreci göz önüne aldığınızda, bu süreci nasıl değerlendirirsiniz? (Beklentileriniz ne ölçüde karşılandı?)

E.K.: Uzun bir süreç. Editörden dolayı uzamalar oldu.

M.O.: Çeviri yaptığınız yayınevi ile ilgili görüşleriniz nelerdir? Yayınevinin yayın politikası ile ilgili neler düşünüyorsunuz?

E.K.: Yayınevinin politikasını iyi buluyorum.

M.O.: İlerde tekrar Dergah Yayınları için kitap çevirir misiniz?

E.K.: Neden olmasın.



Appendix 5: The Promotional Article of the Book Series

The complete promotional article of the book series written by the editor of the book series is as follows:

In the period of pre-social sciences when the identities “Turkish”, “Muslim” and “Ottoman” are not differentiated from one another, Ottoman Empire stands in the east of the West as “Turkish” with its strong political union, strong military structure, unique social classification and its geographical presence stretching from today’s Balkans, Caucasus, Central Asia, Middle East, Northern Africa to some parts of India.

As stated by a British politician, “Orient is a profession.” As it is today, the mentioned geography has been a fruitful area for hundreds of Westerners ranging from travelers, missionaries, scientists, researchers, diplomats, merchants, soldiers, educators, journalists to artists for centuries.

Ahmet Hamdi Tanpınar states that the Orient accepts the material as the first time it has seen it whereas the Occident plays with that material in its hands, thinks about it, tries to have a detailed information about it and, in the end, converts that material from something into something else which is to be called differently following all these attempts. The book series “Turks in the Eyes of the West” is a book series about this ongoing act of describing, otherizing and converting in the present.

[Türk, Müslüman ve Osmanlı’nın birer ‘kimlik’ tasavvuru olarak henüz birbirinden ‘ayrıştırılmadığı’ sosyal bilimler öncesi dönem. Osmanlı İmparatorluğu bugün Balkanlar, Kafkasya, Orta Asya, Orta Doğu, Kuzey Afrika ile Hindistan’ın bir bölümünü kapsayan coğrafyası, güçlü siyasî birliği, askerî yapısı, kendine has toplumsal sınıflandırması ve kültürüyle Batı’nın Doğu’sunda Türk olarak duruyor.

İngiliz siyaset adamının dediği gibi “Doğu bir meslek”. Sözü geçen iklim bugün olduğu gibi yüzyıllardır da seyyah, misyoner, bilim adamı, araştırmacı, diplomat, tacir, asker, eğitimci, gazeteci, sanatçı... yüzlerce batılı için bereketli bir durak.

Ahmet Hamdi Tanpınar, Şark’ın maddeyi ilk gördüğü şekliyle kabul etmesinin yanında, Garb’ın eşyayı daima elinde evirip çevirdiğini, zihninin karşısında tuttuğunu, onun hakkında etraflı bilgiye sahip olmaya çalışıp bu gayretler sayesinde sonunda bu maddeyi başka bir şey denecek hale getirdiğini söyler. Dergah Yayınları

arasında yerini alan Batının Gözüyle Türkler serisi günümüzde de süren bu tanımlama, ötekileştirme ve dönüştürmeye dair bir seçki.]

