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MASTER’S THESIS

A TRANSLATOR AT THE BACK-STAGE:
SEÇKİN SELVİ AS A PROLIFIC AGENT OF TRANSLATION

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DECLARATION

I hereby declare that this master's thesis titled as “**A Translator at the Back-Stage: Seçkin Selvi as a Prolific Agent of Translation**” has been written by myself in accordance with the academic rules and ethical conduct. I also declare that all materials benefited in this thesis consist of the mentioned resources in the reference list. I verify all these with my honor.

Date: 11/06/2021

Yağmur YALÇINKAYA GÜNDÜZ

ABSTRACT

Master's Thesis

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Drawing on Pierre Bourdieu's concepts of "field", "habitus" and "capital" (Bourdieu, 1990), this thesis positions Seçkin Selvi as a female agent of translation. Selvi has proved to be a versatile and prolific agent as she has been active in the literary field since 1957 as a translator, editor and theatre critic as well as publisher and journalist. Hence, this thesis argues that Selvi has been subject to the conditions of the field she has been in, and that her success and survival as an agent of translation in the field has been guaranteed by her rich symbolic capital and professional habitus. To do so, this study draws on a rich extratextual (Toury, 1995) analysis of Selvi's extensive corpus, biographical and archival data, the interviews she gave, the events she participated, the newspaper reports she appeared in, events, organizations, fairs she participated in, as well as the e-mail interview I conducted with her. To that end, it first reviews agent-oriented studies, which have been in a growing trend with the social turn in translation studies, and then examines the Bourdieusian concepts of field, habitus and capital. Further, this study scrutinizes Selvi's agency and her cultural, social and symbolic capital. It lastly explores her primary and secondary (translatorial) habitus and concludes with a critical discussion of Selvi's case in regards to the relationship between the concepts of field, habitus and capital. Bringing a female agent of translation from backstage to stage, the findings of this study will hopefully inspire further studies on female agents in translation studies and contribute to a more humanized translation studies in general.

Key words: Sekin Selvi, Agent of Translation, Agency, Translatorial Habitus, Symbolic Capital.



ÖZET

Yüksek Lisans Tezi

Sahne Arkasında Bir Çevirmen: Üretken Bir Çeviri Öznesi Olarak Seçkin Selvi
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Pierre Bourdieu'nün "alan", "habitus" ve "sermaye" (Bourdieu, 1990) kavramlarını temel alan bu tez, Seçkin Selvi'yi kadın bir çeviri öznesi olarak konumlandırmaktır. Selvi, 1957 yılından beri çevirmen, editör, tiyatro eleştirmeni ve ayrıca yayımcı, gazeteci gibi kimliklerle alanda faal olarak çok yönlü ve üretken bir özne olduğunu kanıtlamıştır. Bu bilgi ışığında, bu çalışma, Selvi'nin bulunduğu alanın koşullarına tabi olduğunu ve bir çeviri öznesi olarak alandaki başarısı ve devamlılığının sahip olduğu zengin sembolik sermaye ve profesyonel *habitus*'u tarafından garanti edildiği öne sürmektedir. Bu doğrultuda, Selvi'nin külliyatı, biyografik ve arşiv bilgileri, verdiği röportajlar, katıldığı etkinlikler, yer aldığı gazete haberleri, organizasyonlar, fuarlar ve benim kendisiyle e-posta üzerinden yaptığım röportajı içeren zengin bir metin dışı (Toury, 1995) incelemesi yapılmıştır. Bu amaçla, çalışmada öncelikle çeviribilimdeki sosyal dönüş ile artış eğilimi gösteren özne odaklı araştırmalar ele alınmaktadır, ardından Bourdieu'nün alan, habitus ve sermaye kavramları incelenmektedir. Ayrıca, Selvi'nin failliği (agency) ile kültürel, sosyal ve sembolik sermayesi irdelenmektedir. Son olarak Selvi'nin birincil ve ikincil habitus'unu (çeviri habitusunu) ortaya çıkarılmakta ve sonuç bölümünde Selvi'nin durumu alan, habitus ve sermaye kavramları arasındaki ilişki açısından Selvi'nin eleştirel bir şekilde tartışılmaktadır.

Anahtar Kelimeler: Seçkin Selvi, Çeviri Öznesi, Faillik, Çeviri Habitusu, Sembolik Sermaye.

**A TRANSLATOR AT THE BACK-STAGE: SEÇKİN SELVİ AS A PROLIFIC
AGENT OF TRANSLATION**

CONTENTS

DECLARATION	iii
ABSTRACT	iv
ÖZET	vi
CONTENTS	vii
LIST OF FIGURES	ix
LIST OF APPENDICES	x

INTRODUCTION	1
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**CHAPTER ONE
AGENCY IN TRANSLATION STUDIES**

1.1. DEFINITIONS OF THE CONCEPT OF AGENCY IN TRANSLATION STUDIES	5
1.2. AGENT-GROUNDED RESEARCH IN TRANSLATION STUDIES	9
1.3. WOMEN’S AGENCY IN TRANSLATION STUDIES	15
1.4. THEORETICAL FRAMEWORK	22
1.4.1. Field	23
1.4.2. Habitus	25
1.4.2.1. Translatorial Habitus	27
1.4.3. Capital	30
1.4.3.1. Symbolic Capital	32
1.5. METHODOLOGICAL FRAMEWORK	34
1.6. CONCLUSION	37

CHAPTER TWO
A VERSATILE FEMALE AGENT IN THE LITERARY FIELD: SEÇKİN SELVİ

2.1. SEÇKİN SELVİ'S BIOGRAPHY	41
2.2. A PROLIFIC AGENT OF TRANSLATION AND EDITING	46
2.3. A GIFTED AGENT IN THE FIELD OF THEATRE	61
2.4. TRACING SEÇKİN SELVİ'S SYMBOLIC CAPITAL	70
2.4.1. A Gold Bracelet and A Golden Circle	71
2.4.2. A Disposed and Prescient Investor	72
2.4.3. In the Spotlight	75
2.5. CONCLUSION	76

CHAPTER THREE
SEÇKİN SELVİ AS A DISTINGUISHED AGENT WITH AN ELITE HABITUS

3.1. PRIMARY HABITUS	79
3.1.1. Artistic Dispositions	80
3.1.2. Linguistic Dispositions	81
3.2. SECONDARY HABITUS	82
3.2.1. Translatorial Habitus	83
3.2.1.1. A Solid Start and Survival in the Field	84
3.2.1.2. An Artist and a Guardian	92
3.2.1.3. Golden Ratio	96
3.2.1.4. Devoted	98
3.3. CONCLUSION	103
CONCLUSION	105
REFERENCES	113
APPENDICES	

LIST OF FIGURES

Figure 1: Selvi's Most Active Years in the Literary Translation Field	p. 85
Figure 2: Selvi's Translations of Fiction and Nonfiction by Years	p. 88
Figure 3: Sub-Genre of Selvi's Nonfiction Translations	p. 89
Figure 4: Authors that Selvi Translated the Most	p. 90
Figure 5: Number of Selvi's Translations by Publishing Houses	p. 91



LIST OF APPENDICES

Appendix I: Selvi's Corpus of Translations	p.1
Appendix II: The titles edited by Seçkin Selvi	p.21
Appendix III: The interview I conducted with Seçkin Selvi	p.35
Appendix IV: The interview conducted by Seda Pekçelen	p.49



INTRODUCTION

With a shift in the focus of translation studies towards sociology, there has been an increasing number of studies on translation as a social practice (i.e. Inghilleri, 2005; Wolf, 2006a; Chesterman, 2009) and translators as agents (i.e. Tahir-Gürçağlar, 2009, 2013, 2019; Demircioğlu, 2009; Haddadian-Moghaddam, 2011, 2012a, 2012b and 2015). Contributing towards the establishment of a human-centred branch of “TranslatOR studies” (Chesterman, 2009: 13), these studies also addressed Daniel Simeoni’s call to study “translators’ sociographies” (Simeoni, 1998: 31).

It is within this context that this thesis study focuses on Seçkin Selvi as an individual agent of translation, who has not attracted any scholarly attention heretofore despite the growing body of literature on agents in research in Turkey (i.e. Kaya, 2007; Aka, 2011; Karadağ, 2013a, 2013b, 2013c; Berk Albachten, 2018; Tahir-Gürçağlar, 2019). As a female agent, Selvi, who is currently known mostly for her translation of *Yüzyıllık Yalnızlık* [Cien Años de Soledad] (1973) by Gabriel García Márquez for *Can Yayınları* [Can Publishing], has been active as a translator, theatre critic and editor (besides many additional roles she took on) in the field since 1957. She has proved to a versatile and prolific agent during her 64-year agency; indeed, each of her translations has been significant to qualify as a research subject on its own merit. However, in this study I will embark on examining Selvi’s complete corpus of translations and the works edited by her from extratextual sources to analyze her agency in the fields of translation and literature. These sources also include Selvi’s translations (Appendix I), the translations edited by her (See Appendix II), and an e-mail interview I conducted with her (See Appendix III). To achieve this, this study thus draws on Pierre Bourdieu’s concepts of “field”, “habitus” and “capital” (Bourdieu, 1990) to investigate Selvi’s agency under different roles, which extends over a period of several decades. Bourdieu’s concepts allow for the sociological perspective necessary to delve into Selvi’s agency, as will be further shown in Chapter 1. While these three concepts constitute the theoretical framework of this study, for the methodological framework, I will perform a rich extratextual analysis (Toury 1995) of Selvi’s corpus as well as her biographical and archival data, including but not limited to her interviews, the newspaper reports she appeared in, events, organizations,

fairs she participated in, and so forth. To make this study all the more precise, I will further interview her via e-mail to ask further questions to confirm missing information, to explore her early life, familial connections, education and to uncover her initiation into the field as well as her opinions on various issues related to translation and translatorship. By doing so, I mainly argue that Seçkin Selvi, like any other agent in the field, has been subject to the conditions of the field she has been in, and that her agency in the field has been highly dependent on her symbolic capital and habitus. While this study will hopefully prove this, it will, more importantly, bring Selvi from backstage to stage and make her visible, supporting the vocal proposals for a more ‘humanized’ translation studies.

Selvi has been a versatile agent in the fields of translation and literature as a translator, theatre critic and editor for a long period of 64 years. The intersection point of these three roles is her translatorial agency as will be shown in Chapter 2 and Chapter 3. The field of translation like every other field has its own dynamics which the agents in that field are contingent on. Sela-Sheffy (2005) states that the translation field is generally considered as a semi-professional field which enjoys ongoing power struggles among its agents. She remarks that “translators, on the other hand, are often seen as a silent, invisible, and loosely defined semi-professional group, whose occupation is auxiliary and whose field-boundaries are blurred” (Sela-Sheffy, 2005: 9). As translators are a semi-professional group, the power struggles in this group appear to be much more vital for them - when compared to the ones in professional fields- to survive in the field and for accumulation of the capital required to maintain their positions in the field. Furthermore, as Voinova and Shlesinger (2013: 33) underlines, agents aspire to invest in various forms of capital other than economic capital in semi-professional fields of practice and particularly opt for symbolic capital as these fields hold rather a small economic capital.

Similar dynamics in the field of translation in Turkey, where Selvi has been active as an agent of translation, are identified in recent studies. Similar to Sela-Sheffy’s suggestions, Gülfer Tunalı (2017: 160) reports that anyone is allowed to translate, and no formal training and certification is obligatory in Turkey. Of course, this leads to a market flooded by non-qualified manpower and makes way for a highly competitive environment where translators with formal training and/or certification

hold insecure positions. Although the efforts for professionalization of translation as an occupation have been underway since the 1970s (Eruz, 2014: 32), these efforts yet to bear fruit. (Tunalı, 2017: 150). Sakine Eruz (2014: 29) confirms that translators do not enjoy a respected position and their profession is not considered as an occupation that requires expertise and education. This is the case for the literary translators as well; based on the data obtained from five literary editor-translators in Turkey, who are contemporaries of Seçkin Selvi, Gökçen Ezber reveals that all of them considered the field they are in as an area full of struggles (Ezber, 2004: 101). Ezber also emphasized the lack of professionalism and institutionalization in the field (Ezber, 2004: 103). He reports that the five agents involved in the research all complain about the following problems regarding literary publication;

[T]he financially insecure position of translators, the negative effects of the capitalist dynamics of the publishing market, the problem of qualified translators in the market, the inverse relationship between the number of published translations and their quality, the mis- and disrepresentation of translators in the media and the problem of institutional representation of literary translators. (Ezber, 2004: 88-89)

Similarly, in her doctoral dissertation, Selin Kayhan (2015) conducts 16 in-depth interviews with translators prosecuted before with various backgrounds and experiences, and reveals that similar problems still persist in the field. These problems were described as the great influence of monetary concerns, the high number of low-quality translations published, ridiculously low fees for translations as well as the lack of recognition of translation as a profession and the need for institutionalization (Kayhan, 2015: 168-169-170-173). All of these conditions create tension and struggle both between the translators and publishers, and between agents of translation and state institutions. Due to the nature of the translation field as described by the above scholars, as Sela-Sheffy argues, translators in a semi-professional group have to rely on their capital, more specifically on their symbolic capital, to survive in the field. For literary translators, according to Sela-Sheffy (2005: 12), personal glory is the only possible way to improve their status. Coupled with the insecure position of literary translators in Turkey caused by the above-mentioned problems, this means greater dependency on their symbolic capital for literary translators in Turkey to overcome these problems and to hold a reliable position in the literary translation field.

Now that the dynamics of the translation field that Selvi is contingent on are

described, it is clear that Selvi has been involved in a semi-professional field full of struggles and tensions and highly dependent on symbolic capital. Pertinent to my discussion in this study is how her agency has been shaped by such a field and how this has affected her capital and habitus. Accordingly, Chapter 1 first offers various definitions on agency proposed by translation scholars and reviews agent-grounded research to contextualize Selvi as an agent of translation. It then presents studies on women's agency in the translation field to show how female agents of translation, like Selvi, have gone under-recognized. It lastly introduces the Bourdieusian concepts of "field", "habitus" and "capital" (with an exclusive focus on "symbolic capital") to describe the theoretical framework of this study and explains the sources of data used as the methodological framework for the conduct of this study.

Following that, Chapter 2 delves into Selvi's agency in the field. To introduce her, it first offers a biographical account on Selvi presenting her family life and involvement in different cultural and intellectual activities and also her educational background. This chapter further discusses Selvi's extensive agency as a translator and editor and then as a theatre critic, both of which significantly contributed to each other. It finally dwells with Selvi's symbolic capital as a product of her social and cultural capital. By the end of this chapter, it will be clear that Selvi has been a woman of many parts and engaged with the field in numerous ways, securing herself a solid position under different identities.

Finally, Chapter 3 thoroughly scrutinizes Selvi's habitus, divided into two as her primary and secondary (translatorial) habitus, based on interviews she gave and her corpus of translations and titles edited by her, which will be illustrated in tables in the appendices. To probe into her primary habitus, Chapter 3 also discusses Selvi's artistic and linguistic dispositions she acquired in her early life. Such discussion will hopefully reveal the traces of her primary habitus on her translatorial habitus. Then, in an attempt to gain a deeper understanding of Selvi's translatorial habitus, this chapter lastly analyzes Selvi's own statements on translation and translatorship, her translation norms, and her devotion to translation and emotional identification.

CHAPTER ONE

AGENCY IN TRANSLATION STUDIES

This chapter addresses the notion of “agency,” which has become “a buzzword in the discipline [of translation studies] within a decade” (Kinnunen and Koskinen, 2010: 5), especially after “cultural turn” (Bassnett and Lefevere, 1990:1). The concept of agency refers to both human and non-human elements involved in the process of translation production. That is, an agent in translation may be either a human actor (such as a translator, a publisher or an editor) or a non-human actor (such as an institution, translation agency or a magazine) involved in any translation process. My thesis takes Seçkin Selvi as a female agent of translation into focus; thus, this chapter will first examine the literature written on the concept of agency, and secondly the agent-oriented academic works, especially scrutinizing women’s agency.

Accordingly, this chapter will first present how translation scholars define “agency,” and then review agent-grounded research in translation studies that follow two different paths: (1) socio-historiographic and (2) sociological and ethnographic. Then, it will offer insights into research on women’s agency in translation studies. Finally, this chapter will introduce the theoretical and methodological framework employed in this study.

1.1. DEFINITIONS OF THE CONCEPT OF AGENCY IN TRANSLATION STUDIES

From the beginning of the 20th century to the 1970s, scholarly studies on translation had been mainly dominated by linguistic theories that focused on textual and source-oriented approaches. With the “cultural turn” (Bassnett and Lefevere, 1990: 1) in the 1970s, translation studies shifted its focus from a linguistic paradigm towards a cultural one. That cultural paradigm highlighted the cultural dimension of both translation and translator, and concentrated on target-culture-oriented approaches (Snell-Hornby, 1995; Bassnett and Lefevere, 1990). With this shift in paradigm, the cultural aspects of not only translation as a text and action but also translators and other agents (editors, publishers, institutions, and so forth) as social actors who are involved

in the act of translation began to be more heavily questioned and analyzed. The first comprehensive studies that focus on culture in translation include Itamar Even-Zohar's polysystem theory (1978), Hans Vermeer's *skopos* theory (1996), and Gideon Toury's descriptive approach (1995). In fact, the nascent focus on translators and interpreters performing a social practice emerged in Even-Zohar's works in the 2000s and was long overdue. He points out that "we should give much more attention to the translators, not only to their products, recognizing they may often produce much more than texts" (as cited in Milton and Bandia, 2009). Similarly, Holmes – without going into details – mentions the possibility of "the development of a field of translation sociology" in his seminal work (Holmes, 1988: 72).¹

Before long, sociological approaches on translation and the translator became dominant throughout the field. "The next turn in translation studies" (Gentzler, 2008: 180) (as Edwin Gentzler puts it) that led to the establishment of a research field in translation studies is translation sociology. Moria Inghilleri asserts that translation sociology is the "endeavor to make descriptive theoretical approaches more 'agent aware' and translators and interpreters more visible as social actors" (Inghilleri, 2005: 142). Translation scholars such as Juan Sager (1994), Daniel Simeoni (1995), Rakefet Sela-Sheffy (1997), Moria Inghilleri (2005), Michaela Wolf (2006a), Andrew Chesterman (2009), Şehnaz Tahir-Gürçağlar (2009, 2013), and Esmail Haddadian-Moghaddam (2011, 2012a, 2012b and 2015), among others, have also widely contributed to the research on the importance of agency in translation studies.

Among them, Juan Sager (1994) introduced the notion of "agent" to translation studies and tried to define the theoretical aspects of translation based on the elements of a communication theory. To him, "agent" is a broad concept that encompasses not only human actors (such as translators and publishers) but also non-human actors (e.g. companies, magazines, or institutions) as well. He suggests that "the agent is at the beginning and the end of the speech act of translation; the previous speech act of writing the document, and the subsequent speech act of a reader receiving the document are both temporally, spatially and casually quite independent" (Sager, 1994:

¹Anthony Pym criticized James Holmes' famous article, introducing the research areas of the discipline of Translation Studies, for excluding the agents from the discipline (1998: 4). But Holmes seems to have been aware of the importance of sociological approaches to studying translation.

140). Daniel Simeoni also drew attention to an agent-grounded study of translation, and defined the agent in a broader sense as “the ‘subject’ but *socialized*” (Simeoni, 1995: 452). In his article “*Translating and Studying Translation: The View from the Agent*,” he further elaborates on the notion of agent saying that “to speak of a translating agent, therefore, suggests that the reference is a ‘voice’, or a pen (more likely a computer today), inextricably linked to networks of other social agents. Besides, unlike the ‘subject’, the ‘agent’ may be conceived of as instituted” (Simeoni, 1995: 452). Sager and Simeoni – as the first scholars who brought the concept of agency to translation studies – opened a new path for subsequent studies on the prominent role of translation agency in the field of translation.

In his 2002 article “*Translation as a Means of Planning and the Planning of Translation: A theoretical Framework and an Exemplary Case*,” Gideon Toury embraced the concept of agent and suggested the notion as “agent of change.” He uses this notion in relation to the concept of “repertoire” proposed by Even-Zohar (1997), emphasizing the role of human factor in studying translations. He elaborates on “agent of change” as follows: “In each group, there is a small minority who act as producers on the level of the repertoire itself. Whether entrusted by the group with the task of doing so or whether self-appointed, it is mainly those persons who introduce new options, and hence act as agents of change” (Even-Zohar, 2002: 151). In his view, agents of change introduce new options to the cultural repertoire and – deliberately or not – make choices regarding what the options ought to be added to the repertoire by acting as producers (ibid.). To him, if these acts are deliberate, they are made as part of a planning and agents of change may lead these acts (ibid.).

This concept has been discussed from a broader angle in parallel with the ever-increasing number studies on agency being published by scholars of translation. In 2008, translation scholars reached a consensus on the definition of agency in a joint discussion at a symposium that was organized at the University of Tampere, “Translators’ Agency”. There, Tuija Kinnunen and Kaisa Koskinen noted that “agency is about *acting*” (Kinnunen and Koskinen, 2010: 7), by referring to the Latin origin of the word agency (*agere*, to do). Moreover, they both reported that they formulated agency as the “willingness and ability to act” (Kinnunen and Koskinen, 2010: 6). In

line with Toury's aforementioned recommendations, as the researchers argue, willingness implies intentionality and ability underlines both power and choice.

In 2009, *Agents of Translation* was published – yet another sign of the ever-increasing popularity of the concept in the field. Building on Sager's definition, the book's editors John Milton and Paul Bandia (Milton and Bandia, 2009: 1) articulate that agents include translators as well as companies, magazines, institutions, and patrons of literature. They state that agents influence trends and encourage cultural innovation and change by taking risks, such as challenging the rules and even endangering their lives. In their "Introduction" (Milton and Bandia, 2009: 2), they differentiate between two types of agents: "those who have effected changes in styles of translation have broadened the range of translations available, or who have helped or attempted to innovate by selecting new works to be translated and introducing new styles of translation for works entering their own society". In light of that definition, the book offers numerous studies on agency in translation. Some focus on human actors – be they translators, publishers, scholars, politicians, or novelists – as agents (e.g., studies on Fukuzawa Yukichi, Ahmet Midhat, Hasan-Âli Yücel, Henry Bohn, Haroldo and Augusto de Campos, Cheikh Anta Diop). Others look into non-human actors as agents (e.g., publishing house Vizetelly & Company and magazine *Revue Britannique*).

In addition, in one issue of *Hermes*, Helle V. Dam and Karen Korning Zethsen (Dam and Zethsen, 2009) – still unhappy with the scarcity of translator-oriented works – underline that there still is a lack of attention in translators themselves. They call for more research "to gain more knowledge on translators and interpreters as a social and professional group and hopefully in the long run be able to strengthen the status, image and identity of the profession" (Dam and Zethsen, 2009: 11). In the same issue, Andrew Chesterman offers a new branch, the "TranslatOR studies," where the primary focus is on translators rather than texts (Chesterman, 2009: 13).

In light of the aforementioned research, it is clear that translation scholars have conducted many studies on the role of agency in studying, and have used various definitions of agent. Hélène Buzelin (2011) had categorized these definitions into three groups: (a) Sager's definition, (b) Milton & Bandia's definition, and (c) Simeoni's definition. In reviewing these, Buzelin suggests that agent is "an entity endowed with

agency, which is the ability to exert power in an intentional way” (Buzelin, 2011: 6). Like Kinnunen and Koskinen, she too focuses on intentionality when defining agency. It seems that Buzelin’s conceptualization of agent – like that of Sager and Milton and Bandia – encompasses both human and non-human actors.

This present study will employ Sager, Milton and Bandia, Simeoni, and Buzelin’s broad definition, accepting that agency involves both human (translator, editor, publisher and others taking part in the process of translation) and non-human (institutions, companies, magazines) actors. Yet, it will focus exclusively on the human agency of Seçkin Selvi who, since 1957, has herself taken on several forms of agencies as a translator, publisher, editor, and theatre critic in Turkey’s literary scene.

The next sub-chapter will first critically analyze the agent-grounded research conducted by translation scholars. It will then explore women’s agency in translation studies in order to position Selvi as a female agent of translation (among other agents in translation studies) and to elaborate on her translatorial agency.

1.2. AGENT-GROUNDED RESEARCH IN TRANSLATION STUDIES

Buzelin (2011) argues that there are two main methodological paths in agent-grounded research. The first of these is the socio-historiographic path, which deals with translation history through the analysis of archival and paratextual material (like footnotes, correspondence, and drafts). The second is the sociological and ethnographic path, which employs the methods of qualitative sociology (e.g., interviews and surveys, or anthropology). According to her, the former includes those on agency of figures with a cultural, literary, or political background, and who are involved in translation processes to introduce novelties (such as new literary models, cultural images or ideas). The latter, on the other hand, explores how translators or interpreters perceive themselves as translating agents, or studies ethnographies of the organizations that are involved in the production or promotion of translation (e.g., publishing houses, agencies, and translation bureaus) (Buzelin, 2011: 9).

When it comes to studies on agency that employ socio-historiographic methodology, scholars of translation offer us a considerable body of the relevant literature. One of them is *Agents of Translation* (2009), edited by John Milton and

Paula Bandia. In it, for example, Georges L. Bastin (2009) focuses on Francisco de Miranda, an influential figure who had devoted his life to the independence of Hispanic America from the end of the 18th century to the first decades of the 19th century. He argues that Miranda – as an agent – helped create a national and continental identity and construct a new culture in the region by translating all kinds of ideological, political, and cultural documents. Bastin’s study first presents us with biographical information about Miranda’s personal and intellectual life to reveal what his life was all about – which, as he calls it, is “the independence and freedom of the Colombian continent” (Bastin, 2009: 21). Later on, he focuses on Miranda’s translation of Viscardo’s *Lettre aux Espagnols-américains*, explores the impact of his ideology on his translation, and discovers that Miranda had added an ideological editor’s note and several footnotes both to the original text and to the translation. In line with his project of independence, Miranda did not hesitate to manipulate the original; his translations were the products of his political intentions. Bastin underlines that Miranda also influenced and collaborated with other publicists such as William Burke, writers, and intellectuals to support the independence of Hispanic America. His collaborations were so successful that they led to the publication of several newspapers, journals, magazines, and even a dictionary. Miranda’s life clearly shows us how pivotal a role translators have as agents of propaganda in shaping the destiny of a country (Bastin, 2009: 35 - 39).

In the same book, two articles appear to be particularly significant on agency in Turkey, for they encouraged further studies in the field, even though they are not the first studies conducted on this particular topic. The first study is Cemal Demircioğlu’s (2009) article, “*Translating Europe: The case of Ahmed Midhat as an Ottoman agent of translation*”. He focuses on a human agent, Ahmed Midhat, a foremost figure in Ottoman culture and literature in the 19th century. He draws on many of Itamar Even-Zohar’s (2002) concepts such as “option makers” and “culture repertoire,” as well as on Gideon Toury’s (1995) “planning,” and uses paratextual data to analyze Midhat’s translation activity and discourse on translation. With a specific focus on the title pages and prefaces of some of Midhat’s translations, he discovers that Midhat had used different translation strategies during his contact with the West. Through them, Midhat was able to come up with a myriad of options for his

contemporaries to follow. Thus, according to Demircioğlu, Midhat also served as an option maker who introduced the Ottomans the Western culture. In order to shape and modernize Ottoman culture and literature, Midhat took on various identities and imported many cultural and literary items from the West (Demircioğlu, 2009: 154). The second study was Şehnaz Tahir-Gürçağlar (2009)'s "*A cultural agent against the forces of culture: Hasan-Âli Yücel.*" Yücel served as a Minister of Education in during the Turkey's early Republican, and played an instrumental role in the intellectual and cultural activities during his term of office. Tahir-Gürçağlar emphasizes that agent-oriented studies used to mainly focus on translators as agents, and that there are individuals who are/were not directly involved in text production, even though they shaped translation activities. In her view, Yücel was such an agent. Tahir-Gürçağlar draws on Toury's "agent of change," Even-Zohar's "culture planning" and Bourdieu's (1986) "symbolic capital" to position Yücel as a cultural agent who pioneered such projects as the establishment of the Translation Bureau and Village Institutes in Turkey, as well as who commissioned the translation of many classic works of literature into Turkish. She also displays the socio-cultural and political atmosphere of Turkey during Yücel's term of office to provide us the context within which Yücel acted as a cultural agent. She offers us important insight into the personal trajectory of Yücel and explains how he both acquired and lost his symbolic capital at the hands of his own newspaper columns, as well as due to two different biographies written about him (among other sources). Tahir-Gürçağlar takes closer look at the Translation Bureau's activities, the works it translated (including their authors and source languages), and the translators who adapted those works. In doing so, she reveals to us that the Bureau focused on Western literature, namely Greek and Latin classics, due to its humanistic mission, as promoted by Yücel himself. She ultimately concludes that Yücel was an agent of change who heavily relied on translation to embark on a cultural modernization project during Modern Turkey's Republican era (Tahir-Gürçağlar, 2009: 184 - 185).

There are many other studies following a socio-historiographic path in the literature as well. Most of them have been published from the 2000s onwards (see Uchiyama, 2009; Merkle, 2009; Ramicelli, 2009; Bandia, 2009; Kung, 2009; Haddadian-Moghaddam, 2011; Aka, 2011; Karadağ, 2013a, 2013b, 2015; Arslan and

Işıklar Koçak, 2014; Arslan, 2016; Bozkurt, 2018). Likewise, most offer us further information relevant to translation agency from a socio-historiographic perspective.

In contrast, there are fewer scholarly works that study agency from a sociological and/or ethnographic perspective. One key study in this respect is an article by Kristiina Abdallah (2010), who – based on the principal-agent theory – explores the opportunities and resources available to translators in production networks through in-depth interviews with eight Finnish translators. In seeking to understand how these translators construct their agency, Abdallah's research focuses on the translators' own experiences regarding their working environment, negotiation in various production networks, and so forth. Through the interviews, Abdallah (2010: 41) reveals that translation production networks are an economic configuration with low social capital and that translators as agents in these networks complain about distrust, a lack of support, and quality-related issues.

Another such study is Gökçen Ezber's master's thesis (2004), which investigates the agency of editor-translators working in 1990s Turkey. He takes on five agents who worked as literary translators and editors during the 90s, and analyzed their translatorial agency and editorship through interviews, biographical data, as well as news items about them. In doing so, he benefits from Even Zohar's concepts of "agency," "culture repertoire," "idea makers," "image-making," and "cultural entrepreneurship" as well as Bourdieu's concepts of "habitus," "field," and "capital." To contextualize these agents, he uncovers the dynamics of the Turkish literary field within which the editor-translators operate. Also, his interviews with them yield significant findings in regard to their personal dispositions, their social environment, and how they perceive their field – all of which helped Ezber constructing their habituses. He finds similarities between the five editor-translators in terms of personal dispositions and the nature of the social environment. Indeed, all of them had a personal interest in language and literature (which shaped their translatorial habituses) and were prominent literary figures during their early years. He reports that their personal preferences had ultimately shaped their literary translations. His study concludes that the dynamics of Turkey's literary scene played a huge role in shaping the translator's different positions (Ezber, 2004: 103 - 104).

Selin Kayhan (2015) also scrutinizes the case of translators in Turkey in her PhD dissertation, *“A Bourdieusian Perspective on Translators in Turkey: Examining the Role of the Socio-Economic, Cultural and Political Environment.”* The theoretical framework of her study is based on Bourdieu’s concept of “field,” “habitus,” and “capital,” as well as Lefevre’s concept of “patronage.” The study presents us with an extensive overview of the translation activities in Turkey (ranging from translation institutions, publishing houses) to relations between translators and scholars, as well as industry-related such as underpayment and prosecution. To understand the field, the power structures, and control mechanisms within it, Kayhan conducted sixteen in-depth interviews with translators who came from various backgrounds and experiences and who had been prosecuted at least once. The interviews give us important insights into the topography of translation in Turkey from historical, sociological, ideological, and economic angles. She reveals that political, economic and social control factors dramatically influence the field of translation in Turkey and translational behaviors (Kayhan, 2015: 177).

There are other studies that follow a sociological and ethnographic methodology upon exploring agency as well. Most have flourished from 2010s onwards (for example, see Kinnunen, 2010; Haddadian-Moghaddam, 2012a; Duraner Dikmen and Işıklar Koçak, 2016; Canım Alkan, 2017). Most of them draw on interviews, observations, and field notes to explore the agency of translators, interpreters and other agents involved in translation and localization.

My analysis of the literature on agency has revealed that research on translation involving socio-historiographic methods mostly draws upon systemic approaches. These include Toury and Even-Zohar’s “culture planning,” “repertoire,” “agent” as well as Bourdieu’s “field,” “habitus” and “capital.” They moreover conduct paratextual and extratextual analysis on footnotes, epilogues, and prefaces, feature biographical data about agents in question, and compile a list of relevant translators and translations, including their intellectual activities. On the other hand, studies involving sociological and ethnographic methods largely feature interviews and participant observation, and draw on Bruno Latour’s (2007) actor-network theory as well as Bourdieu’s “field” and “capital.”

Similarly, there is another group of studies that feature more than one method. For example, Haddadian-Moghaddam (2012b) examines agency from a broader sociological perspective based on Bourdieu's "field", "capital", and "habitus" and Latour's actor-network theory. Haddadian-Moghaddam questions the role of translators and publishers as the main translation agents in a period of 200 years, and studies at length the decision-making processes behind the translation of novels from English into Persian, the motivation of translators and publishers, and the factors that constrain or enhance their agency. He utilized multiple data sources including interviews, participant observation, and quantitative data on translation flow, as well as historical and archival studies. Another study that draws on a mixed methodology is Taru Virtanen's PhD dissertation (2019). In it, she studies English translators employed by the Finnish government. She sets out to reveal their perceptions about translator status and job satisfaction, and to identify what factors affect those perceptions. To do so, she draws upon from both semi-structured interviews and archival records, government reports and statistics, etc. She concludes that the translators are worried about their society, but nevertheless are satisfied with their status in the workplace and with their jobs. Plus, there are a number of factors shaping how they perceive their job satisfaction and status (Virtanen, 2019: 171). Using a mixed methodology to investigate agency, Elin Svahn's PhD dissertation (2020) focuses on Swedish translators and the society within which they work. Svahn draws on a multitude of resources, including a questionnaire, a longitudinal focus group to explore the process of becoming a translator, and in-depth interviews to study their translatorship in detail. In short, such comprehensive studies² generate a greater understanding of translational agency and the various agents involved in translation from a sociological perspective thanks to their mixed methodology.

On whole, scholars studying on translational agency appear to have benefited from the other disciplines such as history, sociology, and ethnography as well. In doing so, they have broadened our perspective towards agent-oriented translation studies, shedding considerable light into how we understand agency. The following sub-

² See Fruela Fernández (2014) and Haddadian-Moghaddam (2015) for further discussion on translatorial agency based on a mixed methodology.

chapter will focus exclusively on the agency of women in translation and will help contextualize Seçkin Selvi as a female agent of translation.

1.3. WOMEN’S AGENCY IN TRANSLATION STUDIES

Previous studies have shown us that the role of female agents involved in translation has gone under-recognized throughout history. Translations undertaken by women in particular – in contrast to their male counterparts – have gone largely unexplored or lost. Sherry Simon (1996) first recognized the importance of gender in translation studies and emphasized the peripheral position of women translators in the field of literature. In her book, *Gender in Translation: Cultural Identity and the Politics of Transmission*, she articulated that women and translations are viewed as being lower and weaker than both men and writers, and that translation is a tool for women to enter into the world of literature (Simon, 1996: 1). Various scholars following Simon have studied this secondariness of both women and translation (e.g., Chamberlain and Thompson, 1998; von Flotow, 2001; Santaemilia, 2005). Encouraged by the “social turn”³, their work has spurred further research in order to study them as agents of translation, and to explore women’s individual agency in translation. One of the pioneers in the field of translation is Michaela Wolf’s study (Wolf, 2006b). Michaela offers us insights into the female publishing world, with a focus on women translators and publishers, from a Bourdieusian perspective. Drawing on the understanding of habitus, field and capital, she (Wolf, 2006b) examines the dynamics and power relations of this field, as well as the interplay between its agents, based on comprehensive data from publishing house catalogues, and from collaborating directly with publishing houses. She concludes that the female publishing world enjoys different dynamics than one might expect, as those agents in this field are equipped with a high degree of social and cultural capital. In contrast, she notes that they seemingly lack economic capital and have almost no symbolic capital whatsoever (Wolf, 2006: 140).

³ The social turn is a paradigm shift recognized by translation scholars and characterized by a shift in the focus from texts to translators, with a sociological perspective on translation as a social act and translators as social beings.

Fruela Fernández (2014) and Haddadian-Moghaddam (2015), like Wolf, have also focused on groups of women as agents of translation – again from a sociological perspective. Fernández (2014) acknowledges the traditionally labeled inferiority of translation and the construction of translation as feminine occupation by investigating four different translation awards in Spain. To accomplish this, he had interviewed five women translators to explore whether (or not) the rise in the number of women translators has contributed to female visibility in translation. Akin to Wolf, Fernández (2014: 175) asserts that translation is an occupation with low economic capital, and yet in which an increasing number of women are involved. However, he also emphasizes on the potentiality of translation to bestow higher cultural profit including awards, prestigious translations, and grants for women, rather than men because of their association with the literature and culture. In another study, Haddadian-Moghaddam (2015) presents us with an outline of translatorial agency in literary translation in Iran and probes the agency of three Iranian women translators via archival materials and in-depth interviews. The author offers us valuable insights into the selection process of novels for translation, the motivation behind translation, and effects on translatorial agency. Haddadian-Moghaddam (2015: 168) discovered that the translators in question chose what they were going to translate themselves. He also learned that that were motivated both by the accumulation of different forms of capital, and by the fact that selection bestowed them symbolized independence as agents of translation. Looking at the bigger picture, these studies confirm that the inferiority of translatorship and women with respect to authorship and men still pushes women translators into background. That, in turn, leads to the emergence of different – and perhaps more complex – dynamics in the female publishing world. One might characterize that by more fierce competition among women translators for the accumulation of different kinds of capital in order to survive.

When it comes to Turkish research, translation scholars only started paying close attention on female agents starting from the 2000s onwards. For instance, Burçe Kaya's master's thesis (2007) analyzes the role of Thilda Kemal – the wife of well-known Turkish novelist Yaşar Kemal – as a translator in the recreation of his literature in English, and outlines what strategies she used to adapt seventeen of Yaşar Kemal's works. Whilst her study largely draws on translational norms of the translator based

on textual comparison, and thus lacks a sociological perspective, it nevertheless is first of its kind individually explore a female agent of translation in Turkey. In conclusion, Kaya (2007: 136) claims that Thilda – granted permission by Yaşar Kemal to take more initiative in how she went about approaching each translation – played a pivotal role in enhancing Yaşar’s reputation among Anglophone audiences. Similarly, Elif Aka’s PhD dissertation (2011) discusses another agent of translation, Pınar Kür, an important Turkish author-translator. Aka explores both Kür’s authorial and translatorial styles, and how they interact with each other through the lens of the Bourdieusian understanding of “habitus,” “field” and “symbolic capital”. Her study offers us insights into the habitus of Pınar Kür as an agent as well as how Turkey’s literary world has received her. To achieve this, Aka drew upon extensive data on Kür, including a corpus of her works, one of her prefaces, various studies, criticisms, and news articles about her and her work, as well as an interview with her. This allowed her to conduct a thorough analysis about Kür. She concludes that Kür was possibly encouraged by her increasing symbolic capital whilst trying to secure a higher position for crime fiction in the Turkish literary polysystem (Kür, 2011: 292), which in turn makes her an “agent of change” (Toury, 2002: 151). Equally as important, Aka (2011: 300) also shows us that Kür’s translatorial habitus has a certain positive effect on her authorial habitus – in other words, that Kür is known more as a translator, than an author.

Another scholar who recognizes the role of female agents in translation is Ayşe Banu Karadağ (2013a and 2013c). In one of her studies (2013a), she elaborates on the significance of Fatma Âliye Hanım as a woman translator and examines a preface and epilogue from one of her translations using gender norms and Lawrence Venuti’s notion of translator’s “in/visibility” (Venuti, 1995). She (Karadağ, 2013a:13) ascertains that Fatma Âliye Hanım kept her name anonymous as a woman translator, and thus conformed to the gender norms of the time characterized by a male-dominated publishing world. In contrast, she also notes that Fatma Âliye Hanım was determined to make herself visible to some extent in the preface and epilogue in her translation by revealing that the translator is “a woman translator.” In a separate study, Karadağ (2013c) focuses on six woman translators who had translated novels from Western languages to Ottoman Turkish – two of whom using an alias. Karadağ analyzes the

prefaces and epilogues in from some of their translations, traces their voices in those paratextual elements, and thus draws on the notion of the translator's voice (Hermans, 1997). Her study yielded many important findings on these agents – who themselves had made tremendous efforts to stay afloat in a male-dominated field, and who attempted to raise their voice through the paratextual elements in their translations. Karadağ presents us findings on the paratextual level within the socio-cultural structure of that period and offers us valuable insights into the female agents of that period through a socio-historical lens.

A particularly interesting contribution to the literature on women's agency in Turkish translation studies was made by Rüçhan Çiğdem Akanyıldız-Gölbaşı (2016), who repositions Sabiha Zekeriya Sertel in Turkish culture repertoire as an agent of translation using Itamar Even-Zohar's theory of culture (Even-Zohar, 2005). Zeroing in on one of Sertel's translations, she uncovers the motivation behind Sertel's translation activities in the early republican Turkey. She concludes that Sertel was an active agent of translation who consciously involved herself in translation activities because of her political and intellectual agenda, commenting that she had attempted to import leftist and feminist ideas into the state-sponsored enlightenment project at that time (Akanyıldız- Gölbaşı, 2016: 53).

A recent study by Özlem Berk Albachten (2018) recalls the key role that neglected women translators played, and their forgotten endeavors throughout history. She takes Mebrure Alevok as her case in point, and – referencing her autobiography – discusses the interaction between her identity as a woman and a translator. She explores what motivated Alevok to become a translator and finds out that translation both transformed her life and offered her a means to escape her own personal problems (2018: 388). While focusing on Alevok, Berk Albachten also sparks a discussion about the potential reasons why women involved in translation get overlooked and pushed into the background. In that regard, she argues that it is not surprising to see that women who are engaged in translation – which, too, is regarded as a degraded version of authorship – are invisible in the male-dominated historiography (Berk Albachten, 2018: 379).

In another study, Yonca Güneş Yücel and Gözde Orhan (2018) interviewed seventeen women translators, one women publisher, and the representative of the

Turkish Publishers Association, as well as with women translators from the Translators Association.⁴ Based on their findings, Yücel and Orhan scrutinize how these (women) translators entered translation sector and what motivated them to get involved in this most intellectual of acts. They also looked at what challenges they faced, what their expectations were, and what opportunities translation afforded them. The scholars conclude that all of the women they interviewed view translation as a side job that fulfilled various needs – even if what motivated them to become translators differed (Yücel and Orhan, 2018: 378).

Merve Sevtap Ilgın (2019) recently published a study about a well-known Turkish woman author-translator, Tomris Uyar. Focusing on translator identity, Ilgın relies on old interviews and Uyar’s own commentary about translation to elaborate on the interaction between the Uyar’s authorial and translatorial identities. She also draws on translation norms by Gideon Toury and translation strategies to explore those identities even further. She argues that there was an interaction between Uyar’s two identities as she had chosen to become both an author and translator, noting that this interaction is evident even at the textual level as well (İlgın, 2019: 161).

Lastly, Şehnaz Tahir-Gürçağlar’s new book *Kelimelerin Kıyısında - Türkiye’de Kadın Çevirmenler* [On the Shores of Words - Women Translators in Turkey] (Tahir-Gürçağlar, 2019) is worth mentioning. It is the first study of its kind to collectively examine the identities of a group of sixteen Turkish women translators: Adalet Cimcoz, Azra Erhat, Belgin Dölay, Fatma Artunkal, Gönül Suveren and Gülten Suveren, Güzin Dino, Halide Edip Adıvar, Melahât Togar, Mîna Urgan, Nihal Yeğınobalı, Pınar Kür, Sabiha Sertel, Seniha Bedri Göknıl, Tomris Uyar, and Zeynep Bekdik. In the book’s preface, Tahir-Gürçağlar argues that all women translators – despite the varying nature of their intellectual and cultural activities – played a key role in fostering theatre and literature activities of their own era and enriching social and cultural life, which makes each of them a pioneer of culture in their own right (Tahir-Gürçağlar, 2019: 20). Moreover, almost all of them were part of a rich social circle that included publishing houses, other translators, critics, authors, and artists. Tahir-Gürçağlar (2019: 21) articulates that each woman – each who led very different lives – got involved in translation in different ways, and in pursuit of different goals.

⁴ Seçkin Selvi was not included in Yücel and Orhan’s study.

Yet, the women and translator identities of all of them interacted with each other in some way. Some considered themselves disadvantageous in the male-dominated publishing world, and maintained their secondary positions voluntarily either to their spouse or male counterparts. Again, some collaborated with and were supported by them, feeling no inferiority to them. Others were married to translation. All of them, nevertheless, found their way into translation, and viewed it as secondary, just like them, to their own aspirations.

One studies from this book presents Tomris Uyar – a prolific woman translator and contemporary of Seçkin Selvi – as an influential short-story writer, translator, and critic in the literary world of 20th century Turkey (Akbaş, 2019: 277). Drawing on the Bourdieusian understanding of symbolic capital and cultural capital, Akbaş first highlights Uyar’s biographical details to show us her cultural capital and then explores her three different identities (short-story writer, translator, and critic) to reveal her symbolic capital. She concludes that Uyar’s being translator served as a step stone for becoming a short-story writer, and that her two identities contributed to one another (Akbaş, 2019: 305). Moreover, the symbolic capital she acquired over the years allowed her to select titles for translation to gain some kind of freedom while choosing what works to translate (Akbaş, 2019: 307).

Another study by Akanyıldız-Gölbaşı (2019: 125) discusses Melâhat Togar, a teacher and translator from the early Republican period, and explores her cultural and symbolic capital as well as her understanding of translation, based on her life story. What she discovers is that Togar was indeed an agent involved in the Translation Bureau’s activities – that is, the cultural planning of the Republican era (Akanyıldız-Gölbaşı, 2019: 149).

Almost all studies featured in the book take a socio-historiographic approach towards the female agents they focus on, and take into consideration the conditions of the period they lived in. They also acknowledge the role of the close circle of these women translators on themselves. Buket Dabancalı Fakıoğlu (2019: 201) focuses on Güzin Dino – a prominent linguist, author, and translator – and draws on the Bourdieusian understanding of symbolic capital to offer insights into Dino’s position as a translator who had translated a major Turkish literary work into French. In doing so, Fakıoğlu (2019: 202-210) talks about Güzin Dino’s life, and particularly her

marriage with Abidin Dino (a world-renown painter), and the couple's life in France in order to demonstrate the how Abidin influenced Güzin's symbolic capital. In another study, Şerife Seda Yücekurt Ünlü (2019: 155) traces Adalet Cimcoz's translator identity based on Venuti's visibility (Venuti, 1995) and Bourdieu's habitus (Bourdieu, 1990) to make her visible. Ünlü concentrates on Cimcoz's biography and translation activities, as well as on other sources written about her. She (Yücekurt Ünlü, 2019: 166) puts forth that Cimcoz was a versatile woman who had engaged with various occupations including translation, but that was known less for her translator identity than for other identities. Furthermore, she finds it interesting that Cimcoz's spouse alongside family had supported and encouraged her to secure herself a position as a woman in the arts.

Yet, even with all this scholarly attention on agents and specifically female agents in translation studies, Seçkin Selvi – whose translation activity extends over a period of several decades – is not the subject of any such studies in Turkey. Pertinent to this thesis is Seçkin Selvi as a veteran female agent who had remained in the background for years (since 1957) despite her prolific intellectual and cultural activities as a translator, editor, theatre critic, columnist, and reporter. That being said, this study primarily seeks to uncover the over-half-century-long agency of Seçkin Selvi. It will trace her life path via various extratextual sources (including her translation corpus and works edited by her), biographical and archival data, previous statements made by her, interviews, as well as the interview I conducted with her for this study. To do this, I draw on the Bourdieusian understanding of “field,” “habitus” and “capital,” as they offer me the necessary framework to contextualize Selvi and her active agency as a Turkish translator, editor of translation, and theatre critic. Thus, I untangle the characteristics of the field where Selvi has exercised her agency, Selvi's habitus alongside her symbolic and cultural capital that took shape through her many familial and social interactions. Most importantly, bringing Selvi from backstage to stage, I aim to make her ‘visible’ as a female agent, for she remained hidden from the attention of translation scholars up until this point.

1.4. THEORETICAL FRAMEWORK

The theoretical framework of this study – recognizing that translation is a social practice performed by agents – draws on the work of sociologist Pierre Bourdieu, who discusses the social conditions through which cultural goods circulate around the world. Jean-Marc Gouanvic (1997: 126) had adapted Bourdieu's theoretical understanding of "habitus," "field" and "capital" to translation studies. Since then, its popularity has gained considerable momentum in the field (see, in alphabetical order, Inghilleri, 2003, 2005; Sela-Sheffy, 2005, 2014; Simeoni, 1998, 2007a and 2007b; Meylaerts, 2010; Wolf 2006a, 2013). Among these scholars, particularly Rakefet Sela-Sheffy and Daniel Simeoni draw upon these concepts in their studies on agents and agency in the translation process. They acknowledge that a sociological view towards agents and their practices can provide us more helpful insight into and describe how they exercise their agency, and how their agency conditions their decisions throughout the translation process. That is, over the years, Bourdieu's concepts have proven to be instrumental both in answering and raising important questions particularly about agents of translation and the field they are operating in.

Indeed, Gouanvic emphasizes the wide applicability of Bourdieusian sociology in translation studies and asserts that Bourdieu's theory can address many aspects of translation studies. One such an aspect includes "the influences on translation in the source society to the translation as a product in the target society, translation agents (most importantly the translator, but also the publisher, series director, critic...), and translation as production" (Gouanvic, 2010: 128). Kinnunen and Koskinen note the focus of translation studies has shifted towards agents, all the while recognizing and using Bourdieu's concepts. They articulate that, "as Bourdieu's views have recently gained popularity in translation studies, one would assume that the resulting focus on the concept of habitus tilted the balance more towards agents" (Kinnunen and Koskinen, 2010: 8).

Within this context, this study seeks to examine an agent involved in translation from a sociological perspective, based on Bourdieu's conceptual trio of habitus, field, and capital. The following sections put forth in-depth information about these concepts

individually – not only from Bourdieu’s conceptualization but also from some of the foremost scholars in the field who have eloquently reflected on these concepts in their research. In particular, they emphasize their use in agent-grounded research in translation studies. The first concept to be outlined is that of field, as it is fundamental to Bourdieu’s theory and integral to his understanding of habitus, capital, and *illusio*. Following that, I will explore habitus and capital in the following sections.

1.4.1. Field

The notion of “field,” or social space as Bourdieu calls it, deserves particular attention, as every concept in his theory including “habitus,” “capital” and “illusio” among others revolves around it (Bourdieu, 1990). According to Bourdieu, social relationships lay at the core of one’s practice, thus meaning that everything is relational. Hence, the concepts put forth by Bourdieu make sense only when they are placed within a system of relations (Bourdieu and Wacquant, 1992: 96). Bourdieu goes on to say that “the real is the relational: what exist in the social world are relations – not interactions between agents or intersubjective ties between individuals [...]” (Bourdieu and Wacquant, 1992: 97). These relations become meaningful merely when we interpret them in their context. Therefore, if one seeks to investigate human activity, s/he should look at where it happens. For Bourdieu, human activity takes place in a field where there are social agents whose dynamic relations and positions constantly change as result of their interactions. The positions of these agents – as determined by their struggles in the field – are also relative to each other. A change in the field is the result of the struggles of social agents between one another, as they draw on their habituses and capitals for power and domination. In Bourdieu’s words:

[A] field is a structured social space, a field of forces, a force field. It contains people who dominate and people who are dominated. Constant, permanent relationships of inequality operate inside this space, which at the same time becomes a space in which the various actors struggle for the transformation or preservation of the field. All the individuals in this universe bring to the competition all the (relative) power at their disposal. It is this power that defines their position in the field and, as a result, their strategies. (Bourdieu, 1998a: 40-41)

As Bourdieu points out, a field is a very dynamic space; nevertheless, it has its own set of patterns, rules, and laws of practice, and is to some extent predictable.

Bourdieu gives examples of the artistic field, the religious field, and the economic field – all of which follow their own specific logic; the artistic field, for example, rejects the law of material profit (Bourdieu and Wacquant, 1992: 97). To clarify things, he makes an analogy between a game and a field. This analogy is critical in understanding Bourdieu's theory, as it is instrumental in explaining not only the concept of field, but also that of capital, *illusio*, and *doxa*. Although a field is not the result of a deliberate act, like a game, it features certain similarities with a game where players have stakes and invest. By willingly taking part in this competitive environment, players hinge on their cards, i.e., capital (social, economic, cultural and symbolic). Here, Bourdieu mentions that the volume and structure of capital vary depending on the field; however, there are specific cards (capitals) valid and efficacious in all fields (with their relative values), as determined by the field they are used in. According to him, players may play this game for any number of reasons, including to increase or preserve their capital, or to (partially or completely) change the rules of the game (Bourdieu and Wacquant, 1992: 98-99). The notion of field is a fundamental premise of Bourdieu's theory, as the field offers a competition for agents to take part in, in order to accumulate different volumes and structures of capital. Still, Patricia Thomson underlines that players who have a certain form of capital at the beginning of the game are at an advantage, as the field relies on and also produces more of that capital (Thomson, 2008: 69). This makes the game more competitive, as novice players have difficulty in entering the field, as the game is dominated by players whose capitals both shape it and are shaped by it.

All of these characteristics render the concept of field a highly complex structure. In fact, Bourdieu illustrates the complexity of his concept as follows: "A field is a game devoid of inventor and much more fluid and complex than any game that one might ever design" (Bourdieu and Wacquant, 1992: 104). It seems impossible to study a field – which is defined as a space for the accumulation of capital, and which is determined by *habitus* – without recourse to these concepts and vice versa. Bourdieu suggests the following formula to indicate the relationship between the concepts that lie at the heart of his theory: $[(habitus) (capital)] + field = practice$ (Bourdieu, 1984: 101). In his view, practice is the sum of an individual's *habitus* (dispositions) and capital (position) within a field. These concepts cannot exist independently by

themselves. Based on that premise, the following sections focus on developing an understanding habitus and capital.

1.4.2. Habitus

To draw a sketch of the concept of habitus, we first must discuss the relationship between habitus and field (as has been clarified above). For Bourdieu, there is a two-fold relationship between these concepts:

On one side, it is a relation of conditioning: the field structures the habitus, which is the product of the embodiment of the immanent necessity of a field [...]. On the other side, it is a relation of knowledge or cognitive construction. Habitus contributes to constituting the field as a meaningful world, a world endowed with sense and value, in which it is worth investing one's energy (Bourdieu and Wacquant, 1992:127).

This means that habitus determines how agents act in a field (limiting or enhancing their acts), and that the resulting field that agents establish through their acts shape their future acts. Further underlying the interlocking nature of habitus and field, Bourdieu argues that “habitus realizes itself, becomes active only in the relation to a field, and the same habitus can lead to very different practices and stances depending on the state of the field” (Bourdieu, 1990: 116). Also, the habitus eventually determines the position or status of agents in the field. Gouanvic articulates this as follows: “There are agents who, by virtue of the dispositions of their habitus, find their place in positions already formed; and there are other agents whose role in the game played in the field is to create a position which is not yet instituted” (Bourdieu, 1984: 211 as cited in Gouanvic, 2014). Thus, Gouanvic stresses that habitus also serves as a measure of the novelty of an agent in the field. The positions they take in the field result from the potential power of their habitus in producing innovations. Simply put, one cannot interpret habitus except in relation to a field. That is, the significance of habitus lies in the dynamics of the field.

The enigmatic concept of habitus – as re-elaborated by Bourdieu – has spurred certain translation scholars (e.g., Sela-Sheffy, Simeoni, and Inghilleri) to probe deeper into the social dynamics of translators (among other agents) and agency. However, before I dive further into their research and their understanding of habitus, allow me to address the concept of habitus in Bourdieu's own words:

The conditionings associated with a particular class of conditions of existence produce habitus, systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary to attain them. Objectively 'regulated' and 'regular' without being in any way the product of obedience to rules, they can be collectively orchestrated without being the product of the organizing action of a conductor (Bourdieu, 1990: 53).

Bourdieuian habitus is, thus, a complex structure affected by and that affects many aspects of one's practice. In defining habitus, Bourdieu mentions dispositions through which habitus manifests itself. These dispositions – acquired through experience – both structure and are structured by one's past, present, and future practices. They are not permanent; rather, they constantly change form throughout the course of one's life. While changing because of the social interactions one makes with others and with the world, these dispositions continue to shape one's habitus. Bourdieu reminds us about how it works: “[B]y virtue of habitus, individuals are already predisposed to act in certain ways, pursue certain goals, avow certain tastes, and so on” (Bourdieu, 1991: 17). Yet, they may not be aware of that because habitus unconsciously functions. Bourdieu describes this lack of consciousness in the formation of habitus as “a feel for the game” (of the field) – a metaphor through which he pursues his analogy of game. He further explains what this metaphor means as follows: “Having a feel for the game is having the game under the skin” (Bourdieu, 1998b: 80). Here, he emphasizes that habitus feels natural to agents as they internalize their dispositions (which in turn manifest habitus). Therefore, one may rightly ask about how one acquires these dispositions. A closer look at Bourdieu's conceptualization of habitus would lead us to the distinction between a primary (generic or initial) habitus and a secondary (specific) habitus (Bourdieu, 1984). Elaborating on this distinction, Wacquant explains that:

The primary habitus is the set of dispositions one acquires in early childhood, slowly and imperceptibly, through familial osmosis and familiar immersion [...] The secondary habitus is any system of transposable schemata that becomes grafted subsequently, through specialized pedagogical labor that is typically shortened in duration, accelerated in pace, and explicit in organization (Wacquant, 2014:7).

In other words, one slowly acquires the dispositions that form one's primary habitus through family during early childhood and serve as a base for acquiring their secondary habitus. On the other hand, the secondary habitus is more didactic and based on one's educational experiences, as well as on other life experiences. Wacquant (2014: 7) – regarding the relationship between the primary and the secondary habitus – adds that: “Every agent has a primary (generic) habitus, which is both springboard and matrix for the subsequent acquisition of a multiplicity of (specific) habitus.” These two types of habitus merge into a single habitus as “a product of history” (ibid.). In what follows, I will discuss the introduction of translatorial habitus as well as its implications in translation studies.

1.4.2.1. Translatorial Habitus

As translation studies adopt a “sociological eye” (Simeoni, 2007b: 13), an increasing number of scholars have drawn upon the concept of habitus. Not surprisingly, habitus – allowing a better and more extensive understanding of social practices – has shed more light on both translation as a social practice, and the actors who carry out translation. This focus on habitus thus has contributed to a paradigmatic shift. Scholars such as Inghilleri (2005: 126) elucidate that the agents of the tasks of translating and interpreting (i.e., the translator and the interpreter) have been further at the focus of translation research alongside Bourdieu's concepts, including habitus. Likewise, Kinnunen and Koskinen (2010: 8) point to a link between the enhanced popularity of Bourdieu's views and the increased focus of habitus on agents.

Habitus is a lens through which Bourdieu sees the social world in a critical way. It has undeniably helped scholars examine the social and biological as well as professional trajectories of translatorial agents, in so much that Simeoni felt the urge to introduce the study of translatorial habitus to find out what drives translators to make decisions they do (Simeoni, 1998: 32). However, some have criticized him for endorsing norms and for assigning translators a reproductive function (Hanna, 2016). Others have criticized how he over emphasizes the inferior status of translators and assumes their submissiveness (Sela-Sheffy, 2005). Again, others have taken issue with his lack of citing Bourdieu firsthand whilst defending his idea (Gouanvic, 2005: 149).

Nevertheless, many in the field appreciate his attempt to draw attention to the study of translatorial habitus – or as he puts it, “translator’s mindset.” Many scholars – in recognizing the great potential of habitus to reveal translatorial agency – state that translatorial habitus has added new impulses to agent-oriented research in translation studies (see: Abdallah, 2014; Inghilleri, 2005; Meylaerts, 2010; Torikai, 2009; Sela-Sheffy, 2005, 2014; Wolf, 2013).

The use of translatorial habitus has proven to be particularly instrumental for scholars who reflect on how one becomes a translator and how a translator exercises their agency. In an attempt to address these questions, Simeoni distinguishes between a “social (general) habitus” and a “special (professional) habitus” by building on Bourdieu’s distinction between the primary and the secondary habitus. He claims that “becoming a translator is a matter of refining a social habitus into a special habitus” (Simeoni, 1998:19). This implies that the familial and social interactions of a translator create their professional mindset, affect what and how s/he translates (or does not), and shape the decisions s/he takes while translating – in short, how s/he exercises their agency. Given that a social habitus is constantly shaped by our experiences from cradle to grave, the resulting “translatorial habituses are always in the making and therefore never final” (Simeoni, 1998: 31 as cited in Tahir-Gürçağlar, 2008: 46). Here, it seems of paramount importance to note that the job of a translator – who is in close contact between two cultures – adds to the complexity of translatorial habitus. This intercultural relationship never ends, nor does the translatorial habitus. Wolf similarly reflects on translatorial habitus, and asserts that “in the context of translation, habitus can be understood as *secondary* habitus” (Wolf, 2013: 507). To her, translatorial habitus is in a constant state of change, affected by the primary habitus as shaped during childhood. Like Simeoni and Wolf, Reine Meylaerts’s study (2010) on native literary author-translators proposes a distinction between the initial and professional habitus, based on Bourdieu. According to Meylaerts, the initial habitus – which is considerably influential on an individual – includes “individual’s mental and physical structures as shaped by early socialization within structures of family, class and education” (Meylaerts, 2010: 2).

All of the above distinctions between two types of habitus seem to intend to explain how one becomes a translator or, more specifically, how one’s

general/initial/social habitus transforms into professional/special/secondary habitus, which then shapes their translation practice. Yet, Sela-Sheffy (2005) believes that answering this question is not as simple as might seem. She takes a more critical stance towards the notion of habitus, and highlights that if simplified, habitus may cause a deterministic view of human action. She still recognizes the potential of habitus in building a sociological perspective on translation, and argues: “for all its vagueness, this notion highlights two aspects of people’s action: the unconscious nature of the choices they make and the correlation of these (interdependent) choices with social status” (Sela-Sheffy, 2005: 13). To illustrate just how dramatic the impact of translatorial habitus may possibly be, Gouanvic (2005: 157-158) underlines that, “if a translator imposes a rhythm upon the text, a lexicon or a syntax that does not originate in the source text and thus substitutes their voice for that of the author, this is essentially not a conscious strategic choice but an effect of their specific habitus, as acquired in the target literary field.” Simply put, for Gouanvic, translation strategies are the result of the translator’s habitus, not deliberate choices. Likewise, Simeoni believes in the effect of the translatorial habitus, but rather in a relatively adverse way. Indeed, as Wolf (2013: 509) explains, Simeoni claims that the contribution of the translatorial habitus has been translators internalizing their own submissiveness, which has in turn rendered them incapable of acting as inventors or revolutionaries due to their low social prestige. Sela-Sheffy (2005:3) heavily criticizes Simeoni’s view that translators can never act as inventors or revolutionaries, as one cannot simply generalize such view for all individuals or for all cultural spaces and periods. Thus, in Sela-Sheffy’s view, habitus cannot cause translators’ inferiority or lack of social prestige. She rather sees habitus as something neutral: “a transformation mechanism that mediates between social structures and individual perception and action” (Sela-Sheffy, 2005: 2). Likewise, Inghilleri (2003: 250), in contrast with Simeoni, advocates that translators or interpreters have a pivotal role to play, and that their interactions show that they may potentially have a distinctive, conflicting, and even contradictory habitus.⁵

⁵ For the sake of completeness, the use of the translatorial habitus also supports and supplements Toury’s concept of norms – which, on their own, seem to fail to explain individual translation choices. The first attempt to integrate translatorial habitus into norms was made by Simeoni (1998), who then suggests research programmes to study “sociographies of single translators’ professional trajectories”

In the light of the above discussions, it appears that like any agent, translators too are subject to various socialization processes, and that their habitus is a product of these processes—which can become evident within whatever field they happen to be a part of. This constitutes a prerequisite for us to thoroughly analyze translatorial habitus in order to study the field where an individual translator exercises their agency based on their dispositions. The following section will focus on Bourdieu’s concept of capital – particularly, social, cultural, and symbolic capital and aims to offer us means to understand of these concepts in relation to translation.

1.4.3. Capital

For Bourdieu, capital –originally an economy term – is a source of power in a field. Agents strive to accumulate capital and then rely on their capital for power struggles in the field. Thus, Bourdieu states that “a capital does not exist, and function expect in relation to a field” (Bourdieu and Wacquant, 1992: 101). Rather, it is the field that offers a place for agents to struggle to accumulate their capital, or to restructure their existing capital – which, in turn, shape their position in that field.

Bourdieu defines capital as “the values, tastes and life-styles of some social groups, are, in an arbitrary manner, elevated above those of others in a way that confers social advantage” (Moore, 2008: 99). Accordingly, Bourdieu (1986) differentiates between four types of capital: economic, cultural, social, and symbolic. He characterizes economic capital as monetary gain, and states that it involves any capital that one can directly converted into money. Cultural capital pertains to one’s educational qualifications, knowledge, and expertise. Social capital is built on one’s connections and relations network. Bourdieu lastly mentions symbolic capital as a footnote. He posits it as a form of capital that one can symbolically possess, and something reflected in their habitus, such as prestige or recognition. He also highlights

and, to that end, introduces the concept of translatorial habitus. This has spurred scholars to further elaborate upon the relationship between translatorial habitus and norms. Nevertheless, subsequent studies (Inghilleri, 2003; Sela-Sheffy, 2005; Hanna, 2016) have challenged Simeoni’s reading of norms and deterministic conception of translatorial habitus. Still, along with norms, habitus has further strengthened the methodological framework of the studies to investigate the trajectories of translatorial agents.

that different forms of capital interact with and can be converted into one another other, (i.e., one can convert cultural into economic capital) (Bourdieu, 1986: 16). For example, a person who comes from a rich family can study abroad and obtain internationally recognized qualifications (cultural capital). That then enables them to find a well-paid job (economic capital), and to make connections with high-status people (social capital). This demonstrates how different forms of capital can contribute to each other.

Furthermore, Bourdieu argues that certain forms of capital are linked to habitus as well as forms of practice. Moore explains this as follows: “capital is objectified as habitus and is embodied and realized in practice” (Moore, 2008: 111). The dispositions of one’s habitus stems from the fact that they took on different forms and come in different amounts of capital (among other things). Capital not only shapes one’s habitus, but also frames a field. It is “the ‘energy’ that drives the development of a field through time” (Moore, 2008: 105). Therefore, capital and field mutually influence one another. As discussed earlier in this study, neither of them can be successfully addressed without reference to the other.

The following section delves into the concept of symbolic capital. Symbolic capital – among other types of Bourdieusian capital – deserves particular attention in this study. In Seçkin Selvi’s case, symbolic capital considerably affects the way she (as an agent) acts in the field, and it further shapes her position and recognition as well as relationship with other agents in the field. Symbolic capital is also a means to gain or maintain power, which agents pursue to survive in the field.

1.4.3.1. Symbolic Capital

Bourdieu (1986) suggests that all forms of capital can be converted into symbolic capital, as they inevitably feed into symbolic capital. In simple terms, symbolic capital is “what every form of capital becomes when it obtains an explicit or practical recognition” (Bourdieu, 2000: 242). Recognition is the key premise for symbolic capital, which can be also characterized by the degree of honor and prestige one enjoys in the field. It is not stable, as it rests on the recognition from others.

Arguably the most important capital in Bourdieu's theory, symbolic capital, is driven by symbolic power. Bourdieu defines symbolic power as "the invisible power which can be exercised only with the complicity of those who do not want to know that they are subject to it, or even that they themselves exercise it" (1991: 164). As a power of source that manifests itself through the possession of symbolic power, symbolic capital gives its holder a higher position in the field s/he is in, it and enhances their position in the field. In other words, Sela-Sheffy indicates that symbolic capital is "the properties and attitudes that endow them with dignity, independently of material achievements" (2008:2).

Given that cultural products can include symbolic goods, translation appears to be one such a symbolic goods that sanctions access to symbolic capital. Translators, like other social agents, are in the game for different kinds of capital. Yet, symbolic capital is of particular interest to translators. Sela-Sheffy explains this as follows: "[...] accumulating the field's symbolic (rather than material) capital is a very real force that determines translators' chances of being considered competent, getting a job and bargain for conditions and payment" (2014: 48). In that, translators are in a constant search for symbolic capital, and perhaps place it before anything else. In the words of Douglas Robinson: "But for the translator or interpreter a higher consideration than money or continued employability is professional pride, professional integrity, professional self-esteem" (2012: 26).

Within this background, one can argue that translators with higher symbolic capital are more powerful when negotiating their working conditions and fees. Further, they are more visible in the field – which allows them to be better recognized by the public, and to get more and higher-paid jobs. Drawing on that high capital, such translators might have the privilege to choose what to translate and offer a translation book proposal to publishers. In that way, translators have a say in selecting the products that they wish to introduce to the field, and thus become 'active' game players. In doing so, translators can boost not only their income but also their status as well.

The accumulation of symbolic capital differs depending on the conditions in the field. From this standpoint, Pascale Casanova reports that:

[...] for a national literary field in the course of being constructed, the translation of a canonic work of classic literature may serve to accumulate symbolic capital, whereas the translation of a text of a dominated literature into a dominant language like English or French constitutes a veritable consecration for the author (Casanova, 2002, as cited in Heilbron and Sapiro: 2007: 8).

Translators also gain symbolic capital from translation awards and prizes. These are major sources of symbolic capital as they enhance the recognition and prestige of translators in their respective field. This especially holds true for literary translators. In fact, Sela-Sheffy reports that the status of the profession relies on the personal reputation of individuals that is based on a star system characterized by markers of fame, including “winning prizes, gaining exposure in the media or access to exclusive networks” (Sela-Sheffy, 2005:12). Yet, translators can build their symbolic capital in other ways as well. For example, translating a high-profile author or collaborating with a well-known publisher may appear as sources of symbolic capital for translators, as they would build on the capital these authors or publishers have. This implies that the translator’s selection of texts for translation may not be as innocent as it seems, as the translator may be translating a work merely to gain recognition, to acquire symbolic capital. Although there are several ways to acquire symbolic capital, most translators lack a stable symbolic capital. Gouanvic explains this as follows: “the translator intervenes as an agent who confers on the author and on the work a quantity of capital by submitting it to the logic of a target literary field, and to mechanisms of recognition” (Gouanvic, 2005: 162). Thus, translation appears to be a struggle for mutual recognition as the translator also invests in the author and the translated work, before benefiting from the prestige of the author and the position of the source work in the field.

In the case of Seçkin Selvi, we should remember that all forms of capitals can be converted into and inevitably feed symbolic capital. That is, symbolic capital is “what every form of capital becomes when it obtains an explicit or practical recognition” (Bourdieu, 2000: 242). Selvi’s strong cultural and social capital accrued over years (thanks to solid efforts) has successfully manifested itself and transformed into symbolic capital. This, in turn, has helped her secure a veteran position both in the theatre and literary translation, and has made her an authority on both, albeit late.

Hence, it is of great importance that we discuss her cultural and social capital to explore her symbolic capital thoroughly.

In the light of the above information, the Bourdieusian understanding of field, habitus, and social, cultural, symbolic capital seemingly offer a sociological lens that is essential for studying Seçkin Selvi as an agent, and for exploring her agency and positioning her relative to other agents. In what follows, I will offer information on the methodological framework of this study.

1.5. METHODOLOGICAL FRAMEWORK

As has been previously elucidated, Buzelin (2011) mentions two different methodological paths for agent-oriented studies in translation: the socio-historiographic path and the sociological/ethnographic path. Accordingly, this study follows both. It follows the socio-historiographic path, in that it draws upon a rich extratextual (Toury, 1995) analysis of Seçkin Selvi's corpus of translations and the works edited by her. This study will mainly employ extratextual information about Selvi's agency as a translator, but not paratextual (Genette, 1997) information about her translated texts (such as footnotes, prefaces or cover pages). In this regard, this study benefits from Toury's conceptualization of "extratextual materials", which are described as "secondary sources in the form of statements on translation or on specified translated texts or translators" (Toury, 1995: 65 as cited in Tahir-Gürçağlar, 2011: 113), thus acknowledging that extratextual sources include anything outside the text that is related to a specific translation, be it a translator's own statements on his/her translations or critiques penned by others on these translations. That said, it covers the analysis of her biographical and archival data, old interviews, her own columns, newspaper reports, events, organizations, fairs, and conferences she participated in (as speaker or jury member), and blog posts and columns written about her. This study also follows the sociological and ethnographic path in that it benefits from the data obtained from my interview with Selvi. I hope that the combination of these two paths allows me to better analyze Selvi as a prolific female agent of translation in Turkey's literary scene since 1957.

Selvi takes on several identities (as translator, editor, theatre critic and columnist) under three different surnames (Çağan, Cılızoğlu and Selvi). Thus, the volume of materials that provide us with important information about her is huge. However, the richness of that data is a double-edged sword because the volume of what is out there poses a daunting task to tackle. Further, tracing her activities as a translator and editor has also proven difficult, as she has translated over 162 works, and has edited over 2000 works⁶ since 1957. Thus, the first step of the data collection was identifying what she has translated, that is, preparing a corpus of her translations. Although Selvi provided a list of her works, the list was incomplete – lacking certain titles – and the list did not include the titles of her edited works. Moreover, searching for the works under her three different surnames further added to the challenge of the data collection process.

To that end, I formed a corpus consisting of the works translated by Selvi in chronological order based on various sources (see Appendix I). I collected some of her work from the information that Selvi herself gave in previous interviews, as well as via National Library of Turkey's online catalogue, the official websites of various publishing houses (kitapyurdu, D&R and Pandora), catalogues from Çanakkale Onsekiz Mart University Library, as well as from second-hand book dealers. Despite that, some details of the translations were still either missing or simply did not match the information listed on other sources. I made sure to crosscheck details of all her translations against the information available on other sources to ensure that they reflect the most accurate and up-to-date information. Some information is still not available at all, and unfortunately remains incomplete in the resulting table. This is an ongoing process, as Selvi is still an active translator and editor. The resulting table in Appendix I offers information on the year of first publication and subsequent publications (if available) of the translation, the title of the source text (along with its year of publication, title, author of the source text, publishing house(s), and genre), as well as any other significant details regarding the translation. This list also included Selvi's translations of theatric plays, encyclopedia entries, and translations from Turkish to English (which are few in number).

⁶ This piece of information relies on the list provided by Seçkin Selvi that involves her corpus upon my request during my interview. Selvi claimed that she has edited over 2000 works, but did not provide any further detail on their titles or dates of publication.

Selvi also works as an editor for one of Turkey's most eminent publishing houses, *Can Yayınları* [Can Publishing]. In order to better illustrate her copious output, I formed another corpus that includes what she edited thus far. This corpus in Appendix II consists of almost 200 novels edited by Selvi herself and published by *Can Yayınları*. The information in this list is based on the details on the official website of *Can Yayınları*. It includes information on the year of first publication of the translation, the title of the source text, the title of the translation, the author of the source text, the name of the translator, and the co-editor(s) (if available). All together, these two corpora provide us with important insights into the patterns of Selvi's activities as a translator and editor and reveals her dispositions through which her habitus manifests itself.

All be they vast, these corpora are (on their own), not enough to make inferences about Selvi's agency. Additionally, I searched for interviews that she has given about her translations. I found seventeen interviews (14 interviews are either printed or available online, and 3 interviews are video interviews). All of these are invaluable since they allow me to hear Selvi's voice in conveying her thoughts on her agency as a translator and theatre critic, and because they offer me hints about what she thinks about the field and other agents in the field, and how she situates herself in the field. Answering many questions about Selvi's habitus and capital, these interviews have further revealed Selvi's perspective towards translation practice, and her "norms" (Toury, 1995) in translation—as she often explained her codes and principles in the profession. Beyond that, Selvi herself has also written columns in several Turkish-language newspapers such as *Milliyet Sanat* [Milliyet Art Magazine], *Günaydın*, and *Sabah* – some of which offer us a wealth of information about her perspective on translation and translators. In addition, I also searched for all the events, organizations, award ceremonies, fairs, and conferences that she has taken part in, since these events might reveal her visibility in the literary world. Other extratextual sources I made use of include: newspaper reports, blogs, columns, social media posts, online forums, reader reviews, and critiques of her translations. These sources allowed me to gain a deeper understanding of Selvi and to provide a more complete picture of her agency in the field.

Finally, I interviewed her via e-mail in 2020. I asked her a total of 65 questions to explore her early life (which formed her initial habitus), including her family, her childhood years, and education, all in an attempt to reveal her dispositions. Furthermore, I set out to find out her initiation into translation and theatre as well as the various aspects of her agency in these fields. I wanted to uncover her opinions on a variety of issues, such as her opinions on the status of translators in Turkey, on what it takes to be a good translator/editor, on young translators and other translators in the field, and on her criteria for selecting what to translate. Selvi's answers also proved useful when it came to clarifying missing or contradictory information about her agency—in turn making this study all the more precise.

The use of various extratextual materials, lists, biographies, newspapers, interviews as methodological framework have helped me offer a more accurate and more complete portrayal of Seçkin Selvi as an agent.

1.6. CONCLUSION

This chapter offered various definitions about concept of “agency” in translation studies and recognized that agency involves both human and non-human actors. Following that, it presented an overview of agent-grounded research in translation studies – identifying two different paths, on socio-historiographic, the other sociological/ethnographic. There are a considerable number of studies on agency in translation studies following both. Yet, as is evident in the section on women's agency in translation studies, the study of female translators falls in comparison to those on their male counterparts.

This chapter also described the theoretical and methodological framework of this thesis study. Accordingly, its theoretical framework draws on three key Bourdieusian concepts: field, habitus, and symbolic capital. On the other hand, its methodological framework is based on an extratextual analysis of Seçkin Selvi's corpus of translations, the works she's edited, biographical and archival data, as well as other relevant data.

Chapter 2 seeks discussion Selvi's agency based on the Bourdieusian understanding of field and capital. To contextualize her agency, it will present a recent

overview of literary translation in Turkey between 1960 and the 2000s. Then, it offers a brief biographical account on Selvi, and further positions her in the field of literary translation (where she acts as an agent). Finally, it will look at how she built her cultural, social capital and symbolic capital.



CHAPTER TWO

A VERSATILE FEMALE AGENT IN THE LITERARY FIELD:

SEÇKİN SELVİ

Seçkin Selvi has been a versatile female agent in the literary field since 1957. During the 64 years of her agency, Selvi has taken on various roles as a translator, theatre critic and editor, as well as a publisher, columnist, reporter, and PR manager. She entered the literary field with her translation of a play titled *Merhaba Dışarıdaki* [Hello Out There] (1957) by William Saroyan upon the request of her close friend, Güner Sümer, for *Sahne Z* [Stage Z]. Since then, she has translated more than 162 works⁷ and become a veteran translator. During her translation career, Selvi has been described most notably as “the Ministry of Translation” [“Tercüme Bakanlığı”] by Zeynep Oral⁸ and “a fearless language ambassador” [“Yürekli bir dil elçisi”] (*Milliyet*, 10.05.2007: 24). In addition to her translations, Selvi wrote her first theatre criticism on *Hamlet* published in *Yön Gazetesi* [Yön Newspaper] in 1962, where she worked both as a theatre critic and in foreign news (9). Since 1986, Selvi has been writing on theatre and criticism for *Milliyet Sanat* [Milliyet Art Magazine] and on *milliyetsanat.com* (18) affiliated with *Milliyet*, a long-established Turkish newspaper. Alongside her translations and critiques, Selvi established *Tiyatro-TÖS (Türkiye Öğretmenler Sendikası)* [Teachers’ Union of Turkey] with Sermet Çağan (her second husband) and Fakir Bayburt in 1996. *Tiyatro-TÖS* marked a milestone in the field of theatre as the first union theatre in Turkey.⁹ Selvi’s entrepreneurship can be traced in publishing industry as well. She launched a monthly political theatre magazine called *Tiyatro 70* [Theatre 70]¹⁰ with Tanju Cılızoğlu (her third husband) in 1970, which

⁷ This number includes 94 books, 1 movie script, 12 theatre plays, 55 romance novels (the number of which is 55 according to Selvi, but I could not find any of these novels). I excluded encyclopedia entries for I could not determine their numbers.

⁸ Zeynep Oral, “Yiğit Arkadaşım: Seçkin Selvi!”, *Cumhuriyet*, 17.08.2008, <http://www.cumhuriyet.com.tr/yazarlar/zeynep-oral/yigit-arkadasim-seckin-selvi-5870> (14.05.2020)

⁹ Burak Üzümkesci, “Köksüz Bir Estetiğe Karşı: Devrim İçin Hareket Tiyatrosu”, 09.09.2017, <https://www.e-skop.com/skopdergi/koksuz-bir-estetige-karsi-devrim-icin-hareket-tiyatrosu/3504>, (14.05.2020)

¹⁰ The name of the magazine changed every year (i.e. it was *Tiyatro 70* in 1970, *Tiyatro 71* in 1971 and so on)

lasted for almost 10 years (6) She also featured the criticisms and columns penned by various high-profile intellectuals, to name a few, Özdemir Nutku, Cevat Çapan, Haldun Taner, Rutkay Aziz, İsmet Küntay, and Yılmaz Onay. Moreover, in 1980, Selvi launched a literature magazine called *Edebiyat 80* [Literature 80]¹¹ again with Cılızoğlu, but this ended up short-lived due to the lack of financial support (4). Finally, in 2004, Selvi became a literary editor for *Can Yayınları* [Can Publishing House]. She has been an incredibly prolific editor who has edited more than 2,000 titles¹² so far. Selvi has worked diligently in every field of her agency; in an interview (17) in 2012, she prided herself on being a prolific agent when she told that “I do not know how to goof off” [“Ben tembellik nasıl yapılır bilmiyorum.”].

This thesis study has revealed that Selvi’s ubiquitous and prolific agency in different fields as a translator, editor and theatre critic certainly affected and significantly contributed to one another. My research has shown that, to invest in her position as a translator, Selvi first built on her agency as a theatre critic, through which she had been considered as an authority who already served as a jury member for various awards and associations and became a TV personality as a theatre critic by the 1990s. Mostly starting from the 2000s, Selvi has been increasingly invited to speak at numerous events as an authority and to nominate names for the lists of top works, authors, movies, theatre plays, classics, etc., enjoying immense recognition. Moreover, for almost two decades, Selvi has been editing the works of acclaimed translators in the field, and thus directly sets the tone of the field. Eventually, one could suggest that Selvi successfully proved herself as an “elite” (Sela-Sheffy, 2016).

This chapter will start off with a brief biographical account on Seçkin Selvi, which offers an introductory perspective on her life, including her family life. The first section will unearth Selvi’s involvement in various intellectual and cultural activities from an early age thanks to her family and their connections as well as her educational background, which led her to accumulate a significant amount of cultural and social capital. Moreover, her different career paths as a publisher, columnist and reporter opened up the opportunity to work with high-profile figures in Turkey, allowing her

¹¹ Just like *Tiyatro 70*, the name of this magazine changed every year; and it was published only two years (*Edebiyat 80* and *Edebiyat 81*).

¹² This piece of data relies on the interview made with Selvi under this study. For the incomplete list of these titles, see Appendix II.

to build an extensive social capital that hinges on a circle full of highly respected authors, poets, actors, translators, making new paths for her to lead. The second section will focus on her achievements as a translator and editor that have contributed to her becoming a renowned agent and thus bolstered up her symbolic capital. The third section will delve into her identity as a theatre critic, which has contributed her occupation as a translator and editor. Lastly, the fourth section will present a critical discussion of Selvi's symbolic capital.

It has been rather challenging yet exciting for me to track the life of a female translator, who stayed at the back-stage for many years despite having given numerous interviews and appeared in many TV programs so far. As this chapter will demonstrate, Selvi is a versatile agent, simultaneously engaged with various cultural and intellectual activities in different areas. Most of these activities coincide with each other, extending over a period of several decades, which makes it more challenging to untangle her agency.

2.1. SEÇKİN SELVİ'S BIOGRAPHY

Selvi was born on 18th of December, 1938 in Antalya, but her birth date was officially registered as 1st of January, 1939 by her father. He was a doctor in Ankara State Hospital, with a good command of French, and her mother was a teacher. Selvi has three siblings and three half-siblings. Her family has a diverse background that originates from different regions. Her mother is from Samsun, and her father was born in 1907 in Istanbul and is of Caucasian origin, with a mother of Bulgarian descent (from a town called *Servi* at that time, which their surname Selvi comes from). Selvi had lived in Ankara before moving to Istanbul to pursue her education (18).

When asked about her family life, Selvi told that they used to dine at *Karpiç* (the first modern restaurant in Ankara frequented by parliamentarians, bureaucrats and journalist) several times a month and have lunch in *Çiftlik Lokantası* (a stamping-ground for politicians, bureaucrats, artists and journalists in Ankara) every Sunday. Her parents had a large circle of friends with whom they used to gather, chat and play games once a week (18). It appears that Selvi spent her childhood in a socially and intellectually rich environment full of prominent figures living in the capital of Turkey.

Attending all plays and shows featured in the state theatres and operas, Selvi's parents raised an avid theatre-goer (18). Selvi stated that she had the opportunity to be a regular theatre-goer since primary school age thanks to her family and that she used to watch all plays in each theatrical season along with Adalet Ağaoğlu¹³ and her brother Güner Sümer, who later proceeded to become two of the then prominent figures in Turkey (6). It appears then that Selvi has been familiar with theatre since early childhood, which facilitated her initiation into the theatre field and certainly helped her translate theatre plays. Further, with their parents present at every Republican and New Year's Eve Ball, Selvi started to attend these balls along with her parents as she became older. This style of life was so critical for her that this later paved the way for her to become an agent involved in artistic production.

She grew up in a well-established bourgeoisie family (4). Her reading habits were most probably derived from the literary climate of her parents. Not only Selvi was raised in an intellectually rich and social environment, but she also had the chance to receive education in prestigious schools. She moved to Istanbul upon her parents' request to attend *Üsküdar Amerikan Lisesi*, a prestigious private high school located in Istanbul. As Selvi stated in our interview, this was a 'right' decision on his father's part, who told her "You never know what the future holds" ["Yaşamın neler getireceği belli olmaz"] and wanted her daughter to acquire skills that would allow her to make a living for herself in any circumstance (18). Selvi was a boarding school student there, which she considered an advantage that her sisters studying in Ankara did not have. According to her, this helped her stand on her own two feet (10). Attending *Üsküdar Amerikan Lisesi*, she joined an elite environment with high-culture activities. This school offered a foreign language education as well. In an interview, Selvi added that her knowledge of English mostly comes from the education she received at *Üsküdar Amerikan Lisesi* and that she had not received any prior language education. Further commenting on that, Selvi expressed that her English language teacher Seniye Pakalın, who taught her translation, would consider her the apple of her eye (which will be further discussed in Chapter 3) (9).

Following her graduation from *Üsküdar Amerikan Lisesi* in 1957, Selvi went

¹³ A foremost Turkish novelist and playwright awarded with numerous honours as well as literary awards (1929-2020).

back to Ankara to pursue her studies in the Department of English Language and Literature, Faculty of Language, History and Geography.¹⁴ But she did not complete her university education there as she married Levent Esmer, a reporter and journalist (9), and started working as a rapporteur in *Etibank* (a Turkish bank) in 1958 where she was mostly responsible for translation. In addition to her work at the bank, when she was only 18 years old, Selvi established *Sahne Z* in Ankara, which is the second amateur theatre in Turkey, along with her childhood friend Güner Sümer, Sermet Çağan (Selvi's second husband) and Bekir Çiftçi. Later, it appears that Selvi translated *Merhaba Dışarıdaki* (1957) by William Saroyan for *Sahne Z* upon the request of her close friend Güner Sümer (9). Through her activities for *Sahne Z*, Selvi was committed to the advancement of the national theatre, and thus, was introduced into a new social circle including actors, actresses, directors and so forth. It is notable that, starting from 1958, Selvi devoted much of her effort to theatre, and her role as a theatre critic gradually developed. Yet, like her peers in Turkey, her literary activities were interrupted by the 1960 coup d'état. For instance, the play titled *Cesaret Ana* [Mother Courage] (1962) by Bertolt Brecht that Selvi translated at the request of Yıldız Kenter, a high-profile Turkish actress, (4) was not performed due to its anti-militarist nature amidst the oppressive atmosphere after the 1960 coup. Later in 1962, her theatre criticism on *Hamlet* was published in *Yön Gazetesi* [Yön Newspaper] where she worked both as a theatre critic and in foreign news (9). This criticism was the first of many to come, marking the beginning of her agency as a theatre critic.

In 1963, she married Sermet Çağan, the father of her three children¹⁵ and a “pioneer in Turkish theatre” [“Türk tiyatrosunda bir öncü”] (Sınay, 2012: 5-6). By marrying Sermet Çağan, she became not only his wife but also his colleague and moved to Istanbul. Çağan is a Turkish theater director, playwright, journalist, actor, who was such a prominent figure in Turkey that he was described as a “one-man university” by Cevat Çapan (6). Another major contribution to Selvi's social capital was no doubt her marriage to Sermet Çağan. In Selvi's own words, Selvi was “one of the hundred students in Sermet Çağan's one-man university” [“o tek kişilik

¹⁴ It should be noted that translation education at university-level was first offered in Turkey in 1983; therefore, the Department of English Language and Literature was most relevant to the profession of translation at those times.

¹⁵ She had a boy from a previous marriage in 1959, but he passed away later (9).

üniversitenin yüzlerce öğrencisinden biri de ben oldum”] (Sinay, 2012: 5-6). Çağan and Selvi worked with dedication towards promoting theatrical activities in Turkey and established *Tiyatro- TÖS* with Fakir Bayburt. *Tiyatro-TÖS* was projected to be a touring theatre presented in different cities across the country ‘to take theatre to the people’. Professional actors such as Aydın Engin, Selçuk Uluergüven, Oben Güney, Ali Özgentürk and Mehmet Ulusoy performed on *Tiyatro-TÖS*¹⁶. Thus, it seems that Selvi’s interest in theatre, combined with the social capital she acquired through her marriage to Sermet Çağan, flourished her career in theatre and offered her access to circles full of people with high symbolic capital as well, which will be further elaborated in 2.3.

In the following years, we see Selvi working in the editorial team of *Tiyatro 70*¹⁷, first published by Sabri Günay Akarsu and Tanju Cılızoğlu in 1970. They relentlessly published this monthly political theatre magazine for almost 10 years between February, 1970 and December, 1979, except for the term they served in prison between April, 1971 and December, 1971 (6). *Tiyatro 70* featured the criticisms and columns penned by various high-profile intellectuals in Turkey, to name a few, Özdemir Nutku, Cevat Çapan, Haldun Taner, Rutkay Aziz, İsmet Küntay, and Yılmaz Onay. Selvi had the chance to work with high-profile figures involved in theatrical activities in Turkey and to make acquaintances with those engaged in magazines and newspapers. As a publisher, Selvi also had the opportunity to collaborate with many authors and translators in the field, including Aziz Çalışlar, Aziz Nesin, Nüvit Özdoğru, and Hayati Asilyazıcı.¹⁸

She also worked for *Yeni Gün Gazetesi* [Yeni Gün Newspaper], which Selvi defined as “dissident” [“muhalif”] (18). Her career as a journalist goes back a long way, including different positions in other newspapers (e.g., as a columnist in *Günaydın* between 1983-1986 and in *Sabah* between 1986-1993). Both through her marriages and occupation as rapporteur, Selvi started to build up her network in various fields. The connections in newspapers that she had made during her career

¹⁶ Burak Üzümkesci, “Köksüz Bir Estetiğe Karşı: Devrim İçin Hareket Tiyatrosu”, 09.09.2017 <https://www.e-skop.com/skopdergi/koksuz-bir-estetige-karsi-devrim-icin-hareket-tiyatrosu/3504>, (14.05.2020)

¹⁷ The name of the magazine changed every year (i.e. it was *Tiyatro 70* in 1970, *Tiyatro 71* in 1971 and so on).

¹⁸ See the 7th issue of *Tiyatro 70*.

increased her reputation and prestige later on. For instance, in one of the interviews (10), Selvi mentioned that Cihad Baban was the then editor of *Yeni Gün Gazetesi*, and she started working as a journalist on the same day as the successful journalists such as Ahmet Taner Kışlalı, Mehmet Ali Kışlalı, Hıncal Uluç and Öcal Uluç. She also worked as a customer representative and PR manager in an advertising agency, *Penajans*, between 1987-2004. Thus, it would not be wrong to suggest that Selvi was acquainted with many prominent figures both in the news publishing and advertising industries which in turn contributed to her social capital.

Starting from the late 1960s, we also see that Selvi was actively involved in translation, initially not in the translation of literary works, but of politically-sensitive works¹⁹. This then led her to spend a few years in prison for spreading communist propaganda. These years in prison witnessed her translation of *Yüzyıllık Yalnızlık* [Cien Años de Soledad]²⁰ (1973) by Gabriel García Márquez for *Can Yayınları*, which marked a milestone in her career. In 1981, Selvi translated *Artemio Cruz'un Ölümü* [La Muerte de Artemio Cruz] (1981), the first book she translated for *Can Yayınları*, with which she would collaborate for many years to come—40 years to be exact. In the following years, she focused on translating fiction, among which the novels of Paul Auster occupy a significant place. In the following years, Selvi continued translating Paul Auster for *Can Yayınları* on one side, while investing in foremost authors like Lawrence Durrell, Guillermo Cabrera Infante as well as Nadine Gordimer, a Nobel Prize-winning author in Literature, on the other. Most recently, in 2004, Selvi became a literary editor for *Can Yayınları*. She has been an incredibly prolific editor, having supervised more than 2,000 titles so far. The titles she edited included novels of various authors such as Alice Munro, Paul Auster, and J. M. Coetzee. The translations also belong to highly-respected translators, including Dost Körpe, İlknur Özdemir, Püren Özgören, and Roza Hakmen. 2007 marked Selvi's 50th year in the fields of translation

¹⁹ For example, *Aşk ve Uygarlık* [Eros and Civilization: A Philosophical Inquiry into Freud] (1968) by Herbert Marcuse, *Arkadaşım Che Guevara* [My Friend Che] (1968) by Ricardo Rojo, *Ekmek ve Şarap*¹⁹ [Bread and Wine] (1968) by Ignazio Silone, *Kitlelerin Ayaklanması* [La Rebelión de las Masas] (1968) by Jose Ortega y Gasset, *Lenin* [Lenin] (1968) by Josef Stalin, *Savaş Anıları* [Pasajes de la Guerra Revolucionaria] (1968) by Ernesto Che Guevara, *Tek Boyutlu İnsan* [One Dimensional Man] (1968) by Herbert Marcuse and *Anarşizm* [Linksradikalismus Gewaltkur Gegen Die Alterskrankheit Des Kommunismus] (1969) by Daniel Cohn Bendit.

²⁰ This was an intermediary translation not from its original version in Spanish but from its English translation.

and theatre. Her relentless work finally allowed her to enjoy much-deserved recognition by her colleagues and other authorities. She was given the Honour Award by *Çeviri Derneği* [Translation and Interpreting Association] (*Milliyet*, 30.09.2007: 26) in 2007. Although she continued translation at an abated speed, in 2017, which marked her 60th year in profession and 167th translation, Selvi debuted the longest translation in her career: *4 3 2 1* [4 3 2 1], a 1128-pages long Auster novel. Zeynep Oral describes Seçkin Selvi as “the Ministry of Translation” and “a fearless language ambassador” (*Milliyet*, 10.05.2007: 24).

She has been relentlessly producing and editing translations for the most part of her life, since 1957. The next section will further zoom in on Selvi as an agent of translation and editing.

2.2. A PROLIFIC AGENT OF TRANSLATION AND EDITING

Like any field, the literary translation field in Turkey has been subject to and affected by the socio-political developments both in the world and within the country. When Selvi started her career journey in the end of the 1950s²¹, a military *coup d'état* took place in Turkey in 1960. In the relatively free atmosphere following the 1960 *coup d'état* thanks to the unprecedented rights promised by a new constitution in 1961, Turkey enjoyed a flourishing of political and particularly left-wing works (Tahir-Gürçağlar, 2002: 260), including those by Marx, Engels, Lenin and Herbert Marcuse. Özlem Berk (2004: 12) states that the 1960s witnessed an increase in the number of translated and published political and philosophical works, and translation served as a means to introduce various literary movements, beliefs and ideologies into the intellectual and cultural life in Turkey. In the meanwhile, there was a world-wide wave of revolutionary movements in the late 1960s spreading from Latin-American countries such as Cuba. Scholars and agents in the field alike confirm that the field of literary translation was dominated by the socio-political developments both within and outside the country. Cevat Çapan, an eminent Turkish poet, writer and translator who is also a contemporary and a close friend of Selvi, reports that “[p]ublishers might have

²¹ Selvi embarked on her translation career with the translation of a theatre play. Yet, the productions Selvi made related to theatre until she quitted to translate theatre plays will be elaborated in the next section as they are related to Selvi’s agency in the theatre field.

different reasons for translating books. I mean, in the 1960s, political reasons were dominant, later popular culture became a dominant influence” (Çapan, 2004: 157 as cited in Ezber, 2004: 80). In this atmosphere it is no surprise that Selvi, who labeled herself as “a left-wing supporter” [“solcu”] (18), translated some of the major political works that dramatically influenced the world in the 1960s.

In 1967, Selvi translated a story for *Sovyet Hikâyeleri* [Soviet Stories], an anthology of 46 political stories written by 25 authors (*Milliyet*, 17.10.1967: 6; *Cumhuriyet*, 13.08.1967: 1), which is known to be her first book translation. In the following two years, Selvi translated 11 works²², most prominent of which are *Lenin* (1968) by Josef Stalin, *Savaş Anıları* (1968) by Ernesto Che Guevara, *Tek Boyutlu İnsan* (1968) by Herbert Marcuse, and *Anarşizm* (1969) by Daniel Cohn Bendit. It is blatantly clear that these far-famed authors promoted a certain ideological stance and challenged the world views prevalent at their time; some of these works were considered controversial due to their titles alone. Some of these authors had not been translated in Turkish before. For instance, Ortega y Gasset’s *Kitlelerin Ayaklanması* is the first book translated into Turkish. This underlines the fact that it was through Selvi’s initiative that Turkish people could learn about the views of Ortega y Gasset for the first time. Another example is her Herbert Marcuse translations. Selvi translated two books by Marcuse, who was considered as the major source of inspiration for the ‘68 generation’.²³ In 1979, Selvi herself wrote a column titled “*Varsayım ve etkileri ile tartışma ortamı yaratmış bir düşünür: Marcuse*” [A philosopher whose assumptions and influences led to discussions: Marcuse] on Marcuse (Selvi’s surname was Cılızoğlu at that time). In this article, Selvi stated that she had translated Marcuse into Turkish to familiarize Turkish readers with his opinions, which were yet to be embraced at the time. This shows that Selvi is not merely the translator of Marcuse; she is also a proponent of him, making him and his opinions visible not only through

²² Her translations in 1968 are as follows: *Aşk ve Uygarlık* (1968) by Herbert Marcuse, *Arkadaşım Che Guevara* (1968) by Ricardo Rojo, *Ekmek ve Şarap*²² (1968) by Ignazio Silone, *Kitlelerin Ayaklanması* (1968) by Jose Ortega y Gasset, *Lenin* (1968) by Josef Stalin, *Savaş Anıları* (1968) by Ernesto Che Guevara, *Tek Boyutlu İnsan* (1968) by Herbert Marcuse as well as *Vahşetin Çağrısı* [The Call of the Wild & White Fang] (1968) by Jack London. Her translations in 1969 are as follows: *Anarşizm* (1969) by Daniel Cohn Bendit, *Bitmemiş Devrim (Rusya 1917-1967)* [The Unfinished Revolution: Russia 1917-1967] (1969) by Isaac Deutscher, *Sovyet Marksizmi* [Soviet Marxism] (1969) by Herbert Marcuse (See Appendix 1.)

²³ The 68’ generation was involved in youth protests, influenced by Che Guevara and led by activists including Deniz Gezmiş and his companions in Turkey.

her translations but also her reviews on the book. Selvi was so keen on translating the left-wing works that she translated a book about Che Guevara and another book written by him in 1968. As one of the greatest leaders of the Cuban revolution, and one of the most influential figures from the 1960s, Guevara was very important for Selvi. She stated in an interview (9) that she liked Che Guevara as a person so much that when he died, she gave birth one and a half months early. Perhaps the most risky translation of Selvi in 1968 is that of *Lenin* by Josef Stalin, as it led to her spending a few years in prison for spreading communist propaganda. Merely 15 days after *Lenin* had been published by *Habora Kitabevi* [Habora Publishing House], the translated books were recalled from the market (*Cumhuriyet*, 23.10.1968: 5). Yet, she kept on translating and in this two-year period, all the books Selvi translated were political, or theoretical, as she called them (9).²⁴

As for the publishing houses Selvi worked with, it appears that left-wing translations made by Selvi in 1969 were published by the publishing houses known also as revolutionist, socialist or politically left-leaning, such as *Habora Kitabevi*, *Ant Yayınları* and *May Yayınları*. In an interview, Selvi told that it is her who chooses books for translation. The managers of the publishing houses she work with offer her an array of books to choose from for translation, but the final choice is hers (4). In another interview, Selvi was asked whether she would translate a top-selling book whose author does not represent her world view, her answer was “no” (5). Indeed, in our interview, Selvi stated that she aspired to contribute to raising people’s awareness by translating these political works. Further, she justified her reason to translate these authors in another interview (9), where she stated that there was a demand for theoretical books between 1963 and 1970. The period between the 1960s and early 1970s, we see that Selvi persistently translated theoretical and political books from Latin American and Russian writers. She continued to translate politically-sensitive works until she was arrested and sent to prison in 1971 for translating Stalin’s text *Lenin*.

Some of Selvi’s contemporaries such as Celâl Üster (Ezber, 2004: 163) were

²⁴ She previously stated (9) and confirmed in our interview (18) that *Anarşizm* by Daniel Cohn Bendit was her translation, but it was published under the name of Sermet Çağan in 1969 by *Ant Yayınları* [Ant Publishing]. This was probably a measure taken by Selvi against the possibility of her prosecution in the very tense atmosphere between the 1960 coup d’état and the 1971 military communiqué.

involved in translating political works like her, but most of her prolific female contemporaries apparently opted for translating best-sellers, romance novels and crime novels. For example, Gönül and Gülten Suveren, two sisters who began their career as translators in the 1950s and 1960s respectively, are also contemporaries of Selvi. Suveren sisters mostly worked for *Altın Kitaplar Yayınevi*, a popular publishing house, during their career and predominantly translated best-seller novels (Tahir-Gürçağlar, 2019: 250-256). Another prominent female translator and novelist, Nihal Yeğınobalı is also a contemporary of Selvi; Yeğınobalı was active in the field since the 1940s and produced translations for best-sellers and romance novels (Erkul Yağcı, 2019). İlknur Özdemir (Ezber, 2004: 161) and Ülker İnce (Ezber, 2004: 165), Pınar Kür (Aka, 2011) and Tomris Uyar (İlgin, 2019), other female contemporaries of Selvi, were likewise not interested in translating political works. Unlike these translators, in the very early stages of her career, Selvi chose to make translations based on her political agenda that both fed and was fed by the socio-political context in Turkey in the said period.

Ten years later, intellectual and political activities in Turkey were suppressed this time with the 1971 military communiqué, which resulted in the prosecution of thousands of people and banning of a number of books. The communiqué also took its toll on translators in Turkey and Seçkin Selvi was no exception. In a book called *İçeri'den* [From the Inside] (Yıldız, 2009), where those who witnessed the darkest times of Turkey talked about their experiences of detention, torture, exile, etc., Selvi recounted how she was arrested on May, 1971, a few months after the coup d'état of March 12th, for hosting some people wanted by police at her home. She was then taken to *Sansaryan Han*²⁵ and stayed there for 31 days along with some of the most prominent figures of that time, including some famous authors, translators and actors (such as Azra Erhat, Yaşar Kemal, Vedat Günyol, Sabahattin Eyüboğlu and Ayşe Emel Mesci). She was later transferred to *Maltepe Askeri Cezaevi* [Maltepe Military Prison], where she suffered from poor conditions. In November, she appeared in court and was released pending trial after she had already served her 6-month sentence. Selvi reported that she continued translating during her time in prison, but since it was a military prison, she could only afford to translate romance novels, 15 or 20 in total,

²⁵ The infamous Sansaryan Han built in 1895 was used as the police headquarter of Istanbul where some foremost Turkish intellectuals such as Nâzım Hikmet and Atilla İlhan were tortured.

including Harlequin romance novels (4) which were in high demand at that time (5). As she emphasized, her persistence to translate in prison was not a reaction to her sentence, but rather due to her need for earning money for herself and her children (5). This follows that the developments in the political field not only affected but consequently restricted and reshaped the intellectual production of agents in the field. It appears that the political conjuncture of that period influenced Selvi's translation choices as well. Selvi told that: "[A] large part of the books I translated until the coup d'état of March 12th [1971] are theoretical. It is strange as this outlines the panorama of Turkey. I translated mostly theoretical works until or even a little later than March 12th and then romance novels during the period I was in prison [...] Thereafter, I mostly translated literary works"²⁶ (15). As of 1971, Selvi mostly translated fiction (See Appendix 1) most probably due to the undesirable possibility of prosecution.

Nevertheless, on 2nd or 3rd of January 1973, Selvi was arrested again and prosecuted for translating *Lenin* by Stalin in 1968. Having been found guilty, Selvi was sent to *Sağmalcılar Cezaevi* [Sağmalcılar Prison], a civilian prison. On this, she stated that the probation report for one of her charges stated that although the book itself did not constitute a crime, the world view of the translator was explicit (Yıldız, 2009: 86). Thanks to her attorney's efforts, Selvi served her one-and-half year sentence in the company of non-political criminals; that allowed her to continue translating. In this period, Selvi translated 11 books²⁷, which include *Yüzyıllık Yalnızlık*²⁸ (1973) by Gabriel García Márquez. Interestingly enough, this one-and-half year sentence marked a milestone in Selvi's career. It was in 1974 when Selvi first heard of Márquez. By a strange twist of fate, when another translator, Can Yücel, was unable to complete the translation of *Yüzyıllık Yalnızlık* under the poor conditions of the prison he stayed in,

²⁶ ["Benim çevirilerimin önemli bir bölümü de 12 Mart Darbesi'ne kadar kuramsal kitaplardır. Bu tuhaf bir şekilde Türkiye'nin de panoramasını çiziyor. 12 Mart'a, hatta 12 Mart'tan da biraz sonraya kadar kuramsal ağırlıklı, ondan sonra hapisane döneminde pembe ya da beyaz diziler [...] Ondan sonra da daha çok edebiyat ağırlıklı çalıştım."] (15)

²⁷ Others are as follows (in alphabetical order): *Altın Dosyası* [The Billion Dollar Killing] by Paul Erdman, *Az Gelişmiş Bir Adam* [Memories of Underdevelopment] by Edmundo Desnoes, *Cinsel Politika* [Sexual Politics] by Kate Millett, *Kumpas* [The Stepford Wives] by Ira Levin, *Denizi Yitiren Denizci* [Gogo no eiko] by Yukio Mişima, *Gülsarı* [Farewell, Gulsary!] by Cengiz Aytmatov, *Körler Körlere Yol Gösteriyor* [Barbary Shore] by Norman Mailer, *Libby* [Letting Go] by Philip Roth, *Sokağın Dili Olsa* [If Beale Street Could Talk] by James Baldwin and *Yalnız Kız* [The Lonely Girl] by Edna O'Brien.

²⁸ This was an intermediary translation; Selvi translated this book not based on its original version in Spanish but on its English translation, which is *One Hundred Years of Solitude*.

the owner of the publishing house, who was also a close friend of Selvi, reassigned it to her for completion. This indeed proved to be a once-in-a-lifetime opportunity for Selvi, who referred to this assignment as “the orange sun of Latin America penetrating into her prison cell in Sağmalcılar” [“Sağmalcılar’daki hücreme Latin Amerika’nın turuncu güneşi doğdu”] (15). Márquez and Selvi then became friends in prison and Selvi created an emotional bond with the author; she even came up with a nickname for Márquez (Gabo) and presented him as one of her relatives. Returning to the translation itself, when Selvi was assigned the translation, Yücel had already translated 66 pages. She translated the rest of the novel for *Sander Yayınları* [Sander Publishing]. When Necdet Sander, the owner of *Sander Yayınları* died, the rights of the book were purchased by *Can Yayınları*. The owner of *Can Yayınları*, Erdal Öz, asked Selvi to re-translate the part translated by Can Yücel as rumours were spreading that it was Can Yücel who translated the book (10). In response, Erdal Öz wrote a note in the 6th edition of the translation published in 1986 saying that the first 66 pages were re-translated by Selvi on this new edition published by *Can Yayınları*.²⁹ As Selvi does not speak Spanish, she translated the book based on its English version. It seems that the translation was very successful, since *Can Yayınları* did not make any attempts to have it re-translated based on the original text. This translation from Márquez brought Selvi widespread recognition in the field of literary translation.

Although she translated novels since her arrest in 1971, it appears that Selvi did not entirely give up translating politically-sensitive works until the 1980 *coup d’état*. In 1975, she translated two works by Lenin³⁰ and *Günümüzde Japon Emperyalizmi* (1975) by Jon Halliday and Gavan MacCormack. In the same year, her translation of *Savaş Anıları* (1975) by Ernesto Che Guevara was republished by *Payel Yayınları* [Payel Publishing], which was advertised as “the long-anticipated book is on sale” [“Uzun süredir beklenen kitap çıktı”] (*Cumhuriyet*, 02.05.1975: 1). She was involved in translation of more political works, with two translations in 1976³¹ and in

²⁹ Doğan Hızlan, “Evime Ekmek Getiren İlk Erkek”, *Hürriyet*, 15.03.2007, <https://www.hurriyet.com.tr/evime-ekmek-getiren-ilk-erkek-6126594>, (14.05.2020)

³⁰ *Son Yazılar Son Mektuplar* (1975), an anthology published by *Ser Yayınları* [Ser Publishing] and *Din Üzerine* [On Religion] (1975) published by *Ser Yayınları*.

³¹ *Sanatta Sosyalist Gerçekçilik* [Socialist Realism in Literature and Art: A Collection of Articles] (1976) published by *Yeni Dünya Yayınları* [Yeni Dünya Publishing] and *Sağ ve Sol Sapmalar Üzerine* [Against Dogmatism and Sectorianism in the Working Class] (1976) published by *Ser Yayınları*.

1978. It seems that Selvi was determined to introduce these controversial works despite the possibility of re-prosecution. She then translated *Faşizme Karşı Birleşik Cephe*³² [On the Unity of the Workers and Communist Movement in the Struggle for Peace, Democracy and Socialism] (1978) published by *Ser Yayınları*. Although the first translation was withdrawn from the market by the government and she knew that the translator of the first edition was wanted by the police at that time (18), this did not deter Selvi from retranslating the book.

The 1980 *coup d'état*, the third military intervention in the country, resulted in the dissolution of all political parties and cancellation of the 1961 constitution. Many people were arrested amidst a heavy restriction on the freedom of expression. Only after the new 1982 constitution the right of free expression was granted, which rather liberated the publishing world in Turkey and allowed publishers to catch up with the intellectual trends across the world. Paker (2001: 579) reports that “since the mid-1980s, Turkish publishers have kept up with the world market by publishing translations of international literature, from prizewinning fiction to popular best-sellers.” Berk (2004: 13) observed a similar pattern, emphasizing that a wide array of international literature including prizewinning fiction, popular bestsellers and works in social sciences, psychology, philosophy, history, children’s literature, have been published since the early 1980s. From the corpus I collected, it appears that Selvi focused more heavily on translation of fiction popular in the world literature starting from 1978; perhaps the most notable translations of these are her translations of *Artemio Cruz’un Ölümü* (1981) by Carlos Fuentes and *Şer Saati* [La Mala Hora] (1983) by Gabriel Garcia Márquez. It would be plausible to argue, from a broader perspective, that Selvi’s translations of authors from the Latin American literature seems consistent with the Latin American Boom influential in the 1960s and 1970s worldwide led by Márquez who later won the Nobel Prize for Literature. That is to say, the increased popularity of the Latin American literature was the main reason for the choice of these texts for translation, and Selvi congruently served for this trend at that time. In 1984, for instance, she translated another novel from Latin America,

³² The first translation of this book was made by Ali Özer in 1969 (See Appendix 1), but the book was withdrawn soon after its publication. The second translation of the book published in 1978 by *Ser Yayınları* is a co-translation with Seçkin Selvi Cılızoğlu.

namely Jorge Amado³³, who was also a precursor of the Latin American Boom.

From the corpus of Selvi's translations, it is clear that the period from 1984 to 1990, Selvi's translations did not show a consistent pattern. She translated books of varied genres, mostly non-fiction, including business, history, politics, and child development for different publishing houses.³⁴ Then after 1990, she heavily translated fiction for *Can Yayınları*. As mentioned earlier, her contemporaries, who were then translating popular books and best-sellers for a long time, were already significantly invested in the literary translation field. Yet, through her collaboration with *Can Yayınları*, Selvi presciently invested in the right authors, some widely known in the literary field while others were promising on their own rights. A clear example of this investment is her translations of Paul Auster, the first of which is *Ay Sarayı* [Moon Palace] (1991). This translation is the first book of Auster, who was then a young author of great promise, translated into Turkish and published in Turkey, as also reported by Selvi herself (10). Her translation of *Oğlumun Öyküsü* [My Son's Story] (1991) penned by Nadine Gordimer, which earned her a Nobel Prize in Literature, was published by *Simavi Yayınları* [Simavi Publishing House] in the same year. Selvi was now the translator of prestigious authors; so to say, she was in the 'spotlight' of the translation field. It could be suggested that these translations made her an active player in the field, positioning her alongside the other renowned figures competing in a star system, to name a few, İlknur Özdemir, Cevat Çapan, Celâl Üster, Tomris Uyar, Ülker İnce and Pınar Kür.

In 1993, Selvi was invited on TV for the first time as a translator (*Milliyet*, 10.04.1993: 23) to talk about her translation of Lawrence Durrell, along with Ahmet Cemal, a highly-respected writer and translator. In the same year, she was praised for this translation on a newspaper column (*Milliyet*, 13.04.1993: 16), for her "meticulous and clear language" ["özenli, duru Türkçesi"] in the translation. Again, same year, Selvi was invited to talk on "Türk Edebiyatında Çeviri Serüveni" ["Translation Adventure in Turkish Literature"] as part of Galatasaray Culture and Art Festival (*Milliyet*, 12.06.1993: 16) and she discussed the world literature, Paul Auster in particular, on TV (*Milliyet*, 23.12.1993: 20). Rather surprisingly, Selvi also raised

³³ Tereza Batista: *Savaş Yorgunu* [Tereza Batista: Cansada de Guerra] (1984) published by *Can Yayınları*.

³⁴ See Appendix I.

some eyebrows when she was presented with the Best Translator Award for her translation of a theatre play, *Konken Partisi* [The Gin Game]³⁵ (1992), by *Avni Dilligil Tiyatro Ödülleri* [Avni Dilligil Theatre Awards] for which she was still serving as a jury member. The Theatre Awards were boycotted by some, but Selvi did not step back and affirmed that her translation was the best translation of the year (*Cumhuriyet*, 24.05.1993: 11). Also in 1993, Selvi was included into *Türkiye Kültür ve Sanat Yıllığı* [Culture and Art Yearbook of Turkey], printed by *Türkiye Yazarlar Birliği* [Turkish Authors' Association] since 1984 (*Cumhuriyet*, 26.05.1994: 11).

In the following years, Selvi continued translating Paul Auster for *Can Yayınları* on one side, while investing in foremost authors like Lawrence Durrell, Guillermo Cabrera Infante as well as Nadine Gordimer, a Nobel Prize-winning author in Literature, on the other. It seems that these choices secured her a position in the literary translation field in Turkey. My research yields that Selvi closely followed Auster, as there is an average of 2-3 years between the publishing dates of Auster's novel and Selvi's translation.³⁶ Auster helped Selvi quickly climb the career ladder in this field beset with struggles.

Now back to the period from 1995 to 1999, during which Selvi did not appear to be rendering new translations. To the best of my knowledge, there was no new fiction translation by Selvi published during this period.³⁷ She only translated a theatre play –her last one– *Lillian* [Lillian] (1997) in 1997 (*Cumhuriyet*, 12.08.1997: 11)³⁸. When asked about this period in our interview, Selvi told (18) that she could not make time for translation due to her busy schedule in *Penajans* (where she worked until 2004). Then, in 1999 and 2000, she translated two more Auster novels: *Cebi Delik* [Hand to Mouth: A Chronicle of Early Failure] (1999) and *Köşeye Kıştırmak* [Squeeze Play] (2000). In the following period, she continued to translate one novel for each year–except for 2002–until 2007.³⁹ Yet, in 2004, the successful career of Selvi, who

³⁵ Selvi translated *Konken Partisi* for the distinguished Kent Actors; this was one of her last translations of theatre plays.

³⁶ See, Appendix 1. Selvi translated some of Auster's novels immediately after they were published and these translations were published the same year as the original novels; see, for instance, *Karanlıktaki Adam* [Man in the Dark] (2008), *Kış Günlüğü* [Winter Journal] (2012), and *4 3 2 1* (2017).

³⁷ It should be noted that although there was no new translation made by Selvi during this period, some of her translations were re-published by other publishing houses.

³⁸ Although Selvi translated *Lillian* in 1997, it was premiered only 17 years later, in 2014.

³⁹ It should be noted that Selvi's previous translations were republished by different publishing houses during this period. Among them, there is *Evrensel Doğa Tarihi ve Gökler Kuramı* [Allgemeine

had successfully proven herself as an established literary translator in the publishing world, paved the way for her to become a literary editor for *Can Yayınları*, with which she had been collaborating for many years (*Cumhuriyet*, 26.12.2004: 15). Her new position certainly contributed to the position she had been holding for a long time in the literary translation field. Not surprisingly, Selvi has been an incredibly prolific editor who has edited more than 2,000 titles⁴⁰ so far. The titles she edited included novels of various authors such as Alice Munro, Paul Auster, and J. M. Coetzee. The translations also belong to highly-respected translators, including Dost Körpe, İlknur Özdemir, Püren Özgören, and Roza Hakmen. So to say, she became an indispensable part of the inner circle of the literary translators in the field. Henceforth, Selvi became much more known for her identity as a translator and editor. Her translation of *Ayartma* [The Pickup] (2004) was published same year; the novel written by the Nobel-winning author Nadine Gordimer is a prestigious novel that was awarded the Commonwealth Writers' Prize for the Best Book from Africa in 2002. The same year, she participated in a panel discussion on *Çevirinin Komşuluğa Katkısı* [The Contribution of Translation on Neighbourhood] held by the International Istanbul Book Fair (*Cumhuriyet*, 21.10.2004: 5; *Cumhuriyet*, 01.11.2004: 15; *Cumhuriyet*, 21.10.2004: 30), along with another eminent translator and novelist Tahsin Yücel.

In 2005, Selvi's translation of *Mona Lisa Tebessümü* [La Gioconda] (2005) was published by *Can Yayınları*, with a preface penned by Celâl Üster, another prominent translator and a close friend of Selvi.⁴¹ On one hand, Selvi was now enjoying much-deserved recognition by her colleagues and other authorities; on the other hand, she was suffering misfortunes in her personal life. In 2005, Selvi lost her beloved son Emrah Çağan to a tragic heart attack, like her husband Sermet Çağan. Emrah Çağan's passing away was covered by the media⁴² (*Milliyet*, 10.08.2005: 30;

Naturgeschichte und Theorie des Himmels] (1982) that Selvi translated for Havass in 1982 was republished in 2003 and 2007, respectively by *Morpa Kültür Yayınları* [Morpa Kültür Publishing] and Say Yayınları. Also, Selvi's controversial translation of *Faşizme Karşı Birleşik Cephe* was republished by *Evrensel Basım* [Evrensel Publishing] in 2005.

⁴⁰ This piece of data relies on the interview made with Selvi under this study. An incomplete list of these titles is present in Appendix 2.

⁴¹ Selvi even wrote a chapter for "Celâl Üster İçin / Çeviri Uğraşında 50 Yıl", a book that celebrates the translatorship of Üster through the contribution of close friends of Üster. For further information, see. Emre Taylan (Ed.) *Celâl Üster İçin / Çeviri Uğraşında 50 Yıl*, Can Yayınları, İstanbul.

⁴² Savaş Ay, "Ne bilelim öldüğünü kardeşim?..", 04.10.2005, https://www.sabah.com.tr/yazarlar/ay/2005/10/04/ne_bilelim_oldugunu_kardesim (28.05.2021)

Cumhuriyet, 10.08.2005: 8) Needless to say that this was a great loss for Selvi, and accounts for the fact that she took a one-year break and that her next translation was published two years later, in 2007.

Another translation of Selvi published in 2007 is an exciting novel for Auster fans, *Brooklyn Çılgınlıkları* [The Brooklyn Follies] (2007). In one of her columns, Elif Şafak, a world-wide famous Turkish author, described Selvi's translation of *Brooklyn Çılgınlıkları* as "beautiful" ["güzel"].⁴³ Selvi was now a veteran translator praised not only by her close circle, but also by various highly-respected intellectuals. 2007 marked the 50th year of Selvi in translation and theatre. She probably gained her greatest public exposure to date in that same year, which will be discussed in later sections. Selvi was now a translator mostly associated with *Can Yayınları*, though she was recognized by and attracted other publishing houses. Indeed, her translation of *Dost Mektupları* (2007), a compilation of the letters between Engin Cezzar and James Baldwin, was published by YKY [Yapı Kredi Publishing]. There is a preface in this translation in which Engin Cezzar praised Seçkin Selvi by recounting how he was fascinated with Selvi's translation of *Sokağın Dili Olsa* (2007)⁴⁴ and considered her "one of the most competent translators in Turkey." ["ülkemin en yetkin çevirmenlerinden biridir."].⁴⁵ It is also reported in another novel that Cezzar "recommended Seçkin Selvi as the best translator to Yapı Kredi".⁴⁶ Further, Füsun Akatlı, a literary critic, penned a column on this translation and emphasized that the novel was republished with the Turkish of Seçkin Selvi ["Seçkin Selvi'nin Türkçesiyle"] (*Milliyet*, 13.06.2007: 10) and 'the Turkish of Seçkin Selvi' then became a norm that regularly appeared on the rear covers of some of her translations. The connotation of this phrase is certainly positive, implying that the Turkish of Seçkin Selvi differs from that of other translators.

In the next year, *Karanlıktaki Adam* (2008), yet another novel of Auster, was published by *Can Yayınları*; Selvi translated this novel in only one month; the original

⁴³ Elif Şafak, "Dil Yarası", Habertürk, 05.07.2010, <https://www.haberturk.com/yazarlar/elif-safak/529361-dil-yarasi>, (14.05.2020);

⁴⁴ The novel was previously translated by Selvi in 1974 and published by Sander Yayınları [Sander Publishing]; YKY republished this translation in 2007.

⁴⁵ Engin Cezzar and James Baldwin, *Dost Mektupları*, trans. Seçkin Selvi, YKY, İstanbul, 2007, p.9.

⁴⁶ Magdalena J. Zaborowska, *James Baldwin's Turkish Decade: Erotics of Exile*, Duke University Press, Durham: Duke, 2009, p. 51.

was published in August and the translation was published in September 2008. As is evident from this fact, Selvi followed Auster closely as if the translations of Auster novels were assigned to Selvi by *Can Yayınları* in advance. With the increasing fame of Auster throughout the world and in Turkey, Selvi gained an uncontested position in the literary translation field. In 2009, in a piece of news of Cumhuriyet Newspaper, Selvi was described as “one of the prominent translators in Turkey” [“ülkemin önde gelen çevirmenlerinden”] (*Cumhuriyet*, 30.09.2009: 16). One may argue that Selvi now could bolster any publisher’s confidence in the financial success of the translation; *Can Yayınları* started to publish some of Selvi’s previous translations. *Şer Saati*, a Márquez novel translated by Selvi for *Alan Yayıncılık* [Alan Publishing] in 1983, was published by *Can Yayınları* in 2009. In the following year, two translations of Selvi were published by *Can Yayınları*; one of them was *Oğlumun Öyküsü* penned by Nadine Gordimer with a Nobel Prize in Literature and previously published by *Simavi Yayınları* in 1991. The other two were *Brida* [Brida] (2010) and *Görünmeyen* [Invisible] (2010), one Coelho and one Auster novel. Despite her advanced age (considering that she was 71 in 2010), Selvi persistently continued to translate novels by some of the authors that other translators would be hesitant to translate. Selvi was nimble as she has always been; so much so that she translated *Sunset Park* [Sunset Park] (2011) at speed of light (The original novel was published in November, 2010 and the translation was published in January, 2011), as if Selvi could follow the fingertips of Auster. Her hard work paid off when this translation was chosen as “Translation of the Year” by *Dünya Kitap Dergisi* [Dünya Kitap Magazine].⁴⁷ Pınar Kür, a well-known author, assertively told that she would read a translation only if the translation was made by Seçkin Selvi (Aka, 2011: 312), implying that Selvi is the only reliable translator in the field.

Almost in an effort to break grounds, in January, 2013, Selvi’s translation of *Şimdi ve Burada: Mektuplar 2008-2011* [Here and Now: Letters 2008-2011] (2013) was published before the original novel, and a collection of the letters between Paul Auster and J. M. Coetzee, was published in March. It was as if Selvi was showing off with her translation skills. All of these praising words contributed to Selvi’s much-

⁴⁷“Dünya Kitap Ödülü Hakan Günday’ın”, NA, 15.11.2011, <https://www.haberturk.com/kultur-sanat/haber/688253-dunya-kitap-odulu-hakan-gundayin> (02.06.2020)

invested image as a reliable translator, so much so that *Can Yayınları* offered her to translate *Türkü Söylüyor Otlar* [The Grass is Singing] (2013)⁴⁸, although *Can Yayınları* had already published two different translations. In 2014, as a ‘master of language’, Selvi was one of the 249 intellectuals to select the 40 Turkish Classics for a Turkish literary magazine, *Notos*.⁴⁹ Three translations of Selvi were published in 2014; one of them was *İç Dünyamdan Notlar* [Report from the Interior] (2014), which was yet another translation of Auster. Same year, Selvi’s translation of *Sevgili Hayat* [Dear Life] (2014) was published by *Can Yayınları*. This was a novel of Alice Munro, the 2009 winner of the third Man Booker International Prize and the 2013 winner of Nobel Prize for Literature. In 2014, her translation of *Daniel’in Kitabı* [The Book of Daniel] (2014) was republished by *YKY* after 35 years.⁵⁰

From 2016 onwards, Selvi produced one translation each year until 2020. Yet, despite her age (she was 77 years old in 2016), she did not give up translating and editing – for the sake of example; she edited 11 novels in 2016.⁵¹ Same year, her translation of *Aile/Bir Türkiye Yolculuğu* [Family, A Turkish Journey] (2016) was published by *Can Yayınları*. *Cumhuriyet Newspaper* promoted the novel and underlined that the book “presents the Turkish of Seçkin Selvi” [“Seçkin Selvi Türkçesiyle”] (*Cumhuriyet*, 30.06.2016: 17). 2017 marked her 60th year in profession and 167th translation. Selvi debuted the longest translation in her career: *4 3 2 1* (2017), a 1128-pages long Auster novel. Despite its length, the translation was published the same year as the original novel. Selvi, along with Can Öz, the owner of *Can Yayınları*, were interviewed about this translation (13). In this interview, Can Öz praised Selvi, telling that he did not have any concern regarding the translation itself as it was Selvi who translated it, and portraying her as a reliable translator before anything else. Sevin Okyay, a famous translator known for translating Harry Potter series into Turkish, described Selvi as a “skilled translator” [“usta bir çevirmen”] upon her translation of *4 3 2 1*.⁵²

She was once again under public spotlight in 2018, giving three interviews in

⁴⁸ The novel was translated by Fatma Aylin in 1983 and Aylin Sağtürk in 2008.

⁴⁹ See, *Notos Öykü* (44), *Notos Kitap*, İstanbul, 2014.

⁵⁰ Selvi previously translated this novel as *İki Kardeş* for *Hürriyet Kitap* in 1979.

⁵¹ See Appendix II.

⁵² Emel Altay, “Sevin Okyay”, *Zero*, 17.10.2017, <http://www.zeroistanbul.com/insanlar/roportajlar/sinema/sevin-okyay> (07.06.2020)

a year (4, 5, 10), all on her translatorship. In 2018, her translation of *Carol-Tuzun Bedeli* [Carol, The Price of Salt] (2018) was published; the original novel penned by Patricia Highsmith caused controversy at the time it was published in 1952 over featuring a lesbian affair. Yet, the novel was considered as one of the *magnum opuses* in the 20th century, and it is blatantly clear from Selvi's past that she does not shy away from translating controversial novels. Selvi further edited other Highsmith novels published by *Can Yayınları*, including *Kadın Düşmanlığı Üstüne Küçük Öyküler* [Little Tales of Misogyny] (2018)⁵³ translated by another veteran translator Nihal Yeğinobalı. As an editor Selvi worked with many veteran translators including İlknur Özdemir, Ülker İnci, Pınar Kür, Ayşe Nihal Akbulut, and Roza Hakmen, to name a few. But, in an interview she gave same year (4), Selvi clearly stated that her translations are never edited ["Benim kitaplarım edit edilmiyor."]. With this assertive statement, she implies that her translations, unlike that of other translators, do not require any correction. In this way, she draws a clear distinction between herself and other agents of translation in the field.

In 2019, Selvi was invited to speak at several events, including "9. Zeynep Cemali Edebiyat Günü" held by *Kadir Has Üniversitesi* [Kadir Has University]⁵⁴, "Edebiyat Buluşmaları" at *İstanbul Bilgi Üniversitesi* [İstanbul Bilgi University]⁵⁵, "38. İstanbul Uluslararası Kitap Fuarı" [38th Istanbul Book Fair]⁵⁶, and "23. İstanbul Tiyatro Festivali" [23rd Istanbul Theatre Festival].⁵⁷ At the same time, Selvi has been a persistent member of the juries selected by *Notos* to nominate names for the lists of top works, authors, movies, theatre plays, and classics. So far, Selvi served in 8 out of 14 lists⁵⁸ for *Notos*; for example, in 2019, she was among 307 intellectuals to select the top 100 Children's Books for *Notos*.⁵⁹ These being said, it would not be wrong to suggest that Selvi evolved from a nascent agent affected by the field to a senior agent

⁵³ Patricia Highsmith, *Kadın Düşmanlığı Üstüne Küçük Öyküler*, trans. Seçkin Selvi, *Can Yayınları*, İstanbul, 2018.

⁵⁴ "Edebiyatçıları Buluşturan Gün", *Milliyet*, 08.10.2019,

<https://www.milliyet.com.tr/gundem/edebiyatcilar-bulusturan-gun-6049238> (07.06.2020)

⁵⁵ See <https://www.uniaktivite.com/etkinlik/kulturel/bir-istanbul-dostu-james-baldwin-4855826> (07.06.2020)

⁵⁶ See <http://istanbulkitapfuari.com/basin-bultenleri/38-uluslararasi-istanbul-kitap-fuari-gun-sayiyor> (07.06.2020)

⁵⁷ See <http://eventnews.online/2019/10/23/23-istanbul-tiyatro-festivali-basliyor/> (07.06.2020)

⁵⁸ Selvi nominated names for the lists in the following issues of *Notos*: 8, 38, 44, 50, 56, 62, 74, 80.

⁵⁹ See *Notos Öykü*, 74, *Notos Kitap*, İstanbul, 2019.

affecting the field, shaping the decisions taken related to the field.

Throughout her translation career, Selvi has worked with various publishing houses, including *Sander Yayınları*, *Payel Yayınları*, *May Yayınları* and lastly *Can Yayınları*. During her career as a literary translator (apart from her theatre translations which will be discussed further in the next section), social capital confers an advantage on Selvi to negotiate; for Selvi has multiple options to choose from. As Selvi once stated in one of the interviews she gave (4): “It is me who chooses books for translation; I enjoy such privilege. Let me just say, the managers of all the publishing houses I work with, be it Necdet Sander, Erdal, Mehmet Ali Yalçın or Ahmet Öztürk or someone else, all put a few books in front of me and ask me to choose one of them. I have never gone to a publishing house with a book under my arm and ask if you would like to have this translation”.⁶⁰

Benefiting from her extensive social circle with prominent authors, translators and poets, Selvi stated in one of the interviews (13): “I have translated 170 books so far, but have not translated a single line of poetry. I ask Cevat Çapan or Talat Sait Halman for help about the translation of the quatrains in some of the books that I translate. Because it is a poet’s job to translate poetry”.⁶¹ It is blatant that the social network of Selvi consists of not only authors, translators and critics but also publishers in the literary field. In this regard, perhaps one of the most significant contributions to her social capital was her collaboration with *Can Yayınları*. Since her first translation with *Can Yayınları*⁶² in 1981, Selvi has maintained collaboration with this well-known publishing house. This had a huge impact on Selvi’s social capital since joining the editorial team of *Can Yayınları*, Selvi was introduced to a larger circle involving publishers, authors, translators and editors, etc.

The following section investigates Selvi’s agency as a theatre critic in the literary field in Turkey. Her agency as a theatre critic contributed to Selvi in many ways, which will be discussed below in detail.

⁶⁰ [“Çevirdiğim kitapları hep ben seçiyorum, öyle bir ayrıcalığım var. Mesela bütün çalıştığım yayınevlerinin yöneticileri, Necdet Sander olsun, Erdal olsun, Mehmet Ali Yalçın olsun, Ahmet Öztürk olsun, diğerleri olsun, hepsi birkaç kitabı önüme koyar, bunlardan birini seç derler, seçerim. Hiçbir zaman da koltuğumun altına bir kitap alıp da bunu yapar mısınız diye bir yayınevine gitmedim.”]

⁶¹ [“Bugüne kadar 170 kitap çevirdim, ama tek satır şiir çevirmedi. Çalıştığım bazı kitaplarda önüme çıkan dördlüklerin çevirisi için Cevat Çapan ya da Talat Sait Halman’dan yardım rica ederim. Çünkü şiir çevirmek şairin işidir.”]

⁶² *Artemio Cruz’un Ölümü* [La Muerte de Artemio Cruz] (1981).

2.3. A GIFTED AGENT IN THE FIELD OF THEATRE

Selvi advanced her career in the theatre and translation field simultaneously, and her agency as a theatre critic contributed to her agency as a translator. She entered the profession of translation by translating a theatre play upon Güner Sümer's⁶³ request; she regarded Sümer as "the one who infected her with both theatre and translation" ["Beni tiyatroya da çeviriye de bulaştıran Güner'dir."] (6). This metaphor implies that it is as if it was not her that chose this profession; rather, it chose her. This infection metaphor was still spot-on as Selvi could not, so to say, free herself from both theatre and translation since 1957. From another perspective, in those days, most of the famous theatre plays had yet to be introduced to Turkish audience and so there were a limited number of Turkish plays available for use in theatres at that time. Thus, Selvi's translations were pivotal in filling this gap in the field of theatre in Turkey.

My research yields that Selvi has translated a total of 12 theatre plays so far; Selvi stopped translating theatre plays⁶⁴ when she launched *Tiyatro 70* to feel free while writing a theatre criticism (14). Among them, four plays⁶⁵ have not been ever staged due to various reasons. One of them is the play titled *Cesaret Ana* (1962) by Bertolt Brecht that Selvi translated at the request of Yıldız Kenter, a high-profile Turkish actress, (4); this was not performed due to its anti-militarist nature amidst the oppressive atmosphere following the 1960 coup. Selvi's motivation behind her translations of theatre plays seems to support the theatre field as she took on the role to translate the never-before-translated plays and to make more theatre plays available for theatre audiences. She translated these plays mostly for her close circle or for her own theatres. For example, Selvi translated two plays for *Dormen Tiyatrosu*, two for *Kent Oyuncuları*, one for *Sahne Z* and one for *Tiyatro – TÖS*. Indeed, Selvi first used translation as a means to pioneer the efforts to support the theatre field. Selvi's agency as a theatre critic in the following years has remained as a persistent premise for her agency as a translator. Considering the interaction between her agency as a translator

⁶³ A well-known Turkish actor and director (1936-1977).

⁶⁴ Although she translated two plays in 1992 and 1997 (See Appendix 1), she stated that she translated these out of respect for some friends.

⁶⁵ See Appendix I.

and a theatre critic, it is essential for this study to investigate Seçkin Selvi also as a theatre critic in the literary field.

Selvi started her career in the field of theatre in 1957, when she was only 18 years old. She established *Sahne Z* -which is the second amateur theatre in Turkey- along with her childhood friend Güner Sümer, Sermet Çağan (Selvi's second husband) and Bekir Çiftçi. In fact, Selvi's first translation (*Merhaba Dışarıdaki* (1957) by William Saroyan) was for *Sahne Z* (9). It is notable that starting from 1958, Selvi devoted her career to theatre, yet the intellectual activities in Turkey were interrupted by the 1960 coup d'état as mentioned in the previous section. The play titled *Cesaret Ana* (1962) by Bertolt Brecht that Selvi translated at the request of Yıldız Kenter, a high-profile Turkish actress, (4) was not performed due to its anti-militarist nature amidst the oppressive atmosphere following the 1960 coup. Her first theatre criticism came later in 1962; it was on *Hamlet* and published in *Yön Gazetesi* where she worked both as a theatre critic and in foreign news (9). This criticism was the first of many to come.

After the summer of 1962, Selvi moved to Istanbul, together with Sermet Çağan⁶⁶ - a Turkish theater director, playwright, journalist, actor, who was such a prominent figure in Turkey that he was described as a "one-man university" by Cevat Çapan (6). 1963 marked an important year in Selvi's life; she married Sermet Çağan, the father of her three children.⁶⁷ When Selvi married Çağan, she became not only his wife, but also his colleague. Sermet Çağan was indeed a very influential figure in the theatre field in Turkey, breaking many grounds in his short life. He was a graduate of Robert College in Istanbul, a prestigious college with a long list of graduates that has been considered influential in shaping today's cultural and artistic fields in Turkey. These artists, to name a few, are Özdemir Nutku, Haldun Dormen, Oya Başak, Engin Cezzar, Meral Çetinkaya, Cevat Çapan, Nevra Sirezli. These important agents, along with Çağan, attended the "Robert College Players", an exclusive student theatre club established in Robert College (Sinay, 2012: 30). Çağan was interested in arts, theatre as well as sports during his years at the college. He did not want to be an engineer and left the college in his final year. Pursuing his love for theatre, he cofounded the

⁶⁶ See Sinay, N. (2012) for further information on Sermet Çağan and his works.

⁶⁷ She gave birth to two daughters, Zeynep and Emine, in 1963 and 1964. Her third child, Emrah, was born in 1967.

“Ankara Players” performing only English-language plays. He also worked for the state theatre in Ankara for about one year, and then established *Sahne Z* with Güner Sümer (Sinay, 2012: 29-30-31), through which she met Selvi. With a prolific career, Çağan also spent a few years working as a journalist and wrote columns on foreign policy (Sinay, 2012: 32). He had a particular interest in politics; he would engage in conversations on politics for hours with his close friends such as Kemal Tahir, Orhan Kemal, Aziz Nesin and Selahattin Hilâv, as well as with Seçkin Selvi (Sinay, 2012: 37). One of his friends Cevat Çapan (*Cumhuriyet*, 05.08.1993: 17) states that Çağan’s home was a generous place where many students of varied ages would gather to learn the information and experiences that they could not have in any other institution. Çapan further adds that Selvi and Çağan worked with a superhuman effort to run their theatre.

Speaking of those days, Selvi mentioned that they fell on hard times and told that she spent the last money they had to deliver the translation of a play (4). Commenting on how Selvi and Çağan struggled and went through a difficult patch when they first came to Istanbul, Özdemir Nutku, a close friend of Sermet Çağan, stated that: “[...] I will never forget about it; Seçkin was pregnant. They had no money, and their house was freezingly cold. They used to get up early, get on a ferry, and stay there all day long [...]”⁶⁸ (Sinay, 2012: 32). Those were hard days for Selvi and her friends. For instance, Çağan wrote a part of his groundbreaking play titled *Ayak Bacak Fabrikası*⁶⁹ [Foot and Leg Factory] while travelling on ferries. *Ayak Bacak Fabrikası* became a breakthrough in Turkish theatre, winning fourth prize in Erlangen International Theatre Festival in Germany, among other prizes.⁷⁰ Severely criticizing the economic order of the given period based on real events, it came as no surprise that the play was met with prosecution. In addition to writing criticism and translating plays, Selvi worked in other stages of play production. She was responsible for the design of the costumes for this controversial play of Çağan, like all of his other plays

⁶⁸ [“Hiç unutmam, Seçkin hamileydi. Evleri buz gibi para yok ki ısınslar. Sabah erkenden kalkarlar vapura giderler akşama kadar o vapurdan inmezlerdi.”]

⁶⁹ This play has been recently included in the 40 best plays of the century by 237 intellectuals including writers, directors, actors, dramaturges, translators and editors by the 80th issue of *Notos*, a popular Turkish literary magazine; please see Ulutaş, N. (2016) for further information on *Ayak Bacak Fabrikası*.

⁷⁰ Sermet Çağan was also awarded with the Schiller Memorial Prize in 1957 by the German Federal Government due to his contributions to German literature (*Cumhuriyet*, 05.08.1993: 17).

(6). Meanwhile, Selvi continued translating plays; in 1963, she translated *Aceleci Kalp* [The Hasty Heart] (1963) by John Patrick, which she considered as her first professional translation of a theatre play (6). This was followed by *Altın Yumruk* [Golden Boy] (1963) written by Clifford Odets, a translation she made for *Dormen Tiyatrosu*, a far-famed private theatre.

In 1964, when Sermet Çağan had his first heart attack, they moved back to Ankara (6); Selvi translated another play *Taşralı* [Rattle of a Simple Man] (1964) by Charles Dyer (*Cumhuriyet*, 21.12.1964: 5; *Milliyet*, 20.12.1964: 6; *Cumhuriyet*, 15.12.1964: 6) for *Kent Oyuncuları* [Kent Actors], a group of distinguished actors and actresses established by Yıldız Kenter and Müşfik Kenter. It is perhaps of interest to re-emphasize here that the 1960s was the golden age of the theatre field when many playwrights were rather free in writing plays in the post-coup *d'état* atmosphere. As an agent of this field, Selvi benefited from the golden age by working with various private theatres such as *Dormen Tiyatrosu* and *Kent Oyuncuları* and had the opportunity to become a part of this celebrated social circle. In 1965, *Ayak Bacak Fabrikası* was performed in *Ankara Sanat Tiyatrosu* [Ankara State Theatre] directed by Güner Sümer (Sinay, 2012: 70) and went on tour (*Cumhuriyet*, 17.03.1965: 7) across Turkey. In the same year, Selvi translated a movie script, *Bitmeyen Yol* [The Road That Has No End] (1965) directed by Duygu Sağıroğlu, which was her first translation from Turkish to English (18). The movie was censored and remained banned between 1965 and 1967 in Turkey, but showed in Berlin Film Festival (*Cumhuriyet*, 24.07.1967: 6). Selvi reported that she was able to translate only a small number of plays in the early years of her translation career, as she moved to Istanbul and then again to Ankara and had several pregnancies (9).

In 1966, now back to Istanbul for the last time, Çağan and Selvi worked with dedication towards promoting theatrical activities in Turkey and established *Tiyatro – TÖS* with Fakir Bayburt as mentioned previously. *Tiyatro – TÖS* marked a milestone in the Turkish theatre field as it was the first union theatre in Turkey. The professional actors in the theatre are Aydın Engin, Selçuk Uluergüven, Oben Güney, Ali Özgentürk

and Mehmet Ulusoy performed on *Tiyatro-TÖS*.⁷¹ The first play performed on *Tiyatro-TÖS* was Çağan's already-famous play *Ayak Bacak Fabrikası*, and *Sacco ile Vanzetti* (1967) translated by Selvi (*Cumhuriyet*, 07.05.1967: 5) was the second play of *Tiyatro-TÖS* performed in 1967. Due to the lack of financial support, only two years after its foundation, *Tiyatro-TÖS* had to shut down in 1968. The well-known Turkish writer Aziz Nesin expressed that this was an expected outcome and *Tiyatro-TÖS* was nothing but a symbol of embarking on an impossible mission.⁷²

After serving her 6-month sentence in prison in 1971, Selvi joined the editorial team of *Tiyatro 70*⁷³, a theatre magazine which was first published by Sabri Günay Akarsu and Tanju Cılızoğlu in 1970. When Selvi was released from prison, she married Tanju Cılızoğlu, a successful journalist and writer with a background in theatre who was prosecuted and released in 1971 together with Selvi (*Cumhuriyet*, 27.10.1971:7 and *Milliyet*, 06.10.1971: 9). But, when Akarsu moved to İzmir, Selvi and Cılızoğlu took over the magazine. They relentlessly published this monthly political theatre magazine for almost 10 years between February, 1970 and December, 1979, except for the term they served in prison between April, 1971 and December, 1971 (6). *Tiyatro 70* featured the criticisms and columns penned by various high-profile intellectuals in Turkey, to name a few, Özdemir Nutku, Cevat Çapan, Haldun Taner, Rutkay Aziz, İsmet Küntay, and Yılmaz Onay. Through this magazine, Selvi also had the chance to work with high-profile figures involved in theatrical activities and to make acquaintances with those engaged in magazines and newspapers.

Tiyatro 70 was the second theatre magazine published in Turkey⁷⁴ and a political magazine as Seçkin Selvi and Tanju Cılızoğlu believed that “art should not be independent of politics in particular” [“sanatın özellikle de siyasetten kopuk olmaması gerektiğini düşünüyorduk”] (6). *Tiyatro 70* was also described as “a distinguished and high-profile theatre magazine” [“ağır başlı, seçkin bir tiyatro dergisi”] by Hilmi Yavuz (*Cumhuriyet*, 16.07.1970: 6). Selvi tells her experiences on

⁷¹ Burak Üzümkesci, “Köksüz Bir Estetiğe Karşı: Devrim İçin Hareket Tiyatrosu”, 09.09.2017 <https://www.e-skopdergi/koksuz-bir-estetige-karsi-devrim-icin-hareket-tiyatrosu/3504>, (14.05.2020)

⁷² Özgür Başkaya, “Tiyatro TÖS”, 25.07.2009, <http://ozgurbaskaya.blogspot.com/2009/07/tiyatro-tos.html> (14.05.2020)

⁷³ The name of the magazine changed every year (i.e. it was *Tiyatro 70* in 1970, *Tiyatro 71* in 1971 and so on...)

⁷⁴ The first theatre magazine is “Oyun” published by Sabri Günay Akarsu in the 1960s.

the magazine in following words: “you produce and offer something in a market that is not in demand” [“talebi olmayan bir pazarda bir şeyler üretip sunuyorsunuz.”] and she believes that efforts to publish a theatre magazine are “the most naïve form of madness” [“çılgınlığın en naif türü”]⁷⁵. Although it was madness to launch an unsolicited magazine and financially challenging to continue publishing *Tiyatro 70* (6), Selvi and Cılızoğlu relentlessly did so for about 10 years. Yet, it goes without saying that Selvi’s new role as the publisher of *Tiyatro 70* gave her the opportunity to collaborate with many intellectuals of the field and further contributed to her agency in the theatre field. Her dedication to theatre was finally recognized in the same year when Selvi was called to take a seat in the jury of *İstanbul Liselerarası Tiyatro Şenliği* [Istanbul Inter-High School Theater Festival] (*Cumhuriyet*, 26.04.1974: 6).

When Selvi began publishing *Tiyatro 70*, she quitted to translate theatre plays⁷⁶, as she says it is important to be free while writing a criticism (14). In 1976, Selvi was a part of the first jury for the prestigious *İsmet Küntay Tiyatro Ödülleri* [İsmet Küntay Theatre Awards] (*Cumhuriyet*, 09.03.1976: 6). In the following years until 1989 (*Cumhuriyet*, 22.05.1989: 4), she continued serving as a jury member for *İsmet Küntay Tiyatro Ödülleri*. Meanwhile, she was still publishing *Tiyatro 70* (not to mention that she was also raising three children). In 1978, Selvi also appeared on TV talk shows as an authority of theatre, speaking on several issues related to theatre in Turkey (*Milliyet*, 11.06.1978: 10; *Milliyet*, 08.01.1978: 10). Appearing on television back then was, of course, a major means of accumulating symbolic capital for Selvi, since television broadcasting was relatively new at that time in Turkey. Soon after *Tiyatro 70* had been discontinued, Selvi again started publishing a literature magazine called *Edebiyat 80*⁷⁷ with Tanju Cılızoğlu, but this ended up short-lived due to the lack of financial support (4).

As for the 1980s, we see that Selvi began writing for *Milliyet Sanat* in 1986, and then on milliyetsanat.com (18) affiliated with *Milliyet*, a long-established Turkish newspaper. She already had experience as a reporter and also as a columnist, as she worked as a columnist for *Günaydın* between 1983-1986. It was after *Günaydın* when

⁷⁵ See the 46th issue of *Tiyatro... Tiyatro...* published in February, 1995.

⁷⁶ Although she translated two plays in 1992 and 1997 (See Appendix 1), she stated that she translated these out of respect for some friends.

⁷⁷ Just like *Tiyatro 70*, the name of this magazine changed every year; but it was published only two years (*Edebiyat 80* and *Edebiyat 81*).

she began writing for *Milliyet Sanat* (for which she has been writing for about 35 years now). In 1987, she was called to take a seat in the first jury of *Avni Dilligil Tiyatro Ödülleri* (*Cumhuriyet*, 22.04.1987: 4). In 1988, she appeared on TV discussing the place of criticism in art (*Milliyet*, 15.05.1988: 10), participated in an open discussion on “Young Theatre Writers” (*Milliyet*, 14.05.1988: 10) and took part in “Theater Festival” as a speaker (*Milliyet*, 11.06.1988: 10). In 1989, *Sacco ile Vanzetti*, a theatre play first performed through the efforts of Sermet Çağan and translated by Seçkin Selvi was finally recognized and staged on the 1st International Istanbul Theatre Festival. (*Cumhuriyet*, 21.05.1989: 5). Same year, Selvi was involved in several events and panels on theatre (*Milliyet*, 01.05.1989: 10; *Milliyet*, 27.09.1989: 15; *Cumhuriyet*, 07.06.1989: 4; *Cumhuriyet*, 11.11.1989: 5; *Cumhuriyet*, 11.11.1989: 9) mostly as a theatre critic, rather than a translator.

By 1990, Selvi had already been deemed as an authority in the theatre field; she was selected to the first board of *Tiyatro Eleştirmenleri Birliği* (*Cumhuriyet*, 16.10.1990: 5), which was founded in 1990 by her friend Zeynep Oral and still remains active today. In 1991, now as a critic recognized by many authorities in Turkey, Selvi started to lecture on theatre criticism in *Müjdat Gezen Sanat Merkezi* [Müjdat Gezen Art Center], which she continued for 4 years (8). Same year, she also served as a jury member for the selection of the best theatre plays (*Milliyet*, 04.07.1991: 12). In the period from 1995 to 1999 Selvi published no new fictional translation as mentioned before; she only translated a theatre play. When asked about this period, Selvi told in our interview (18) that she could not make time for translation due to her busy schedule in *Penajans* (where she worked until 2004). However, this period witnessed some of the developments that influenced Selvi’s identity as a critic. In 1996, Selvi gave an interview⁷⁸ to *Mimesis Tiyatro, Çeviri ve Araştırma Dergisi* [Mimesis Theatre, Translation and Research Journal] (6). This interview, where she mostly talked about theatre-related issues, focused on her identity as a theatre critic. Next year, she was invited to take part in *Türkiye Tiyatrolar Kurultayı* [Turkey Theatre Congress], organized for the first time in Turkey (*Milliyet*, 15.11.1997: 31). She also served in the jury of *Cevdet Kudret Edebiyat Ödülleri* [Cevdet Kudret Literature Awards], given in the field of theatre and poetry in 1997 and 1998, respectively (*Cumhuriyet*, 24.05.1997:

⁷⁸ Selvi gave this interview in 1996, but it was published in 1999.

15; *Cumhuriyet*, 28.01.1998: 13). In the following year in 1998, Selvi started lecturing on theatre criticism in an academic institution, *Yeditepe Üniversitesi* [Yeditepe University], a position she would occupy for 8 years until 2006 (3). She had the opportunity to work with respected directors, actors and actresses of the theatre field in the same institution, including Füsün Akatlı, Engin Uludağ, Tijen Par, Engin Cezzar and Suat Arıkan (*Cumhuriyet*, 10.10.1999: 9). Meanwhile, she was still regularly invited to TV shows (*Cumhuriyet*, 10.01.1999: 16) and enjoying impressive public recognition, along with prominent actors. In the following year, she was a recognized authority in theatre as a member of the jury of *Afife Tiyatro Ödülleri* [Afife Theater Awards], a long-standing theatre awards in Turkey (*Cumhuriyet*, 05.04.2000: 14). In 2001, she was again serving in a jury, namely in the jury for *Sadri Alışık Ödülleri* [Sadri Alışık Awards], a movie and theatre awards given in memory of Turkish actor Sadri Alışık (*Cumhuriyet*, 01.04.2001: 15). She also participated in a panel titled “*Sanatta Eleştiri*” [Criticism in Arts] organized by İstanbul Teknik Üniversitesi [Istanbul Technical University] (*Cumhuriyet*, 07. 05.2001: 15)

In 2005, she took part in another panel discussion on theatre criticism and problems held by *Tiyatro Eleştirmenleri Birliği* [Theatre Critics Association] (*Cumhuriyet*, 06.10.2005: 13). A compilation of theatre criticisms titled *Eleştirmen Gözüyle–Cumhuriyet Dönemi Türk Tiyatrosu Eleştirisi* [From the Perspective of Critics - Criticism of Turkish Theater in the Republican Period]⁷⁹ was published, to which Selvi also contributed. In the 2008 Istanbul Book Fair, Selvi participated in a discussion on theatre criticism, not as a speaker, but as a moderator this time (*Cumhuriyet*, 30.10.2008: 23).

As from 2016, Selvi began reaping the fruits of her efforts. She was awarded with the 25th TEB Honour Award⁸⁰ in 2016. Most of the interviews with Selvi were made after 2015; in fact, she gave a total of 9 interviews, including two both in 2016 and 2017, three in 2018, one each in 2019 and 2020. As an experienced jury member,

⁷⁹ Gülşen Karakadıoğlu and Filiz Elmas (Eds.), *Eleştirmen Gözüyle – Cumhuriyet Dönemi Türk Tiyatrosu Eleştirisi*, Arkadaş Yayınları, Ankara, 2008.

⁸⁰ “25. TEB Ödülleri Sahiplerini Buldu”, NA, 20.04.2016, <https://tiyatrolar.com.tr/haber/25-teb-odulleri-sahiplerini-buldu> (07.06.2020)

Selvi served in the jury of *Cevdet Kudret Edebiyat Ödülleri*⁸¹, which were given in the field of theatre in 2017, and also in the jury of *Gülriz Sururi–Engin Cezzar Tiyatro Teşvik Ödülü* [Gülriz Sururi-Engin Cezzar Theatre Encouragement Award]⁸² in 2018 and 2019. After more than 60 years, Selvi was now considered as an authority in the theatre field; in fact, she was one of the experts to be consulted on the developments in the theatre field, regarding the formation of a new platform for culture and art journalists.⁸³ In 2019, she was also one of the first names interviewed by *Türkiye Tiyatro Vakfı* [Theater Foundation of Turkey] to participate in a project that involves the narration of the history of Turkey on theatre.⁸⁴ Besides, she was among the highly-respected authors (such as İlber Ortaylı, Özdemir Nutku, and Rutkay Aziz) that contributed to the book titled “Ankara Sanat Tiyatrosu 50+1. Yıl Sempozyumu”⁸⁵ on the establishment of Ankara Art Theatre. More recently, *At Gözü* [Horse Eye]⁸⁶, a theatre play which narrated the story of Seçkin Selvi and Sermet Çağan, was premiered in 2019. The idea behind this play came from Sermet Çağan, but he was unable to make it happen during his lifetime. After his death, Selvi recounted it and dedicated the play to Sermet Çağan for his 90th birthday⁸⁷. The play has become a hot issue, receiving widespread coverage in the theatre field.

Over the 64 years of her agency, Selvi has been involved in theatre through various roles in the field of theatre, including decoration and costume maker, publisher, translator, lecturer, board member and critic. She also served as a jury member for many prestigious awards. Her involvement in the field through her marriages undoubtedly contributed to her social and symbolic capital. She was an entrepreneur as well; she helped Sermet Çağan build the first union theatre and collaborated with Tanju Cılızoğlu to publish the second theatre magazine in Turkey.

⁸¹ “Cevdet Kudret Edebiyat Ödülü Berkay Ateş’in Oldu”, NTV, 22.10.2017, <https://www.ntv.com.tr/sanat/cevdet-kudret-edebiyat-odulu-berkay-atesin-oldu,BeuRcK43r0O54T3AV7T6GQ> (07.06.2020)

⁸² See <https://www.iksv.org/tr/tyatro-tesvik-odulu/hakkinda> (07.06.2020)

⁸³ “Kültür Sanat Gazetecileri Platformu Kuruldu”, Cumhuriyet, 29.03.2018 <https://www.cumhuriyet.com.tr/haber/kultur-sanat-gazetecileri-platformu-kuruldu-950694> (07.06.2020)

⁸⁴ “Sözlü Tarih”, TIV, NA, http://www.turkiyetiyatrovakfi.org/?page_id=993 (07.06.2020)

⁸⁵ Ayşe Görkem Kozanoğlu (Ed.), Ankara Sanat Tiyatrosu 50+1. Yıl Sempozyumu, Kadıköy Belediyesi Kültür Yayınları, İstanbul, 2018.

⁸⁶ See <https://kumbaraci50.com/oyun/at-gozu> (07.06.2020)

⁸⁷ See <https://twitter.com/SeckinSelvi/status/1101817303673507840> (07.06.2020)

It is beyond dispute that Selvi has made valuable investments in an effort to socially institutionalize the theatre field and to create, so to say, her own network in this field. She mostly pioneered these efforts through collaboration with her husbands and close circle, putting their social capital at stake too. In the end, Selvi as an agent both benefited from the collectively owned social capital to maintain her position and contributed to it to secure the field of theatre. Combined with her cultural and social capital, all of these strengthened her ties with the field and eventually made her an authority who had a say in the field of theatre. Moreover, the interaction between her agency as a translator and theatre critic also opened up new opportunities for her in the field.

The following section presents a critical discussion of the premises of Selvi's symbolic capital based on the information given above.

2.4. TRACING SEÇKİN SELVİ'S SYMBOLIC CAPITAL

For Bourdieu (2000), symbolic capital refers to the prestige and recognition of an agent in the field; it considerably affects the way an agent acts in the field and shapes his/her position and recognition as well as relationship with other agents of the field. It is perhaps relevant to recall that all forms of capital can be converted into symbolic capital, as they all inevitably feed into it. That is, symbolic capital is "what every form of capital becomes when it obtains an explicit or practical recognition" (Bourdieu, 2000: 242). In the light of the information about Selvi given in the previous sections, one can suggest that Selvi, as an agent for 64 years in the arduous fields of literary translation and theatre, has obtained explicit recognition and thus accumulated symbolic capital both as a translator, theatre critic and editor. So far, Selvi took on various roles in the field as a translator, theatre critic and editor, as well as a publisher, columnist, reporter, and PR manager. For that reason, discussion on her cultural, social and symbolic capitals entails a combined perspective on her agency as a translator, editor, theatre critic and so forth.

2.4.1. A Gold Bracelet and A Golden Circle

Previous sections have shown that Selvi's relatively privileged upbringing ensured a life that began one step ahead. Becoming a regular theatre-goer since her childhood and being involved in intellectual activities, Selvi is, so to say, the embodiment of an immense hereditary cultural capital. So much so that she exhibited strong linguistic dispositions when she was a little kid, describing herself "a crazy reading addict who used to read anything she could get her hands on" ["Ben ılgın bir okuma hastası olduğum için kesekağıtları dahil elime geçen her şeyi okurdum."] (18). As her life story reveals, Selvi has been in a constant quest for knowledge and expertise from any source she could get access to throughout her life.

When Selvi's parents requested her to receive a prestigious education, they gifted her a "gold bracelet" ["altın bilezik"] (10). This is certainly a gold bracelet that Selvi has carried with her all her life, making her cultural capital institutionalized. What's more, it allowed her to build her current knowledge of English, which in turn enabled her to translate some of the most well-known authors, and to improve her translatorial skills (9) that she as an elite literary translator shows off today. As Selvi emerged as a woman of many parts over years, she gained experience in different occupations, which further enhanced her cultural capital. Her know-how in various areas allowed her to translate any text in any genre, and this in turn helped her building her translatorial expertise. This is like an infinite loop where cultural capital exponentially increases. Selvi's quest for knowledge is also traceable in her marriages. With each marriage, Selvi was endowed with more cultural capital, extending her expertise to any area she was involved in, as shown earlier in this chapter.

Yet, it is difficult to transform cultural capital into symbolic capital without social capital. In other words, when an agent lacks networks and social circles where they can put their knowledge and expertise into use, they cannot transform such knowledge and expertise into recognition and reputation. In this regard, it is plausible to argue that what underlies Selvi's immense symbolic capital is her potent use of cultural capital through social capital.

Luckily enough, Selvi was born into a family with an extensive social circle and a life surrounded by childhood friends, who later became eminent figures in

Turkey. So to speak, she was born with a huge hereditary social capital. Selvi still used every chance she had to build on it; she eventually secured herself a golden social circle⁸⁸ through various occupations she was involved in as well as her own and collective initiatives through her marriages in the field. She not only stayed connected to other agents in the field and to the field in general for long years, but she did this under multiple identities. Her strong network provided her with opportunities to utilize her cultural capital, that is, her expertise in translation and theatre. This was not the only way that Selvi built her immense symbolic capital. This network further rendered her directly visible as an agent in the field, inviting her to TV programs and panels, asking her to serve as a jury member, praising her for her hard work in columns, and simply granting her awards.

2.4.2. A Disposed and Prescient Investor

Selvi's dramatic life story has been another source of symbolic capital for her. Her times in prison, no matter how unfortunate it was, added to her symbolic capital, given that she was given coverage by several newspapers including *Milliyet* (*Milliyet*, 17.07.1971: 1; *Milliyet*, 06.10.1971: 9; *Milliyet*, 28.10.1971: 9) and *Cumhuriyet* (*Cumhuriyet*, 27.10.1971: 7) and thus gained public exposure. Her second prosecution in 1973 for translating *Lenin* by Stalin again made her hit the headlines: "Translator Seçkin Çağan sent to prison for one and half years" ["Çevirmen Seçkin Çağan 1,5 yıllık cezasını çekmek için cezaevine girdi"] (*Cumhuriyet*, 07.01.1973: 1). So to say, Selvi has a tendency to accumulate symbolic capital. Indeed, her years in prison witnessed her translation of *Yüzyıllık Yalnızlık* (1973) by Gabriel García Márquez. Márquez appears to be a major source of her economic capital, thus symbolic capital too. In fact, even Selvi considered him as "the first man to bring her home the bread and put money in her pocket" ["Marquez, evime ekmek getiren, cebime para koyan ilk erkek"].⁸⁹ 2021 marked the 81st edition of the translation published by *Can Yayınları*. This is perhaps the most selling translation of Selvi, making it an indispensable part of

⁸⁸ Artists, actors, authors, poets, critics, journalists, as well as translators, including Celâl Üster, Güner Sümer, Cevat Çapan, Ahmet Cemal, Genco Erkal, Yıldız Kenter, Yaşar Kemal, Zeynep Oral, Özdemir İnce, Talât Sait Halman and Ataoğl Behramoğlu, to name a few.

⁸⁹ Doğan Hızlan, "Evime Ekmek Getiren İlk Erkek", *Hürriyet*, 15.03.2007, <https://www.hurriyet.com.tr/evime-ekmek-getiren-ilk-erkek-6126594>, (14.05.2020)

her symbolic capital. Márquez appears to be a life-long source of symbolic capital for Selvi. For example, when Márquez won the Nobel Prize for *Cien Años de Soledad*, this re-emphasized the popularity of Márquez and his novels in Turkey (*Cumhuriyet*, 23.12.1982: 5; *Cumhuriyet*, 08.09.1983: 5), making Selvi a translator who translated a Nobel-winning novel. Selvi later took part in organizations about Márquez as his translator in Turkey, including the event organized by *Can Yayınları* with the translators of Márquez⁹⁰ and the memorial event for Márquez organized by the Embassy of Colombia in 2014.⁹¹ She even penned columns on Márquez when he died in 2014; the titles of these columns indicate how profound Selvi's emotional bond with Márquez is. One of these columns⁹² had the following title: "His translator writes about Márquez: The Real Solitude Starts Now" ["Çevirmeni Marquez'i yazdı: Asıl yalnızlık şimdi başlıyor"]. In another one, Selvi's headline was "I Lost My Cellmate" ["Hapishane arkadaşımı kaybettim."]. Selvi later became known mostly as the translator of *Yüzyıllık Yalnızlık* in Turkey. She contributed to the 3rd issue of *Magma Yeryüzü Dergisi* [Magma Yeryüzü Magazine] on Márquez as his translator in Turkey. Aware of how Márquez's symbolic capital influenced her symbolic capital in the field, she stated in an interview that even though she paid the same attention to all books she translated, her translatorship is associated with *Yüzyıllık Yalnızlık* not because this translation is better than others, but because of the dramatic power of the book.²¹ Indeed, the symbolic capital that Márquez offered to Selvi has extended for a period over 40 years since she first met him in a prison. Further, in 2017, the famous literature magazine in Turkey, *Notos*, selected *Yüzyıllık Yalnızlık* as one of the most important 100 translations to Turkish (15). More recently, in 2020, Márquez's *Cien Años de Soledad* ranked 9th in "the 100 stories that shaped the world" chosen by BBC based on the opinions of the critics around the world⁹³. Thus, the lasting popularity of Márquez's novels, combined with the rising recognition and success of Selvi as a translator over

⁹⁰ "Çevirmenleri Márquez'i anlatıyor", <https://www.hurriyet.com.tr/gundem/cevirmenleri-m-rquezi-anlatiyor-38729877>, (28.05.2021).

⁹¹ Murat Deniz, "Gabriel Garcia Marquez TÜYAP'ta", 31.10.2014, <https://www.egitimajansi.com/haber/gabriel-garcia-marquez-tuyapta-haberi-33935h.html>, (14.05.2020)

⁹² "Çevirmeni Marquez'i yazdı: Asıl yalnızlık şimdi başlıyor", 18.04.2014 <http://www.diken.com.tr/20inci-yuzyila-damgasini-vuran-o-soluk-bitti-asil-yalnizlik-simdi-basliyor/>, (14.05.2020)

⁹³ "The 100 stories that shaped the world", NA, <http://www.bbc.com/culture/story/20180521-the-100-stories-that-shaped-the-world> (14.05.2020)

time, further helped her building up her rich symbolic capital.

Looking for more evidence on how Selvi acquired such symbolic capital that she developed an elite discourse, one may recognize the role of her prescient investment in right authors with high symbolic capital. The relationship between her capital and habitus will be further discussed in Chapter 3. Yet, one can suggest that Selvi enhanced her symbolic capital by building on the symbolic capital of the famous source authors and following the intellectual trends in the field. For example, her second fiction translation, *Bir Genç Kızın Anıları*⁹⁴ [Les Memoires D'une Jeune Fille Rangee] (1971) is a novel of Simone de Beauvoir. De Beauvoir pioneered the feminist movement particularly in the 1970s and became popular around the world. Perhaps Selvi's voracious reading habit allowed her to closely keep up with the reading trends around the world. Another example of this argument is that Selvi secured not only Márquez but also Paul Auster to herself. Selvi has gained such a reputation through these two authors that she first has come to be known as the translator of Márquez then as the translator of Auster.⁹⁵ She successively translated Auster novels for *Can Yayınları*, including *Şans Müziği* [The Music of Chance] (1993), and *Leviathan* [Leviathan] (1994), which is awarded the 1993 Prix Medicis Étranger. Auster's proven success added on Selvi's symbolic capital. Auster is more than an author for Selvi; he became, so to speak, Selvi's colleague, and through him, she finally made her presence strongly felt in the translation field. So much so that Selvi closely followed Auster as there is an average of 2-3 years between the year when Auster's novels were published and the year when Selvi's translations were published.⁹⁶ From then on, Auster's success meant Selvi's success; for instance, in 2006, a Turkish newspaper, *Cumhuriyet*, both informed that Auster was awarded Prince of Asturias Awards and promoted the forth-coming translation of another Paul Auster novel by Seçkin Selvi (*Cumhuriyet*, 09.06.2006: 15). Thus, this prestigious prize given to

⁹⁴ In our interview, Selvi told that she does not remember whether she translated this book in 1970 or 1971. She might have translated it while she was in prison, but she was not sure.

⁹⁵ Selvi has translated 14 novels by Paul Auster so far (See Appendix 1). She is followed by another successful translator, İlknur Özdemir who has so far translated 7 novels by Paul Auster for *Can Yayınları*.

⁹⁶ See, Appendix 1. Selvi translated some of Auster's novels immediately after they were published and these translations were published same year when the original novels were published; see, for instance, *Karanlıktaki Adam* [Man in the Dark] (2008), *Kış Günlüğü* [Winter Journal] (2012), and *4 3 2 1* [4 3 2 1] (2017).

Auster once again allowed Selvi to make the papers for translating his novels.

Finally, Selvi's collaboration with *Can Yayınları* appears to be a yet another source of her symbolic capital. In 1981, when Selvi *Artemio Cruz'un Ölümlü* (1981), this was the first book she translated for *Can Yayınları* with which she would go on to collaborate for 39 years. Even in her first translation, *Can Yayınları* supported Selvi, informing in the preface of this translation: "we introduce this famous author for the first time to Turkish audience through this book..." [Bu ünlü yazarı Türkiyeli okurlara ilk kez bu kitabıyla tanıtıyoruz...] and highlighting "the meticulous translation made by Seçkin Cılızoğlu" ["Seçkin Cılızoğlu'nun titiz çevirisini..."]. Through her persistent collaboration with a prestigious publisher like *Can Yayınları*, Selvi acquired a considerable amount of symbolic capital. Even so, she is now known as the translator of *Can Yayınları* in Turkey. *Can Yayınları* has always set Selvi apart, promoting her and her translations now and then. Indeed, she was personally recognized by the current owner of the publishing house, Can Öz, when they gave a joint interview on the longest translation of Selvi in her career, *4 3 2 1* (2017), a 1128-pages long Auster novel (12). This was a privilege that no other translator working with *Can Yayınları* has ever enjoyed. Over time, it was no longer Selvi who invested in *Can Yayınları*, but rather, *Can Yayınları* that invested in Selvi.

2.4.3. In the Spotlight

According to Bourdieu, recognition is the key premise for symbolic capital, which can be also characterized by the degree of honour and prestige one enjoys in the field; that is, prizes and other awards. Establishing a rich symbolic capital allows one to distinguish themselves among other agents in the field, to strength their already-occupied position in the field and also to bestow them power to negotiate. Therefore, every agent struggle for accumulating symbolic capital, be it consciously or unconsciously. Like other agents, Selvi was actively involved in this struggle for symbolic capital. She gradually accumulated her symbolic capital through multiple identities and in various ways, which later translated into future career opportunities, as Sela-Sheffy (2008: 620) argues, when Selvi became a literary editor for *Can Yayınları* in 2004. The symbolic capital Selvi gathered bestowed her a new position as

an editor in the same field.

Over years, Selvi has been a typical guest of TV programs and panel discussions as well as a senior jury and board member along with other foremost figures. She has been presented numerous awards and prizes (many examples have been given in the sections 2.2. and 2.3.), which shows that Selvi was then a veteran translator praised not only by her close circle, but also by various respected Turkish intellectuals. Attracting great attention, she has been interviewed over and over again (for 17 times so far). As Selvi obtained such rich symbolic capital over the 64 years of her agency, her symbolic capital firmly resides in various sources. These include the various roles she took on and her resulting involvement in numerous highbrow social circles, as well as the investment she made in the right works with high symbolic capital, her marriages with influential figures, and her relentless work in the fields she was in.

Capable of transforming her cultural and social capital into the absolute force of symbolic capital, Selvi eventually proved herself successfully as an established agent in the respective fields. Selvi has gone beyond being just an established agent; albeit late, she has ultimately become an authority thanks to her huge symbolic capital. Enjoying impressive public recognition, Selvi now directly shapes the decisions taken related to theatre and translation in the field.

2.5. CONCLUSION

This chapter first presented Selvi's biography and then provided insights into her prolific agency as a translator, editor and theatre critic in the literary field in Turkey. As I argued, this chapter revealed how Selvi's agency as a theatre critic shaped and contributed to her agency as a translator and editor on the one hand, and how her agency was still constructed by the developments in the field and affected by its socio-political structure, on the other.

Following that, this chapter uncovered that Selvi had the chance to grow up in an intellectual family and to receive education in prestigious schools and become part of a highly-respected circle of famous poets, actors, authors as well as translators through her marriages, which helped her building not only an immense cultural but

also a huge social capital. As a gifted agent, Selvi achieved to transform her cultural and social capital into symbolic capital, and thus, has become a major player in the field.

The next chapter, Chapter 3, will seek to discuss Selvi's primary habitus (including her artistic and linguistic dispositions) and her secondary habitus (including her translatorial habitus) based on her own words and deeds. It argues that, thanks to her symbolic capital, Selvi enjoys an elite habitus by relying on her literary tastes in translation and boasts with her elite discourse, distinguishing her from other agents in the field.



CHAPTER THREE

SEÇKİN SELVİ AS A DISTINGUISHED AGENT WITH AN ELITE HABITUS

This chapter probes into Seçkin Selvi's elite habitus as a prolific agent of translation. As elaborated in Chapter 1, the concept of "habitus" is indispensable for the Bourdieusian perspective of agent since it determines the position or status of agents in the field. Bourdieu explains how habitus works in following words: "[B]y virtue of habitus, individuals are already predisposed to act in certain ways, pursue certain goals, avow certain tastes, and so on" (1991: 17). In this regard, dispositions through which agents manifest their habitus are essential to the Bourdieusian habitus. Meylaerts emphasizes the importance of dispositions as follows: "[T]he transposability of dispositions acquired through early socialization, larger life conditions and social trajectory may play a fundamental role in a translator's habitus" (2010: 3). Such dispositions are acquired through family, in early childhood and form the primary (or initial) habitus of agents; then, they serve as a base for the acquisition of their secondary (professional) habitus. What follows is that it is only possible to gain insight into one's secondary habitus through exploring their primary habitus.

In the case of translators, one may mention translatorial habitus, which is "always in the making and therefore never final" (Simeoni, 1998: 31 as cited in Tahir-Gürçağlar, 2008: 46). Translatorial habitus, as any kind of habitus, is constantly influenced by the capital of the translatorial agent as well as the field s/he is in, as previously explained in Chapter 1. Translatorial habitus has a dramatic impact on how the translatorial agent acts in the field, and the translatorial agents, in return, shape the field. In this regard, imprints of translatorial habitus are visible in the choices of translators related to every aspect of translation, thus affecting their translation norms⁹⁷ (Toury, 1995) and shed light on why Selvi had selected certain works for translation and what strategies she had chosen.

Hence, this chapter will explore the primary habitus of Seçkin Selvi, including her artistic and linguistic dispositions, and offer insight into how her primary habitus

⁹⁷ Here, the concept of norms is only used as a way to explain Selvi's recurrent translatorial behaviors; that is, this study does not intend to present a comprehensive analysis of Selvi's norms.

transformed into her secondary habitus. To do so, it will examine her translatorial habitus based on Selvi's words and deeds, that is, extratextual materials including interviews with her, her corpus of translations, and titles edited by her. The previous chapter has revealed Selvi's jump-start to the field, which coincided with her most active years as an agent of translation during her 64-year agency. An analysis of her corpus of translation by genre reveals that Selvi had to change her translatorial practice, and thus, her translatorial habitus. This chapter will analyse Selvi's changing habitus which opened up new opportunities and possibilities. It will also explain how Selvi relies on her high-brow literary tastes, formed by her primary habitus, to survive in this field, and how she formed an 'elite' habitus. Further, offering the statements from Selvi's different interviews, this chapter explores her two main sources of prestige: her image as a guardian of the domestic language, and as an artist in her own right. To provide a deeper understanding of Selvi's translatorial habitus, this chapter lastly uncovers her translational norms, including the selection of titles for translations and translation strategies, while discussing her devotion to translation and emotional identification with the authors of the source texts, her translations and translatorship in general.

Regarding my analysis on Selvi's oeuvre and her statements, I argue that Selvi's reliance on her literary tastes, that is, her habitus, allowed her to acquire the symbolic capital necessary to survive in the literary translation field. Her "feel for the game" (Bourdieu, 1998b: 80) further contributed to the immense symbolic capital she enjoys as a translator who sets the tone of the field today. It can be suggested that the imprints of her constant quest for symbolic capital in the field during her 64-year agency are visible in Selvi's discourse. As you will see, this can be characterized by two main motivations: (1) acquiring recognition, that is, symbolic capital, and (2) establishing authority, which also results in enhanced approval and recognition.

3.1. PRIMARY HABITUS

According to Meylaerts, the initial (primary) habitus includes "individual's mental and physical structures as shaped by early socialization within structures of family, class and education" (Meylaerts, 2010: 2). For a clear understanding of Selvi's

primary habitus, one needs to delve into her early life, which covers her childhood years, familial associations, primary social experiences and education. This will hopefully reveal Selvi's dispositions, through which her habitus manifests itself. From a broader perspective, there are two main dispositions that shape Selvi's primary habitus and facilitate her entry into the field as well as her future success: artistic dispositions and linguistic dispositions. Below is an analysis of the artistic dispositions and linguistic dispositions that Selvi acquired in her early life.

3.1.1. Artistic Dispositions

As elaborated in Chapter 2, Selvi was born into an intellectual family. Her mother was a teacher, while her father was a doctor with a good command of French. Residing in Ankara, the capital of Turkey, during her childhood, Selvi was raised in an intellectually rich and social environment. She was lucky enough to be a regular theatre-goer since the primary school age thanks to her family, and used to watch all the plays in each theatrical season along with Adalet Ağaoğlu and her brother, Güner Sümer (6). As their parents would attend every Republican and New Year's Eve Ball, Selvi started to attend these balls along with her parents when she was old enough. Over the summer holidays, they would regularly visit Istanbul. This socialization through her family's connections is what shaped Selvi's primary habitus in early childhood, when her cultural tastes were formed. As Bourdieu and Wacquant (1992: 133-134) argues, "individuals' relationship to and participation in particular fields, and by implication the social order, is constructed by and constructing of their initial habitus." As a child, Selvi was exposed to large amounts of intellectual assets and raised in a high-brow circle; in fact, when asked about her family life, she told how they used to dine at *Karpiç* (which was the first modern restaurant in Ankara where parliamentarians, bureaucrats and journalist used to visit) for a few times in a month and have lunch in *Çiftlik Lokantası* (a stamping-ground for politicians, bureaucrats, artists and journalists in Ankara) every Sunday. Her parents had a large circle of friends with whom they used to gather, chat and play games once in a week (18). This simply implies that knowledge of artistic performance, familiarity with theatre settings and an intellectual social circle through familial connections allowed Selvi to cultivate

a stable bundle of artistic dispositions, facilitating her initiation into the theatre field and helping her in literary translation.

Also while discussing Selvi's artistic dispositions, it is important to note that although she has been so far involved in the field through various different agencies, she has surprisingly never attempted to become an author, even after she has secured a firm position in the field as a senior translator and editor. Indeed, she made it clear in our interview that she has never planned to write a book (18), unlike her contemporaries including Tomris Uyar, Pınar Kür and Nihal Yeğınobalı.

3.1.2. Linguistic Dispositions

What forms Selvi's linguistic dispositions is her strong interest in reading and love of words since early childhood, combined with a high-quality education at a prestigious college. These linguistic dispositions have certainly left heavy imprints on her primary habitus and made their way into her secondary habitus, thus being influential in creating a potential translatorial habitus.

In our interview, speaking of her childhood, Selvi described herself as a voracious reader and mentioned how she used to read anything she could get her hands on, even paper bags made from old newspapers. As the daughter of a doctor father and a teacher mother, who possessed a high amount of cultural capital due to their professions, Selvi had a relatively privileged familial background. Her parents most probably encouraged her to develop good reading habits as well. Such early familiarity with literature formed her linguistic dispositions. These later contributed to her secondary habitus as a translator, editor and theatre critic, all of which depend on solid reading and writing skills.

Selvi's educational background, too, had an influence on her linguistic dispositions. Upon her parents' request, she attended *Üsküdar Amerikan Lisesi* (Üsküdar American Academy), a prestigious and well-established private high school located in Istanbul with a high level of education by the standards of the time. This was where Selvi acquired her English language skills. Commenting on the English education she received at *Üsküdar Amerikan Lisesi*, Selvi expressed that her teacher Seniye Pakalın, who taught her translation, would consider her the apple of her eye,

and that she had a good understanding of English and Turkish grammar. She also mentioned that her grades were good, which implies that she clearly showed linguistic dispositions that may be influential in creating a potential translatorial habitus (9). Yet, it is striking that despite having linguistic dispositions, Selvi has not learnt any other foreign language except English, though she translated works from Spanish, German and French, which will be later discussed in 3.2.1.3.

These linguistic dispositions, together with the above-mentioned artistic dispositions, are what shape Selvi's primary habitus. Their effects are blatantly visible in Selvi's perspective toward translation and translators as well as her secondary habitus, as will be seen in the following section.

3.2. SECONDARY HABITUS

According to Selvi, her initiation into the literary field was a 'coincidence' (8). As previously elaborated in the biographical account in Chapter 2, Selvi graduated from *Üsküdar Amerikan Koleji* in 1957 and went back to Ankara. When she was only 18 years old, Selvi established *Sahne Z* [Stage Z] in Ankara, which is the second amateur theatre in Turkey, along with her childhood friend Güner Sümer, Sermat Çağan (Selvi's second husband) and Bekir Çiftçi. For this theatre, Selvi translated *Merhaba Dışarıdaki* [Hello Out There] (1957) by William Saroyan upon the request of her close friend Güner Sümer (9). Her involvement with theatre at some point of her life would not be surprising given that she was a regular theatre-goer since primary school age, and thus she was already familiar with theatre setting and audience. So, it is plausible that she entered the profession of translation by translating a theatre play. The social circle she was in (i.e. her hereditary social capital) and her linguistic dispositions and skills acquired at high school (i.e. her cultural capital) ensured that she had both the opportunity and competence to translate what Sümer requested from her. However, Selvi referred to her involvement in translation as a coincidence (8). In a striking similarity, Voinova and Shlesinger (2013: 42), examining the habitus of translators of Russian literature, reveal that "notwithstanding their early exposure to languages and literature, and notwithstanding their education, most translators of Russian literature stress that their entry into the profession happened quite by chance."

This finding also echoes the study by Sela-Sheffy (2005: 18) who ascertains that literary translators “present their becoming translators not as a rational decision fitting their education and social background, but rather as an inborn drive that somehow materialized by chance.” This romantic by-chance model embraced by literary translators is similar to what characterizes Selvi’s entry into the literary field. Furthermore, as emerges from Selvi’s discourse, it was not her decision to choose this profession, given that Selvi regarded Sümer as “the one who infected her with both theatre and translation” (6). Another influential factor in Selvi’s becoming a translator is the conditions of the field at the time, since most of the famous theatre plays had not been translated into Turkish yet and there were a limited number of plays to be performed in theatres. The lack of available plays in Turkish urged Sümer to ask Selvi to translate a play, consequently paving the way for the transformation of Selvi’s primary habitus into a translatorial one.

Despite Selvi’s referral to her initiation into the field as a ‘coincidence’ and her seemingly secondary role in this decision, it was not by chance that Selvi became a translator by translating a theatre play. Indeed, she had all the essentials for that: early exposure to theatre, linguistic and artistic dispositions in her primary habitus, and a strong hereditary social capital that provided her with such opportunity.

3.2.1. Translatorial Habitus

Translatorial habitus is a secondary habitus that evolves gradually after initiation into the field through interaction with the primary habitus and structures the practice and perception of translators. It also shapes one’s translatorial behaviours, that is, norms. This section seeks to trace Selvi’s translatorial habitus through the data presented in this study based on her corpus of translations as well as through discursive analysis based on her words and deeds. Accordingly, it offers insight into Selvi’s most active years as an agent of translation, her corpus of fiction and nonfiction translations, the authors she translated the most, and the publishing houses she collaborated with during her 64-year agency.

Selvi relied on her high-brow literary tastes, formed by her primary habitus, to secure some of the well-known authors such as Gabriel Garcia Márquez, Nadine

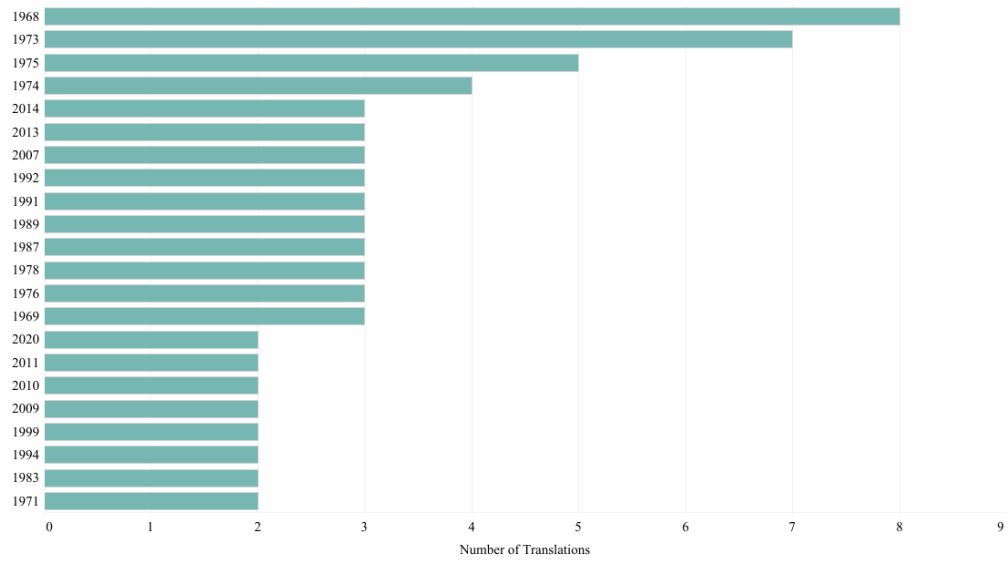
Gordimer and Paul Auster. It would not be wrong to suggest that, in doing so, Selvi managed to survive in the field and formed an ‘elite’ habitus. This section will also shed light on Selvi’s two main sources of prestige: her image as a guardian of the domestic language and as an artist in her own right. It not only uncovers her translational norms and strategies, her devotion to translation and emotional identification with the authors of the source texts, and her translations and translatorship in general, but also presents her opinions on readers and readership and her disinterest in financial motives. I suggest that Selvi distinguishes herself from other ‘ordinary’ contemporaries in the field by her two main motivations: acquiring recognition and establishing authority.

3.2.1.1. A Solid Start and Survival in the Field

It is beyond question that Selvi, who is the translator of over 160 works and claims to be the editor of more than 2000 translations, has been a prolific and versatile translator. In this regard, Figure 1 below presents Selvi’s most active years as an agent of translation, which coincided with the first years of her entry into the field. Although she entered the literary field in 1957 with the translation of a theatre play, her first book translation was published in 1967 (see Appendix 1)⁹⁸. A total of 8 translations were published in 1968, which marked Selvi’s most prolific year during her agency. Even after she was imprisoned in 1971, Selvi relentlessly continued translating and had her 7 translations published in 1973. Translating at the speed of light, Selvi quickly secured a position in the field despite her imprisonments in 1971 and 1973. This solid start to the literary translation field was further reinforced by 4 and 5 translations in 1974 and 1975, respectively.

⁹⁸ I excluded *Sovyet Hikâyeleri* [Soviet Stories] (1967) from the analyses presented here, as it both includes 46 stories written by different authors and is a co-translation of 8 translators.

Figure 1. Selvi's Most Active Years in the Literary Translation Field



Source: Prepared by the author based on the data from Appendix I

Selvi's translations made in 1968 include *Aşk ve Uygarlık* (1968) by Herbert Marcuse, *Arkadaşım Che Guevara* (1968) by Ricardo Rojo, *Ekmek ve Şarap* (1968) by Ignazio Silone, *Kitlelerin Ayaklanması* (1968) by Jose Ortega y Gasset, *Lenin* (1968) by Josef Stalin, *Savaş Anıları* (1968) by Ernesto Che Guevara, *Tek Boyutlu İnsan* (1968) by Herbert Marcuse as well as *Vahşetin Çağrısı* (1968) by Jack London. As mentioned in Chapter 2, these far-famed authors promoted a certain left-wing ideological stance and challenged the prevalent world views of their time. To put it more clearly, Selvi was initially an agent of translation acting on a certain political agenda, which perhaps both structured and was structured by “the image of guardian of the domestic language” (Sela-Sheffy, 2008) in her translatorial habitus. On the image of guardian of the domestic language, Sela-Sheffy (2008: 612) avers that “this image endows the translator with the position of someone who performs a cultural mission on a national-scale.” Indeed, Selvi believes that all translators, herself included, are on a mission to introduce the people in this country with the authors and philosophers of the world and ideas that change the world (18). In another interview, she stated that:

Translation cannot be addressed only as an area of literary or academics, because it allows people to read works written in other languages, opening new horizons for them, and conveys the life-styles, world views, social values and relationships of all human beings who lived throughout history. Translation also

shows that people whom we consider very different than us are similar to us, suffer from common pains and enjoy common aspirations and that we need to stand shoulder to shoulder. Literary translation supports the development, enrichment and diversification of our domestic literature through mutual interaction. Academic translation helps us understand and adopt the scientific developments in the world. Theoretical translation allows us to embrace doctrine valid and indispensable for all human beings.

[“Çeviri yalnızca edebiyat ya da akademik alanlar bağlamında eline alınamaz, çünkü kişilerin başka dillerde yazılmış yapıtları okuyabilmesini sağlamakla kalmaz; onlara yeni ufuklar açar, tarih boyunca var olmuş tüm insanların yaşam biçimlerini, dünya görüşlerini, toplumsal değerlerini ve ilişkilerini aktarır. Çeviri çok yabancı sandığımız insanların da bize benzediğini, ortak acılarımız, ortak özlemlerimiz olduğunu ve omuz omuza dayanışmamız gerektiğini de gösterir. Edebiyat açısından baktığımızda, çeviri karşılıklı etkileşim sonucunda kendi edebiyatımızın gelişmesine, zenginleşmesine, çeşitlenmesine de katkıda bulunur. Akademik açıdan ele alırsak, dünyadaki bilimsel gelişmeleri özümsememize, benimsememize yardımcı olur. Kuramsal olarak düşünersek, tüm insanlık için geçerli ve vazgeçilmez öğretileri benimsememizin yolunu açar.”] (15)

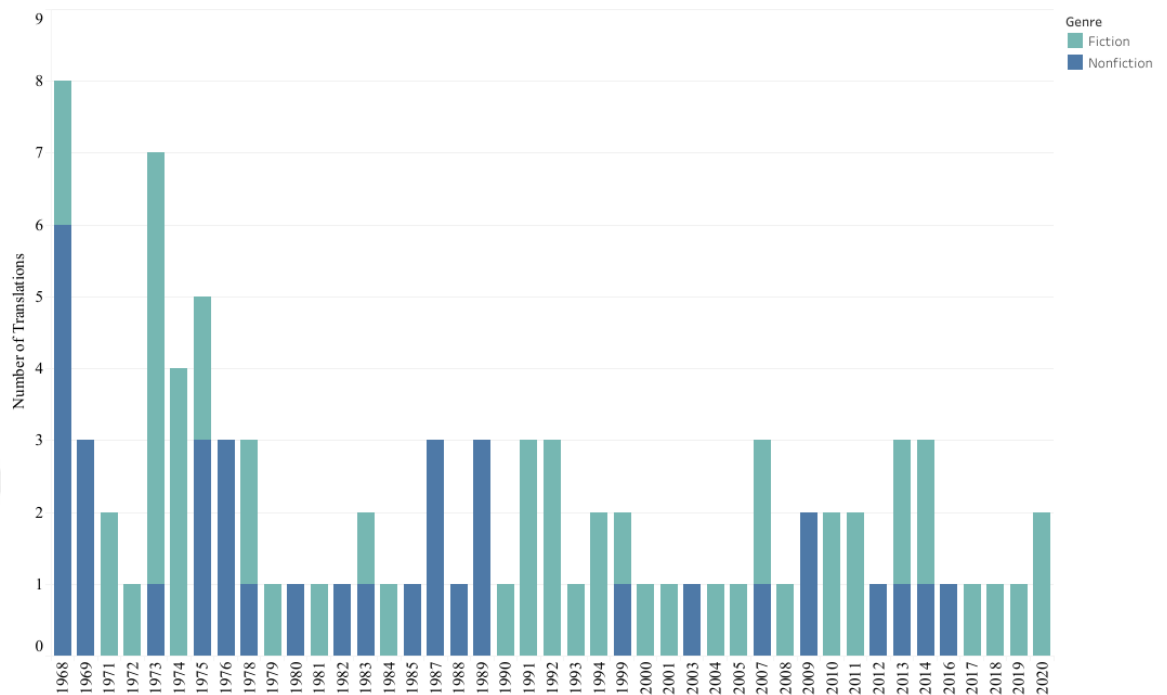
These political translations that Selvi made during her initiation into the literary translation field, so to say, formed the first part of her translation corpus. Selvi deliberately fed the socio-political trends of the literary field through her translations (which certainly helped her secure a position in the field as a new-comer), unlike her female counterparts who opted for translating best-sellers and romance novels as mentioned in the previous chapter. It appears that Selvi did so not only because she embraced a cultural mission, but also because she was in an attempt to survive in the field by keeping up with the literary trends. On the one hand, she was aware (9) that there was a demand for theoretical books between 1963 and 1970. On the other hand, she was mindful that this was a dangerous game with a risk of imprisonment. In fact, one of her translations, *Anarşizm* [Linksradikalismus Gewaltkur Gegen Die Alterskrankheit Des Kommunismus] (1969) by Daniel Cohn Bendi, was published under the name of Sermet Çağan (her husband) in 1969 by *Ant Yayınları* [Ant Publishing]⁹⁹. Yet, Selvi previously stated (9) and confirmed in our interview (18) that this was her own translation. It was nothing but a measure taken by Selvi against the possibility of her prosecution amid a very tense atmosphere between the 1960 coup d'état and the 1971 military communiqué. After two imprisonments, Selvi had no choice other than quitting translating politically-sensitive works. Thus, the socio-

⁹⁹ See. Daniel Cohn-Bendit, *Anarşizm*, Ant Yayınları, İstanbul, 1969, <https://anarcho-copy.org/free/anarsizm-komunist-burokrasiye-karsi.pdf> (16.05.2020)

political structure of the literary field, affected by the oppressive atmosphere in the coup d'états in Turkey, urged Selvi to change her translatorial practice, and consequently, her habitus too. When she was imprisoned in 1971 for the first time, she started translating fiction, as it was the only genre she could translate in the prison. This change in her corpus is evident from the fact that Selvi mostly translated fiction starting from 1971 (See Appendix 1). She continued translating fiction until the mid-1975. Yet, given that Selvi was released from the prison in 1974, it is clear that she was again involved in the translation of political works after her release. She even dared to translate *Faşizme Karşı Birleşik Cephe* (1978) by Georgi Dimitrov, the first edition of which was recalled from the market. Further, Selvi knew that, at the time, the translator of the first edition was wanted by the police (18). Yet, this time, the 1980 coup d'état in the country led to an ultimate change in Selvi's habitus. Starting from 1980, Selvi was rarely involved in the translation of such politically-sensitive works and mostly invested in fiction.

Figure 2 offers further insight into the distribution of Selvi's fiction and nonfiction translations. It can be clearly observed from the figure that Selvi's fiction translations were concentrated around her senior years as a translator after 1990. On the contrary, Selvi's nonfiction translations were more pronounced in the earlier years of her agency.

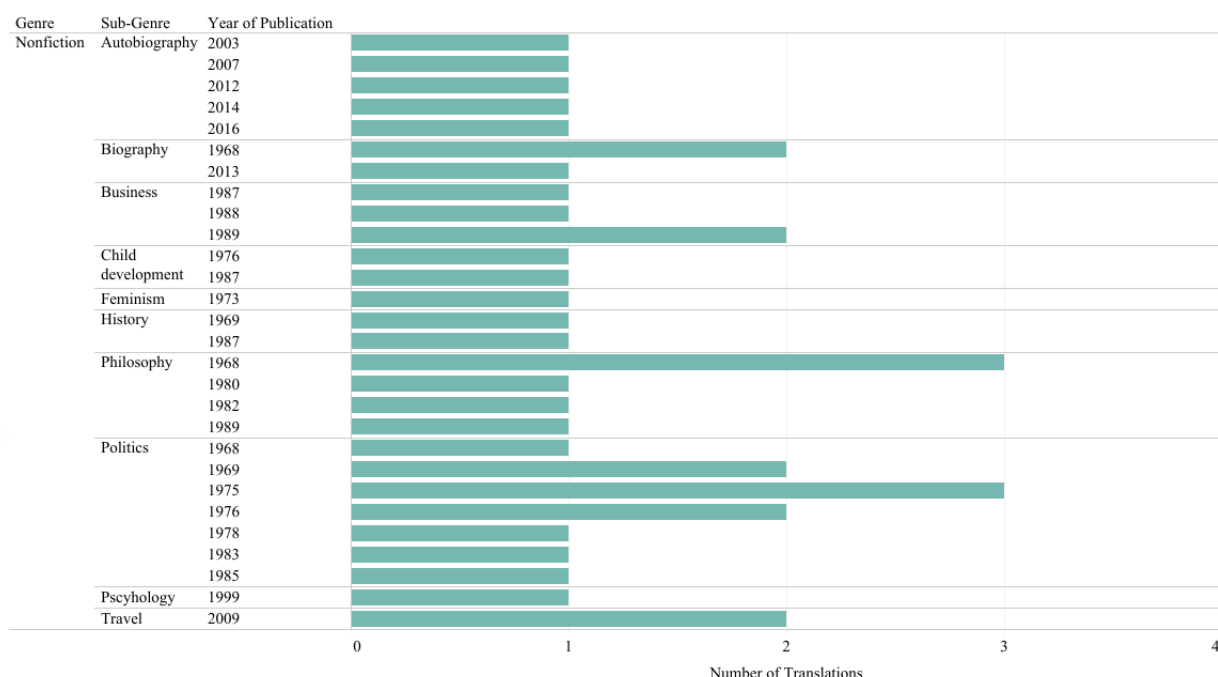
Figure 2. Selvi's Translations of Fiction and Nonfiction by Years



Source: Prepared by the author based on the data from Appendix I

Although Selvi continued translating nonfiction in her senior years, these are not political works as Figure 3 demonstrates they are mostly in the sub-genre of autobiography. In other words, even if Selvi produced some nonfiction translations later on, these translations were not a part of a cultural mission similar to the one she embraced in her earlier years in the field.

Figure 3. Sub-Genre of Selvi's Nonfiction Translations



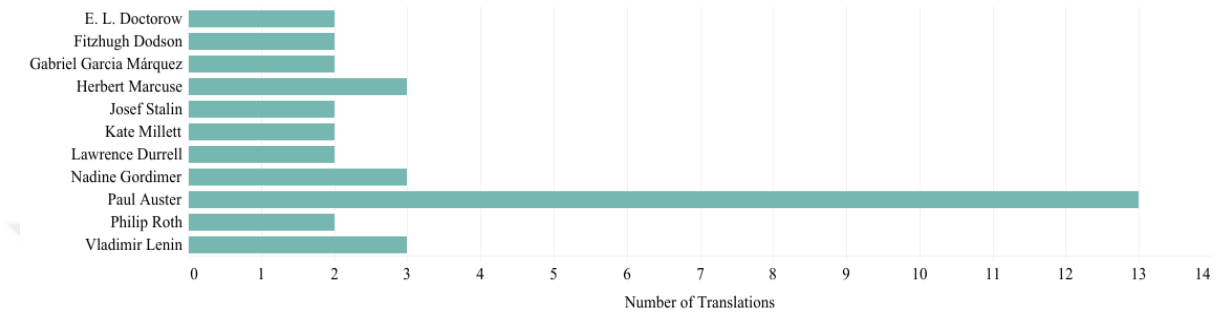
Source: Prepared by the author based on the data from Appendix

These figures once again underline the shift from nonfiction to fiction translations in Selvi's translatorial habitus. As elaborated, this shift was triggered by the oppressive atmosphere in the literary translation field amidst the coup d'états in Turkey. As a result, Selvi, who was then a novice agent of translation, was forced to change her translatorial habitus to secure a position in the field.

Selvi changed her translatorial habitus soon after she entered the literary translation field with a cultural mission, where she had to invest in fiction to survive. Her forced investment in fiction coincided with her assignment of the translation of *Yüzyıllık Yalnızlık* (1973) by Gabriel García Márquez when she was in prison. This is the most well-known translation by Selvi even today and undoubtedly a huge source of symbolic capital for a new-comer in the literary translation field who just started translating fiction. Yet, given that it is Selvi who chooses titles for translations (4), her subsequent literary translations represent her literary tastes as well, which Selvi relied on to survive in the field and were formed during her primary habitus. Figure 3 shows

the authors that Selvi translated the most over the 64 years of her agency¹⁰⁰. These authors are worth further inquiry as they reveal Selvi's literary tastes, and thus, shape her translatorial habitus.

Figure 4. Authors that Selvi Translated the Most



Source: Prepared by the author based on the data from Appendix I

Considering that authors including Herbert Marcuse, Josef Stalin and Vladimir Lenin formed the first corpus of Selvi's translations, through which she acted on a political agenda and attempted to take on a cultural mission, the remaining fiction authors are the ones that perhaps represent Selvi's literary tastes. It appears that her literary tastes, or her prescient insights into the field as I call it, allowed her to secure some of the well-known authors such as Gabriel Garcia Márquez, Nadine Gordimer and Paul Auster. Selvi's literary tastes somehow matched with the authors with a huge symbolic capital, who greatly helped her attain a position alongside the highly-respected agents of literary translation. Auster has been the author that Selvi translated the most; as previously explained in Chapter 2, my research yields that Selvi closely followed Auster as there is an average of 2-3 years between the year when Auster's novel was published and the year when Selvi's translation was published.¹⁰¹ For that reason, Auster not only fits Selvi's literary tastes, but also has been of much help to Selvi for acquiring both the economic and symbolic capitals necessary to survive in the field.

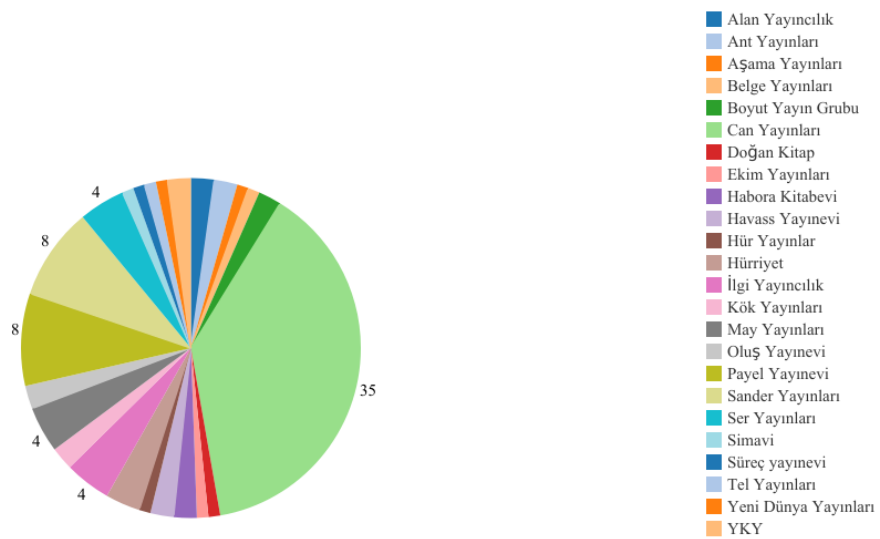
¹⁰⁰ Please note that the data exclude the novels penned by multiple authors.

¹⁰¹ See, Appendix 1. Selvi translated some of Auster's novels immediately after they were published and these translations were published the same year as the originals; see, for instance, *Karanlıktaki Adam* [Man in the Dark] (2008), *Kış Günlüğü* [Winter Journal] (2012), and *4 3 2 1* [4 3 2 1] (2017).

Selvi secured some of the prestigious authors as an editor as well. Starting from 2004, Selvi edited titles for *Can Yayınları*. Under her editorship, Selvi worked on eminent authors such as J. M. Coetzee, Lawrence Durrell, Alice Munro, Patricia Highsmith and Paul Auster. It is needless to say that these were translated by some of the most famed translators in Turkey. Thus, Selvi became the editor of such translators; foremost among them are İlknur Özdemir, Dost Körpe, Nihal Yeğınobalı, Püren Özgören as well as Roza Hakmen (See Appendix II). Selvi's literary tastes have made her not only the translator of eminent authors but also the editor of well-known translators. Within this context, it is reasonable to argue that any author inferior to Márquez, Coetzee or Auster merely do not fit her translatorial habitus, that is, her high-brow literary tastes. As previously mentioned in Chapter 1, Bourdieu defines habitus as “a feel for the game” (of the field); indeed, “having a feel for the game is having the game under the skin” (Bourdieu, 1998b: 80). It seems that Selvi successfully played this game, as her habitus led her to make the right investment in the right authors to survive in the field.

Another key part of Selvi's translatorial habitus is her association with publishing houses. Figure 4 shows the number of translations made by Selvi for the publishing houses she collaborated with during her agency.

Figure 5. Number of Selvi's Translations by Publishing Houses



Source: Prepared by the author based on the data from Appendix I

Selvi has maintained a notable collaboration with *Can Yayınları* for 40 years since 1981. A total of 35 of Selvi's translations were published by *Can Yayınları*. Since 1990, she has mostly produced translations for said publishing house. Some of the previous translations Selvi produced for other publishing houses were re-printed by *Can Yayınları* (See Appendix II). Ultimately, Selvi evolved into a translator mostly associated with *Can Yayınları*. Her association with such a highly-respected publishing house is no different than her association with elite authors as their translator and elite translators as their editor. Selvi appears to be an elite translator who works on the books of elite authors and the translations of elite translators, as well as with elite publishing houses. This is nothing but what her habitus lets her do.

3.2.1.2. An Artist and a Guardian

In her 64 years of agency, Seçkin Selvi had many opportunities to express herself as a translator and explain her perspective towards translators and translation. How Selvi sees herself, other translators, translations, readers and readership in general reveals much about her translatorial habitus, and thus, it is worth further elaboration.

One thing notable from her interviews is that Selvi oscillates between two different self-images, acting like both “the translator as an artist in her/his own right” and “the guardian of the domestic language” (Sela-Sheffy, 2008). To build and then preserve her incontestably immense symbolic capital, Selvi highly benefited from these two different images.

On the image of the translator as an artist in her/his own right, Sela-Sheffy (2008: 615) mentions two major elements: “(a) a *mystification* of the profession's rules and requirements, and (b) the construction of a shared mythological profile of its practitioners.” The translators with the image of an artist in her/his own right tend to mystify the requirements of being a translator. Indeed, Selvi's mystification of the rules and requirements for being a translator is persistent. In fact, she also mystifies how one can be a good translator, stating that: “Well, in other words, one must reach a certain point in translation: Just like when you are new to driving, you remind yourself that “I will shift gears now;” after a while, you will do it unconsciously.” [“Yani, şöyle bir şey, çeviri yaparken şu noktaya gelmek gerekir. Nasıl ki yeni araba

kullanmaya başladığınız zaman, “şimdi vites değiştireceğim” diye kendi kendinize hatırlatırsınız, bir süre sonra o işin farkında olmazsınız.”]

What is more, Selvi persistently repeated certain metaphors during the interviews she gave so far and has compared translation with the trade of multiple occupational groups, that is, musicians, theatre directors and actors. In an interview, she told that: “Translating is like transposing a composition from Sol to Fa. Notes are different but the sound you hear, and your impression would be the same.” [“Çeviri yapmak, bir müzik parçasını Sol anahtarından Fa anahtarına transpoze etmek gibidir. Notalar değişir ama kulağınıza gelen tını, izlenim aynıdır.”] (3). In another interview, she compared translators with theatre directors and stated that: “Translation resembles what a theatre director does. It is to re-interpret what the author wrote through the actors on the stage and to present it to the audience.” [“Çeviri uğraşı, tiyatrodaki rejisörün yaptığı iş gibidir. Yazarın yazdığını, sahnedeki oyuncularla yeniden yorumlayarak izleyiciye sunmaktır.”] (13). Selvi also used the acting metaphor to describe translatorship: “Translation is somewhat like acting. Just like an actor, who plays a different character in each play, a translator represents a discourse different for each author and in each novel.” [“Çeviri bir bakıma aktörlüğe benzer. Aktör nasıl her oyunca değişik bir kişiyi canlandırır, çevirmen de her yazar ve her kitapta farklı bir dili yansıtır.”] (15). It follows that, for Selvi, who has been considerably influenced by her early exposure to arts and literature in her primary habitus, translation is no different than arts, which thereby makes her an artist as well. On this, Sela-Sheffy (2008: 616) ascertains that “the claim of translators for artistic glory is also manifested in their habit to compare their own trade with that of art performers, notably musicians.” Likewise, Tunalı (2017: 157) reports that the comparison of translators between their trade and branches of art reveals that they adopt identity of artists. Making an analogy to musicians and actors, Selvi similarly believes that translation is beyond creating a linguistic equivalence between two texts and more complex than a textual rendering. The reason for this is simply an aspiration to have an equal position as artists, as Sela-Sheff (2008: 616) explains that “translators use such metaphors in an attempt to elevate the status of their profession to a sublime art.” In this way, Selvi both mystifies the requirements for being a translator, limiting the entry into literary

translation and thus protecting the status quo in the field, and acquires symbolic capital through the analogy to artists to preserve her position in the field.

From another perspective, Voinova and Shlesinger (2013: 41) claim that this aspiration to be special like artists and intellectuals does not emanate from their personality, but from their habitus. As a result of artistic dispositions in Selvi's primary habitus, Selvi believes that she is no different than an artist. Yet, she makes a clear-cut distinction between a translator and an artist, depriving translators of identity. Indeed, Selvi stated that:

A translator is not someone with only one profession; s/he is a doctor, a critic, a writer, a body shop worker, a prostitute, an actor, a teacher, a child, a woman, a man, as well as a painter. Because you must speak like your protagonist in each novel you translate. So, a translator is someone who can talk in many ways.

[“Çevirmen tek bir meslek sahibi birisi değildir; doktordur, eleştirmendir, yazardır, kaportacıdır, fahişedir, tiyatrodur, öğretmendir, çocuktur, kadındır, erkektir, ressamdır. Çünkü çevirdiğiniz her kitapta, kahramanınız her kimse onun ağzından konuşmak zorundasınız. Bu nedenle, çevirmen çok değişik türlerde konuşabilen kişidir.”] (13).

This means that for Selvi, translators' being able to adapt to the discourse of every character in the text like a chameleon—in other words, lack of identity and personal style—is a prerequisite for being a translator. In this regard, Sela-Sheffy (2006: 248) mentions that literary translators with the image as an artist more often than not claim to be boneless through expressions such as “lack of ego” or “lack of self-expression.” This chameleon metaphor deprives translators of their own identities, comparative to authors who enjoy having an identity. Rather, translators are in the service of the original authors, as “A translator does not necessarily create something, rather, conveys what the author created. If s/he wants to be creative, s/he must produce a work just like an author in the field of literature.” [“Çevirmen yaratmaz, yazarın yarattığını aktarır. İlle de yaratıcı olmak istiyorsa, kendisi edebiyat alanında yazar olarak ürün vermelidir.”] (18). Translators cannot be creative in their translations; when specifically asked about creativity in literary translation (18), Selvi stated that the only way for translators to be creative is to produce an indigenous work in the literature world. That is, for Selvi, the only distinction between a translator and an author appears to be creativity. On the other hand, one must possess “an author material” [“yazar kumaşı”] (18) to be a translator. Selvi seemingly proposes a

prerequisite for being a translator but makes no further explanation on what it refers to or how one can possess such author material.

Yet, Selvi seems persistent about a *sine qua non* for being a translator – the good knowledge of Turkish language. As for what it takes to be a (good) translator, Selvi not only mentions that a translator must possess an author material, but also persistently emphasizes the importance of good knowledge of Turkish language (13, 3, 5, 0). Considering knowledge of Turkish grammar, a key prerequisite for being a translator along with possessing an author material for admission into literary translation, Selvi acts like “the guardian of the domestic language” (Sela-Sheffy, 2008), as she also complains about the deterioration of Turkish language among young people as well as the poor knowledge and use of Turkish grammar among novice translators (3, 7, 15, 11, 4). That said, it is not surprising that Selvi also expresses her unhappiness about both poor knowledge of Turkish grammar, vocabulary, and literature among readers (1) and low readership and lack of demand for books (8). Her statement highlights that translators with good knowledge of the domestic language help preserve the culture and language. Suffice it to say that her fidelity and loyalty to the original author and text, which will be elaborated in the following section, is a result of this habitus.

These being said, Selvi relies on two main sources of prestige, as identified by Sela-Sheffy (2008: 611), as the sources of prestige that acclaimed translators depend on: “(1) the specific kind of prestige which emanates from their acting as *cultural custodians* responsible for the shaping of the local culture, and (2) the prestige they derive from their acting as *men of art*, endowed with artistic creativity.” Selvi both features the image of the guardian of the domestic language and the translator as an artist as her own right. Establishing a delicate balance between these two images, Selvi acquired immense symbolic capital through both. Her high-brow literary tastes, her life-long association with another branch of art, that is, theatre, along with her extensive social circle full of respected authors, poets, actors as well as translators made Selvi “the Ministry of Translation” [“Tercüme Bakanlığı”] by Zeynep Oral¹⁰² and “a fearless language ambassador” [“Yürekli bir dil elçisi”] (*Milliyet*, 10.05.2007:

¹⁰² Zeynep Oral, “Yiğit Arkadaşım: Seçkin Selvi!” *Cumhuriyet*, 17.08.2008, <http://www.cumhuriyet.com.tr/yazarlar/zeynep-oral/yigit-arkadasim-seckin-selvi-5870>, (14.05.2020)

24). Selvi's unique persona and cultural and literary tastes are further trademarked by Ahmet Cemal, a highly-respected writer and translator, who came up with the notion of "Seçkin Selvi Culture" ["Seçkin Selvi Kültürü"].¹⁰³ Moreover, her reliability as a translator made her visible extratextually as well; so much so that her good knowledge of Turkish is promoted by *Can Yayınları* through the notion of "Turkish of Seçkin Selvi" ["Seçkin Selvi Türkçesi"] (*Cumhuriyet*, 30.06.2016: 17).

3.2.1.3. Golden Ratio

Pertinent to our discussion in this section is Selvi's recurrent translational behaviours, that is, translation norms. Selvi has solid "preliminary norms"¹⁰⁴ (Toury, 1995) that shape her intellectual production. First, Selvi does not translate poems, as she believes that one must be a 'poet' to translate a poem (10). She goes on to say that she is of course capable of translating poems, but this would be disrespectful to poets. Selvi also refrains from translating in the language pair of Turkish to English (although she acknowledges that she has translated some non-fiction works from Turkish to English) as she thinks that native English speakers with good command of Turkish should do it (10). Strikingly, Selvi does not hesitate to say that she would not translate any work that is against her moral code or world view (18). As a translator with high symbolic capital, she boasts about having the 'privilege' to choose the titles for translation:

It is me who chooses books for translation; I have such privilege. Let me just say, the managers of all the publishing houses I work with, be it Necdet Sander, Erdal, Mehmet Ali Yalçın or Ahmet Öztürk or someone else, all put a few books in front of me and ask me to choose one of them. I have never gone to a publishing house with a book under my arm and ask if you would like to have this translation.

["Çevirdiğim kitapları hep ben seçiyorum, öyle bir ayrıcalığım var. Mesela bütün çalıştığım yayınevlerinin yöneticileri, Necdet Sander olsun, Erdal olsun, Mehmet Ali Yalçın olsun, Ahmet Öztürk olsun, diğerleri olsun, hepsi birkaç kitabı önüme koyar, bunlardan birini seç derler, seçerim. Hiçbir zaman da koltuğumun altına bir kitap alıp da bunu yapar mısınız diye bir yayınevine gitmedim."] (4).

¹⁰³ Ahmet Cemal, "Seçkin Selvi Kültürü...", *Cumhuriyet*, 28.04.2014, <https://www.cumhuriyet.com.tr/yazarlar/ahmet-cemal/seckin-selvi-kulturu-65521>, (04.06.2020)

¹⁰⁴ Preliminary norms are concerned with the decisions regarding the translation policy of a translator.

Further, Selvi has a solid emotional bond with translatorship and her translations, which will be explored later. Hence, she would not translate any work or author she does not personally fancy. Selvi indeed has the freedom to choose what she wants; because she is not financially dependent on translation to make a living (except for the period when she was imprisoned), for she makes it clear that she can earn money through anything: “The pot in my home boils in one way or another, either through money from advertising, tutoring, or journalism.” [“Evdeki tencere şu ya da bu şekilde kaynar: reklamcılıktan, hocalıktan gazetecilikten gelen parayla.”] (9).

Selvi enjoys certain “operational norms”¹⁰⁵ (Toury, 1995) as well. Faithfulness to the author and text is indispensable for Selvi, as she has been persistent to emphasize it repeatedly (3, 5, 13, 17, 18). In fact, she seems strict about fidelity: “While translating, we absolutely must convey the style of the author so that we can consider ourselves respectful to both the author and the readers. But if you are translating a literary work, you do not and cannot change a comma used by the author.” [“Çeviride, yalnız yazara değil, okura da saygılı olmak için yazarın üslubunu, kesinlikle aktarmak zorundayız. Ama edebi bir yapıtı çeviriyorsanız, yazarın virgülüne dokun(a)mazsınız.”] (3). Otherwise, it would be dishonour not only to the author and text but also the readers:

I am not in favour of putting a new complexion on the text; this would be disrespectful to both the author and the readers. Because it is his/her style that makes him/her such author, and no one can go too far by doing that. Also, when you misrepresent the author, this would be disrespectful to the readers too.

[“Metne yorum katmaktan yana değilim, bu hem yazara hem okura saygısızlık. Çünkü yazarı o yazar yapan, üslubu, buna dokunmak kimsenin haddi değil. Ve o yazarı okura yanlış yansıtmak da okura saygısızlıktır.”] (5).

So much so that, for Selvi, faithfulness is the golden ratio of translation (17). Given that Selvi, as the guardian of the domestic language, favours adequacy in her translations, it is plausible that she attributes the characteristic of creativity only to authors, giving translators the mere responsibility to recognize the creativity of authors in their texts. Translators cannot be creative or interfere with the text as they must render the idea and form of the source text as faithfully as possible. Otherwise, they would be disrespecting the author and readers. Having concerns over faithfulness,

¹⁰⁵ Operational norms are related to the decisions regarding the translation activity itself.

Selvi does not favour indirect translations into Turkish, although she admits having translated her famous translation of *Yüzyıllık Yalnızlık*¹⁰⁶ (1973) by Gabriel García Márquez based on its English version (5). Selvi's indirect translations are not limited to *Yüzyıllık Yalnızlık*, as she translated several works from the Latin American literature based on its English versions, including *Savaş Anıları* (1968) by Ernesto Che Guevara, *Anarşizm* (1969) by Daniel Cohn Bendit and *Kitlelerin Ayaklanması* (1968) by Jose Ortega y Gasset (for the complete list of Selvi's indirect translations, see Appendix I) as well as other well-known novels such as *Bir Genç Kızın Anıları* (1971) by Simone de Beauvoir and *Şer Saati* (1983) by Gabriel García Márquez. These indirect translations made by Selvi make me question her insistence in faithfulness as a norm in translation, since such translations favour a looser degree of faithfulness by their nature. This mismatch shows that Selvi does not undervalue indirect translation, and she does not consider indirect translation as an unfaithful act.

3.2.1.4. Devoted

It is clear by all accounts that most of Selvi's career has been deeply devoted to translation. For Selvi, translation has become something more than just a means to make a living and evolved into an emotional experience through which she can realize herself.

With blurred lines between her personal and professional life, Selvi translates at every chance she gets. Indeed, she translates even on the beach (4) and defines translation as almost a 24/7 work (18). Selvi often expresses profound emotional identification and bonds with her translations as well as with the authors of the source text. Such that Selvi liked Che Guevara (whom she translated) as a person so much that when Guevara died, she gave birth one and half month early (9). Her emotional identification with authors is not limited to Guevara. She further referred to her assignment of *Yüzyıllık Yalnızlık* as “the orange sun of Latin America penetrating into her prison cell in Sağmalcılar” [“Sağmalcılar'daki hücreme Latin Amerika'nın turuncu güneşi doğdu”] (15). Selvi created an emotional bond with Márquez; so much so that

¹⁰⁶ This was an intermediary translation; Selvi translated this book not based on its original version in Spanish but on its English translation, which is *Yüzyıllık Yalnızlık*.

she came up with a nickname for Márquez (Gabo) and presented him as one of her relatives.

She even penned columns on Márquez when he died in 2014; the titles of these columns indicate how profound Selvi's emotional bond with Márquez is. One of these columns¹⁰⁷ had the following title: "His translator writes about Márquez: The Real Solitude Starts Now" ["Çevirmeni Marquez'i yazdı: Asıl yalnızlık şimdi başlıyor"]. In another one, Selvi's headline was "I Lost My Cellmate" ["Hapishane arkadaşımı kaybettim."]. She expressed that one of the what-ifs of her life is meeting Márquez (15). This bond seems so intense that Selvi deliberately slowed down while translating *Cien Años de Soledad* so that they "continue to be with each other a little longer" ["biraz daha sürsün birlikteliğimiz diye"]¹⁰⁸. Examining the rhetoric of a group of top literary translators in Israel, Sela-Sheffy (2010: 138) reports that literary translators in Israel often talk about an emotional identification with their translations and excitement. Selvi shows a similar identification both with her translations and the authors of the source texts. I suggest that this artistic-like attitude towards translation is a product of the artistic dispositions in her primary habitus, and consequently, her image as a translator as an artist on her own right.

Selvi's personal attachment to translation is so drastic that this leads her to disregard material considerations. For Selvi, translation is more than just a means of earning money; indeed, Selvi elucidates that she always starts translating a work without having a commission for it (8). Otherwise, as she states, translation would be a grind for her. Driven by mere enthusiasm and excitement, Selvi does not read the text before translating neither (8). She even entrusts her translations to another translator in case she suddenly passes away (11). When asked about her favourite translation, she says: "There are many books that I liked translating. I cannot favour one over another. I translate the books I like. I do not translate any book I do not like.

¹⁰⁷ "Çevirmeni Marquez'i yazdı: Asıl yalnızlık şimdi başlıyor", 18.04.2014 <http://www.diken.com.tr/20inci-yuzyila-damgasini-vuran-o-soluk-bitti-asil-yalnizlik-simdi-basliyor/>, (14.05.2020)

¹⁰⁸ "Çevirmeni Marquez'i yazdı: Asıl yalnızlık şimdi başlıyor", 18.04.2014 <http://www.diken.com.tr/20inci-yuzyila-damgasini-vuran-o-soluk-bitti-asil-yalnizlik-simdi-basliyor/>, (14.05.2020)

That is a bit like asking which of your children do you like the most.”¹⁰⁹ (3). This emotionally loaded discourse makes translation not an activity to make a living, but an artistic and emotional experience directed by self-commitment and aimed at enthusiasm.

It is blatant that financial motives are not a priority for Selvi; it is not the award of a good translation, either. Rather, the award lies in the activity of literary translation itself. Selvi enjoys the intellectual challenge that comes with translating quality literature. In fact, Selvi makes clear that: “The pot in my home boils in one way or another, either through money from advertising, tutoring, or journalism. But my greatest pleasure in translation is to be able to say “Good job! This is how it is done” for translating a challenging sentence.”¹¹⁰ (9). Selvi’s denial and avoidance of material concerns imply that she distinguishes herself from other translators that do translation for money. Indeed, this is the only way out for Selvi to improve her position in the field. Because the literary field where she acts as an agent is semi-professional, characterized by limited economic capital and considered as an arena full of struggles, as elaborated earlier. Thus, as Sela-Sheffy (2005: 12) explains: “Apparently, precisely because of their limited economic prospects and harsher working conditions, personal glory seems to be their [literary translators’] only chance for improving their status.” It appears from her statements that Selvi distinguishes herself from other money-driven translators in the field. However, she actually makes an attempt to acquire the symbolic capital required to survive by securing the limited economic capital shared among a small group of translators.

Selvi seems uninterested in translation prizes and awards. She repeatedly emphasizes that the only moment when a translator is happy is when they applaud themselves, saying that: “Well done; that was the only way to translate this sentence.” [“Çevirmenin bir tek mutlu ânı vardır: “Bu cümle ancak böyle çevrilirdi, aferin” deyip kendinizi alkışladığınız andır o.”] (4). A translation award is nothing more than “a pleasant memory” [“hoş bir anı”] (18). Despite acknowledging that awards are a

¹⁰⁹ [“Pek çok severek çevirdiğim kitap var. En çok sevdiğim kitap diye ayırt edemem. Ben sevdiğim kitapları çeviriyorum. Sevmediğim kitabı zaten çevirmem. Bu, “çocuklarınızdan hangisini daha çok seversiniz?” gibi bir şey oluyor.”]

¹¹⁰ [“Evdeki tencere şu ya da bu şekilde kaynar: reklamcılıktan, hocalıktan gazetecilikten gelen parayla. Ama benim duyduğum en büyük haz, çeviri yaparken çetin bir cümle karşısında “helal olsun, bu işte böyle yapılırdı” diyebilmektir.”]

symbol of appreciation of one's works, Selvi concludes that "you don't do your job to be awarded." [Ama işinizi ödül almak için yapmazsınız."] (5). Yet, in one interview (7), she gives away that she indeed deserves appreciation and longs for awards: "Quite so I was waiting for the Honour Award that is very much overdue." ["[H]ayli gecikmiş olarak aldığım Onur Ödülü'nü bekliyordum tabii."] That is, Selvi's disinterest in awards and her association of professional satisfaction with success in the text itself may be of the result of her overdue recognition in the field. In fact, it took almost a lifetime, exactly 50 years, for Selvi to receive the Honour Award given by *Çeviri Derneği* [Translation and Interpreting Association] in 2007.

Selvi is also dissatisfied with readers as she believes that readers do not know who the translator and even author of the book they read is: "I bet more than 90% of Turkish readers do not even know the name of the author, let alone that of the translator. I am sure of that. Nobody ever said that the translations of that translator are good, and I should buy hers/his. What our people demand is not high-quality"¹¹¹ (9). Lacking enough recognition, Selvi attempts to boast about her versatility and the extent of the readership of her translations: "I can easily say that every reader in Turkey has definitely read a sentence of mine before." ["Rahatlıkla diyebilirim ki Türkiye'de kitap okuyan herkes mutlaka benim bir cümlemi okumuştur."] (9). In the following years, Selvi continues to complain about the readers, highlighting the poor vocabulary knowledge of readers this time: "The readers' knowledge of Turkish vocabulary and grammar, and their relation to literature are so shallow that they cannot realize the vulgarity of those vulgar translations." ["Okurun Türkçe söz dağarcığı, gramer bilgisi ve edebiyatla ilintisi öyle sığ ki, o pespaye çevirilerin pespayeliğini kavrayamıyor."] (1). In saying so, Selvi actually wants her translations to be distinguished from other 'vulgar' translations available in the market. On this, Sela-Sheffy (2005: 17) explains that the unhappy reports of translators on their situation should not be taken at face value, as such reports show that they feel superior to ignorant clients or public in general. From this standpoint, it can be asserted that this recognition-seeking discourse is reproduced by Selvi and perhaps further reinforced by her lack of or at least overdue recognition in the field.

¹¹¹ ["Bahse girerim ki Türk kitap okurunun %90'ından çoğu bırakın çevirmeni, yazarın adını bile bilmez. Ben bunu iddia ederim. Hiç kimse şunun çevirileri iyidir, ben onu alayım demedi. Bizim insanımız kalite talep etmiyor."]

Selvi continued reproducing this recognition-seeking discourse even after she has become an elite literary translator. She boastfully stated in an interview in 2018 that she does not need to read her translation for a second time and that her translations are not edited by an editor: “After I complete a translation, I do not read it for a second time. Anyway, I do not proceed with the next sentence if I am unsure about the previous one. That's why I do not read [again]. Needless to say, that it is not submitted to an editor; my translations are not edited.” [“Çeviri bittikten sonrasında okumam tekrar. Emin olmadan zaten ikinci cümleye geçmem. O yüzden okumam. Editöre de gitmiyor tabii, benim kitaplarım edit edilmiyor.”] (4). In this way, Selvi once again makes it clear that she is the only person that can stake any claim in her work. In other words, she, as an elite literary translator, “openly objects to the interference of others in her work” (Sela-Sheffy, 2005: 19). No one is qualified enough to intervene with her translation.

However, her editorial identity clashes with her translator identity. Selvi, as an editor, also believes that: “Young translators must completely submit to their editors. Because an editor is someone with certain knowledge and qualifications.” [“Genç çevirmenlerin editöre tamamen teslim olması gerekir. Çünkü editör, belirli birikimi ve donanımı olan insandır.”] (13) and that: “The ‘touches’¹¹² of an editor are actually not intended to intervene, but to defend the rights of the author and readers. [“Aslında editörün dokunuşları müdahale değil, yazarın ve okurun hakkını savunmaktır.”] (13). Speaking as a translator, Selvi does not accept the intervention of an editor whilst the editor Selvi argues that translators must submit to editors and considers such interventions as slight ‘touches.’ This inconsistency in Selvi’s discourse indicates that she is indeed persistent in establishing herself as the mere authority in each of her agencies.

In conclusion, it is clear that Selvi’s discourse can be characterized by two main motivations: acquiring recognition, that is, symbolic capital, and establishing authority, which also results in enhanced approval and recognition.

¹¹² The emphasis is added by me.

3.3. CONCLUSION

From a Bourdieusian perspective, Selvi's case is significant in several ways. First, Selvi's habitus can be evidently traceable in her practice. The artistic dispositions in her primary habitus led her to consider translators as artists and thus translatorship as an artistic activity, rather than an occupation, which she has repeatedly defined through various metaphors. This allowed her to develop the self-image as an artist in her own right; however, unlike other translators with such self-image, Selvi always refrains from attributing creativity, which is the only distinction between a translator and an author, to the former. Since what comes into play here is Selvi's self-image as the guardian of domestic language. Considering knowledge of Turkish grammar, a key prerequisite for being a translator, Selvi believes that faithfulness is the golden ratio of translation. She also maintains that translators cannot be creative or interfere with the text as they must render the idea and form of the source text as faithfully as possible. These two self-images in Selvi's habitus symbolize the much-debated dilemma of fidelity versus creativity. In other words, Selvi's image as the guardian of the domestic language emphasizes faithfulness, and thus, adequacy in translation and favours servitude to authors in a humble way. At the same time, her image as an artist on her own right leads her to consider translation more than a means for making a living and translators more than mere language technicians and is marked by an aspiration to have an equal position as artists. Yet, Selvi avoids emphasizing the aspect of creativity in translatorship, unlike other translators who adopt the image as an artist on their own rights. She translates based on her golden ratio, as faithfully as possible, because a translator should not dare to change even a comma placed by the author. Within this context, Selvi's case further supports the argument of Sela-Sheffy (2014: 52) that the image claimed by a translator shapes the value s/he attaches to domestication or foreignization. For Selvi, foreignization, that is, adequacy, is the only way to embrace while translating a text.

Another striking aspect of Selvi's translatorial habitus is her emotional identification not only with the authors of the source, but also with her translations and translatorship. This identification is so deep that there are blurred lines between her professional and personal life. It also makes translation something beyond a means to

make a living; it is an emotional experience driven by self-commitment and enthusiasm where the award is not material, but lies in the activity of literary translation itself. This artistic-like attitude towards translation is a product of the artistic dispositions in her primary habitus, and consequently, her image as a translator as an artist on her own right.

Lastly, from many aspects, Selvi enjoys an elite discourse, emphasizing her freedom to choose any work she wants for translation, as she is not financially dependent on translation. It is perhaps fitting to conclude with Selvi's authoritative discourse on translation. It indeed echoes that of top literary translators as it can be characterized by artistic-like rhetoric (Sela-Sheffy, 2010: 145-148) supported by metaphors that make an analogy between translation and other forms of arts; a deep emotional identification with authors and translations themselves (Sela-Sheffy, 2010: 138) aimed at self-satisfaction and enthusiasm; disinterest in monetary gain (Heino, 2017: 154) or despise for material considerations (Sela-Sheffy, 2014: 51); as well as unhappy reports and complaints on readers and readership (Sela-Sheffy, 2005: 17). Such discourse is what distinguishes Selvi's works from other 'vulgar' translations and her from other 'money-driven' translators in the field and is purely intended at recognition-seeking.

CONCLUSION

Embracing a Bourdieusian perspective, this thesis positions Seçkin Selvi as an agent of translation in the literary field to argue that Selvi has been subject to the conditions of the field she has been in and that her symbolic capital and habitus significantly shaped her agency in the field.

On whole, Selvi's case is significant not only in that she is a prolific and versatile agent of translation with an over-half-century-long agency, who needs to be rendered visible, but also in that it yields various crucial findings in regards to the relationship between the Bourdieusian concepts of "field", "habitus" and "capital."

First of all, it reveals the relationship between field, habitus and capital in two different ways. The conditions of the field first affected Selvi's habitus, which in turn shaped her capital in the field. To put it more clearly, as an agent of translation, Selvi entered into the field through the translation of a theatre play, but soon acted as an agent on a cultural mission with a political agenda by translating nonfiction in her initial years and feeding the socio-political trends of the literary field. In this way, benefiting from these trends, Selvi played the game by the rules and secured a position in the field. However, when she met resistance by the new rules in the field, which affected other agents as well, she felt for the game and started to translate fiction to be able to survive in the field. And this inevitably resulted in the change in her translatorial habitus. This process, whereby Selvi strived to position herself as an agent of literary translation in this field, was facilitated by her artistic dispositions in her primary habitus, i.e., her literary tastes. Selvi relied on these tastes, invested in the right authors with great symbolic capital, and acquired the necessary symbolic capital to survive in a field full of struggles. Her association with *Can Yayınları* and her role as an editor of highly respected translators further enriched this symbolic capital and allowed her to become an elite literary translator, who now sets the tone of the field.

Moreover, the cultural capital Selvi acquired over the years and the economic capital she acquired under different identities shaped her translatorial habitus. That is to say, Selvi's career as a theatre critic alongside as a publisher, lecturer, journalist, and so forth always supported her career as a translator and an editor, enhancing her

social capital and securing her a position in this small field with a privileged circle of highbrow authors, theatre and directors, actors, poets and so forth. Both Selvi's permanent income as a theatre critic and her versatile personality that offers a guaranteed income in any occupation (as she claims that she can make a living through any occupation), certainly helped her bargaining in the literary translation field; that is to say, her guaranteed economic capital allowed her to stick by her 'elite' habitus, through which Selvi enjoys the freedom to choose titles for translation by relying on her own literary tastes, rather than that of readers, and authoritatively objects to the interference of editors in her translations.

My research shows that Selvi's elite discourse is of course a product of Selvi's translatorial habitus, which appears to be a complex structure, influenced both by the artistic dispositions in her primary habitus and by the conditions of the literary translation field as well as the capitals she acquired over years under different identities.

In **Chapter 1**, I first reviewed the definitions of the notion of "agency", which has become "a buzzword in the discipline [of translation studies] within a decade" (Kinnunen and Koskinen, 2010: 5) and concluded that agency is mostly characterized by intentionality and involves both human and non-human actors. Later, to understand the nature of agent-oriented research in translation studies, I offered an extensive review of such research based on Buzelin's (2011) two main methodological paths in studying agency: the socio-historiographic path and the sociological and ethnographic path. While the former draws on analysis of paratextual and archival materials, the latter utilizes interviews, surveys or anthropology. My literature review shows that there has been a considerable body of the literature that draws on both of these two paths and that studies that follow a combination of these paths are available as well. In this regard, this study follows such combination in that it both draws on a rich extratextual analysis of Seçkin Selvi's translations and the works edited by her as well as other biographical and archival data, including interviews, events, organizations and so forth, and benefits from the data obtained from the interview I conducted with Selvi. The richness of the data has been a double-edged sword as its volume is difficult to tackle, but allowed me to present a thoroughgoing discussion of Selvi's agency and to gain a deeper understanding of her habitus and cultural, social and symbolic capital.

This study is also significant as it made a female agent of translation visible, given that women agents have gone under-recognized throughout history, as shown in Section 1.3. Selvi has been one of such female agent of translations, who have not attracted the attention of translation scholars despite the growing number of agent-oriented studies in Turkey from the 2000s onwards. That being said, this study presented the over-half-century-long agency of Selvi based on Bourdieu's concepts of "field", "habitus" and "capital". These three concepts proved to be complementary for situating Selvi as a versatile and prolific agent of translation in the literary field.

As Selvi took on various roles as theatre critic, publisher, lecturer, decoration and costume maker, besides her translator and editor roles, and most of her activities under these different identities coincided with each other, I first offered an overview of her agency in **Chapter 2**, Section 2.1., highlighting some of the milestones of her life. This overview clearly indicated that Selvi is an agent worth further inquiry as she has been prolific not only in producing translations more than 162 works and editing over 2000 works, but also in being involved in numerous social circles full of high-profile intellectuals and participating in various events. Following that, I presented Selvi's biography based on the information that I personally compiled from a variety of extratextual sources to make sure that it reflects the most accurate and up-to-date information on Selvi. This biography provided some critical insights into Selvi. It first revealed that as a kid, Selvi was raised in an intellectually-rich and social environment and encouraged by her parents to attend prestigious schools where she developed her knowledge of English. Not surprisingly, Selvi was involved in a high-brow circle including figures such as Güner Sümer and Adalet Ağaoğlu since her childhood, and enriched this circle throughout her life. This biography also showed that Selvi had a myriad of initiatives such as establishing theatres and publishing magazines and that she married some influential men with whom she collaborated in her career too. It lastly informed us about some of her translations as well as her collaboration with *Can Yayınları*. On whole, her biography offered us only a glimpse of her agency.

Following that, I delved into her being a prolific agent of translation and editing in Chapter 2, Section 2.2. My analysis yielded several findings. Firstly, Selvi's initial involvement with translation was through not the translation of literary works, but the translation of politically-sensitive works. Her initiation into the field coincided with a

politically-unstable period in Turkey, which is marked by the 1960 *coup d'etat*. The imprints of such period are visible in Selvi's agency as well. Labeling herself "a left-wing supporter" (18), Selvi embraced a mission to contribute to this political agenda by translating some influential political works in the 1960s. She persistently translated politically-sensitive works to familiarize Turkish readers with the opinions of controversial authors such as Che Guevara and Lenin. It is here worth to highlight that Selvi's translations were both fed by and fed the socio-political context in Turkey in the period in question, unlike her female contemporaries who opted for translating best-sellers, romance novels and crime novels. Yet, this cultural mission led her imprisonments in 1971 and 1973, which restricted her agency in the field and urged a change in her corpus of translations by eventually forcing her to quit translating political works in 1978. From this perspective, I argued that the conditions of the field dramatically shaped her agency. Evidence of such argument also lies in the fact that when Can Yücel could not complete the translation of Márquez's *Yüzyıllık Yalnızlık* as he was imprisoned due to the depressive conditions of the field, Selvi was assigned to this translation, which turned into an once-in-a-lifetime opportunity for her. For years, Selvi continued to benefit from both the economic and symbolic capital she acquired through her translation of *Yüzyıllık Yalnızlık*.

Secondly, my analysis uncovered that Selvi has been a prescient translator, closely following the literary trends, during her agency. She invested in political works when they were in demand; she also translated authors from Latin American literature when the Latin American boom was influential. Her prescient insights into the field are not limited to this, but also to her persistent translations of Auster's novels or other authors with a Nobel Prize, such as Nadine Gordimer and Gabriel García Márquez. Her investments in right authors with high symbolic capital allowed Selvi to secure a position as an agent of translation in such field where agents struggle for accumulating symbolic capital. Through these investments, Selvi also worked with a prestigious publishing house, *Can Yayınları* with which she first collaborated by translating *Artemio Cruz'un Ölümü* (1981) by Carlos Fuentes. This study showed that this 40-year collaboration considerably contributed to her social and symbolic capital as well.

Thirdly, by the end of Chapter 2, it is clear that Selvi enjoyed a prolific agency mainly as a translator, editor as well as theatre critic. Her ubiquitous agency in different

fields contributed each other in many ways as she advanced her career in these fields simultaneously. As my research yields, Selvi first established her agency as a theatre critic; indeed, by the 1990s, she had already become an authority in this regard, serving as a jury member for various awards and appearing on TV for theatre-related topics, in addition to establishing theatres like an entrepreneur, writing theatre critics through her association with *Milliyet Sanat*, and so forth. Her solid position as a theatre critic bestowed her the necessary symbolic capital to survive as a translator in the field, given that she was surrounded by well-known actors, authors, poets, critics and artists. Besides, her various career paths as a publisher, columnist and reporter allowed her to work with prominent figures in Turkey.

Lastly in Chapter 2, I traced Selvi's symbolic capital, the nature and importance of which for agents to survive in the field are clarified in Chapter 1. As is evident from Section 2.4., Selvi possesses a gold bracelet (cultural capital) and a golden circle (social capital) that underlies her immense symbolic capital. While Selvi's relatively privileged upbringing allowed her to acquire an extensive hereditary cultural capital, her constant quest for knowledge and expertise made her a life-long learner who benefited from any source of information she could access to throughout her life to build on this hereditary cultural capital. One of the major sources of Selvi's cultural capital is her marriages to prominent figures such as Sermet Çağan, through which she extended her expertise. Later, I argued that an agent needs social capital to put their cultural capital into use to acquire symbolic capital, and Selvi is a perfect example of such case. The golden social circle she maintained through a variety of identities and marriages represents her rich social capital. Beyond dispute, this circle not only directly contributed to Selvi's visibility in the field but also opened new paths to her to make herself visible. Eventually, Selvi achieved to transform her immense cultural and social capital into symbolic capital.

I further questioned Selvi's symbolic capital to identify its sources and found out that Selvi's prosecutions have been a once-in-a-life-time opportunity for her to build her symbolic capital. She was at the front page of a newspaper for the first time of her life and met Márquez when the translation of *Yüzyıllık Yalnızlık* was assigned to her. As stated, this translation is the most sold translation of Selvi, thus serving as major life-long source of her economic capital and symbolic capital. Further, as the

symbolic capital of Márquez has increased over time, so does that of Selvi. In this regard, I discussed that Selvi made prescient investments in authors with high symbolic capital thanks to her voracious reading habit that enabled her to closely keep up with the reading trends around the world. One of examples of such authors is Auster, as elaborated earlier in this section, whom Selvi secured to herself during her agency. This being said, I argued that Selvi greatly benefited from Auster's success in the literary scene by identifying herself as the translator of Auster's novels. I further considered Selvi's collaboration with *Can Yayınları* as a source of her symbolic capital. *Can Yayınları* consistently promoted Selvi and her translations; even the current owner, Can Öz, gave an interview (12) with Selvi, where Öz praised Selvi for her hard work and portrayed her as reliable translator. Thus from the analysis in Chapter 2, it appears that Selvi gradually built her symbolic capital and now enjoys an immense symbolic capital that resides in a variety of sources – which makes it everlasting – thanks to her ability to transform her cultural and social capital. As an elite literary translator, Selvi currently sets the tone of the field of literature, nominating names for the lists of top works, authors, movies, etc., editing the works of well-known translators and participating in events as an authority.

The final chapter, **Chapter 3**, was pertinent to Selvi's elite habitus. I first explored her primary habitus, which served as a base for her secondary habitus. In this sense, I identified two different dispositions in Selvi's primary habitus: artistic dispositions and linguistic dispositions. While her artistic dispositions resulted from early familiarity with theatre settings and an intellectual circle she was in, her linguistic dispositions were shaped by her strong interest in reading as well as a high-quality education she received at a prestigious college. These dispositions facilitated her initiation into the field both as a translator and theatre critic. In this chapter, I also argued that Selvi's initiation into the field was not a coincidence as she claims. Because her early exposure to theatre, linguistic and artistic dispositions and hereditary social capital offered her this opportunity, whereby she was involved with translation.

Further in Section 3.2.1., I delved into Selvi's translatorial habitus based on her words and deeds. My analysis indicated that Selvi had a solid start in the field; her most active years coincided with the first years of her entry into the field. Since Selvi was initially an agent of translation who acted on a political agenda, I claimed that

Selvi had “the image of guardian of the domestic language” (Sela-Sheffy, 2008), which was the main reason why she fed the socio-political trends of the literary field through her translations. Yet, the political atmosphere in the field dramatically changed her habitus, forcing her to quit translating politically-sensitive works and to maintain her position in the field as a literary translator. The distribution of Selvi’s fiction and nonfiction translations also represents this forced change in her habitus. I thoroughly examined her fiction translations; these translations are of great importance as they represent Selvi’s literary tastes, considering that she is the one who chooses what to translate (4). As my research yields, Selvi, who has a feel for the game, secured prestigious authors both as a translator and an editor and notably collaborated with a well-known publishing house during her agency. All of these are simply traces of an elite habitus.

Later in Chapter 3, I ascertained that Selvi oscillates between two self-images: “the translator as an artist in her/his own right” and “the guardian of the domestic language” (Sela-Sheffy, 2008), which are her main sources of prestige. Selvi achieved to establish a delicate balance between these images, which considerably contributed to her visibility in the field. I also probed into Selvi’s translatorial norms as a premise of her translatorial habitus and revealed that faithfulness to the text and servitude to the author is the golden ratio of translation for Selvi. Lastly, I asserted that Selvi is a devoted translator with an emotional identification and bond with her translations and the authors of the source text; this is so drastic that she starts translating without having a commission, does not read the text before translation to fuel her excitement, entrusts her translations in case she dies, and so forth. Seemingly uninterested in translation awards and prizes, Selvi enjoys the intellectual challenge that comes with translating quality literature; yet, she still gives away that she deserves appreciation and awards now and then in the interviews she gave. Here, I made it clear that this emotionally-loaded and recognition-seeking discourse distinguishes her from other ‘money-driven’ translators in the market. On one hand, her dissatisfaction with readers and readers’ knowledge of Turkish vocabulary and grammar adds to this discourse; on the other hand, her boasts about the extent of the readership of her translations seem to be an indicator of an overdue recognition. Based on this analysis, Chapter 3 concludes with the argument that Selvi’s discourse has two main motivations: acquiring recognition,

in other words, symbolic capital, and establishing authority, which also leads to enhanced approval and recognition.

In conclusion, offering rich data including a comprehensive list of Selvi's corpus of translations and titles edited by her, the interviews she gave, the newspaper reports she appeared in, events, organizations, fairs she participated in, and so forth, this thesis study proved that Selvi as any other agent has been subject to the conditions of the field she has been in and that her symbolic capital and habitus significantly shaped her agency in the field. In this way, it has made a female agent of translation visible, bringing her from backstage to stage and adding to a more humanized translation studies. The insights into Selvi's agency as a female agent of translation and an elite literary translator might encourage further studies on individual agents as well as contribute to research on the agency of a group of translators in this regard.

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APPENDICES

Appendix I: Selvi's Corpus of Translations

SELVI'S TRANSLATIONS FROM ENGLISH TO TURKISH						
Year of First and Subsequent (if any) Publications	Titles of Translations	Titles of Source Texts	Authors	Publisher	Genre and Sub-Genre	Additional Information
1. 1967 (October)	Sovyet Hikâyeleri (1917-1967)	Anthology	25 Authors	Cem Yayınevi	Nonfiction (Politics)	Co-translators: Hasan Ali Ediz Leyla Soykut Sabiha Bozbağlı Yaşar Anday Tahir Alangu Mete Ergin Ekin Duru *Published under the surname of Çağan.
2. 1968	Vahşetin Çağrısı	The Call of The Wild (1903)	Jack London	Kök Yayınları	Fiction (Adventure)	
2007	Vahşetin Çağrısı	The Call of The Wild (1903)	Jack London	Can Yayınları		

2011	Vahşetin Çağrısı: Beyazdiş	The Call of The Wild & White Fang	Jack London	Can Yayınları		The translations of Seçkin Selvi and Omca A. Korugan were combined and reprinted in a single novel.
3. 1968 (June)	Ekmek ve Şarap	Bread and Wine (1936)	Ignazio Silone	Kök Yayınları	Fiction	Co-translator: Selahattin Hilâv
4. 1968 (June)	Savaş Anıları	Pasajes de la Guerra Revolucionaria (1963)	Ernesto Che Guevara	Ant Yayınları, Payel Yayınları	Nonfiction (Biography)	
1975	Savaş Anıları	Pasajes de la Guerra Revolucionaria (1963)	Ernesto Che Guevara	Payel Yayınları		
5. 1968 (July)	Kitlelerin Ayaklanması	La Rebelión de las masas (1929)	Jose Ortega y Gasset	May Yayınları	Nonfiction (Philosophy)	
6. 1968	Lenin	Collective	Josef Stalin	Habora Kitabevi	Nonfiction (Politics)	The reason for Selvi's imprisonment

7. 1968 (September)	Tek Boyutlu İnsan	One Dimensional Man (1964)	Herbert Marcuse	May Yayınları	Nonfiction (Philosophy)	
8. 1968 (November)	Aşk ve Uygarlık	Eros and Civilization: A Philosophical Inquiry into Freud (1955)	Herbert Marcuse	May Yayınları	Nonfiction (Philosophy)	
9. 1968 (November)	Arkadaşım Che Guevara	My Friend Che (1968)	Ricardo Rojo	Payel	Nonfiction (Biography)	
10. 1969 (March)	Anarşizm	Linksradikalismus Gewaltkur Gegen Die Alterskrankheit Des Kommunismus	Daniel Cohn Bendit	Ant Yayınları	Nonfiction (Politics)	The translation was published under the name of Sermet Çağan (Selvi's second husband), but Selvi confirmed that this is her translation (18).
11. 1969	Bitmemiş Devrim (Rusya 1917-1967)	The Unfinished Revolution: Russia, 1917-1967 (1969)	Isaac Deutscher	Habora Kitabevi	Nonfiction (History)	
12. 1969	Sovyet Marksizmi	Soviet Marxism (1958)	Herbert Marcuse	May Yayınları	Nonfiction (Politics)	

13. 1971 (June), 1972, 1976, 1982, 1989	Bir Genç Kızın Anıları	Les Memoires d'une Jeune Fille Rangee (1958)	Simone de Beauvoir	Payel Yayınevi	Fiction	
14. 1971	Yıldızların Altında (3 Cilt)	The Stars Look Down (1935)	A. J. Cronin	Oluş Yayınevi	Fiction	
15. 1972 (January)	Meme	The Breast (1972)	Philip Roth	Sander Yayınları	Fiction	
16. 1973 February)	Cinsel Politika	Sexual Politics (1970)	Kate Millett	Payel Yayınları	Nonfiction	
17. 1973 (April)	Libby	Letting Go (1962)	Philip Roth	Sander Yayınları	Fiction	
18. 1973 (April)	Denizi Yitiren Denizci	The Sailor Who Fell from Grace with the Sea (1963)	Yukio Mişima	Sander Yayınları	Fiction	
1987	Denizi Yitiren Denizci	The Sailor Who Fell from Grace with the Sea (1963)	Yukio Mişima	Dost Yayınları		
2013	Denizi Yitiren Denizci	The Sailor Who Fell from Grace with the Sea (1963)	Yukio Mişima	Can Yayınları		
19. 1973 (May)	Kumpas	The Stepford Wives (1972)	Ira Levin	Sander Yayınları	Fiction	
20. 1973 (?) (May)	Yalnız Kız	The Lonely Girl (1962)	Edna O'brien	Oluş Yayınevi	Fiction	

21. 1973 (July)	Gülsarı	Farewell, Gulsary! (1966)	Cengiz Aytmatov	Hür Yayınlar	Fiction	
1980 (July)	Gülsarı - Yüzyüze	Farewell, Gulsary! (1966)	Cengiz Aytmatov	Yeni Dünya Yayınları		
1991	Gülsarı	Farewell, Gulsary! (1966)	Cengiz Aytmatov	Gendaş Yayınevi		
22. 1973 (July)	Az Gelişmiş Bir Adam	Memories of Underdevelopment (1965)	Edmundo Desnoes	Sander Yayınları	Fiction	
1987	Az Gelişmiş Bir Adam	Memories of Underdevelopment (1965)	Edmundo Desnoes	Dost Yayınları		
23. 1974 (January)	Körler Körlere Yol Gösteriyor	Barbary Shore (1997)	Norman Mailer	Tel Yayınları	Fiction	Her first translation which was published under the surname of Cılızoğlu.
24. 1974 (January)	Altın Dosyası	The Billion Dollar Killing (1973)	Paul Erdman	Sander Yayınları	Fiction	
25. 1974 (June)	Sokağın Dili Olsa	If Beale Street Could Talk (1974)	James Baldwin	Sander Yayınları	Fiction	
2007	Sokağın Dili Olsa	If Beale Street Could Talk (1974)	James Baldwin	YKY		

26. 1974, 1981, 1982, 1983	Yüzyıllık Yalnızlık	Cien Años de Soledad (1967)	Gabriel García Márquez	Sander Yayınları (4 baskı)	Fiction	
1984	Yüzyıllık Yalnızlık	Cien Años de Soledad (1967)	Gabriel García Márquez	Can Yayınları (1984'ten itibaren)		
27. 1975	Sokak Kadınları	The Prostitution Papers (1973)	Kate Millett	Payel Yayınları	Fiction	
28. 1975	Suçsuzlar Sacco ile Vanzetti	The Passion of Sacco and Vanzetti (1953)	Howard Fast	Payel Yayınları	Fiction	
29. 1975 (May)	Son Yazılar Son Mektuplar	Derleme	Lenin	Ser Yayınları	Nonfiction (Politics)	
1977	Son Yazılar Son Mektuplar	Derleme	Lenin	Ekim Yayınları		
30. 1975 (May)	Din Üzerine	On Religion (1965)	Lenin	Ser Yayınları	Nonfiction (Politics)	
1979	Din Üzerine	On Religion (1965)	Lenin	Ekim Yayınları		

31. 1975 (June)	Günümüzde Japon Emperyalizmi	Japanese Imperialism Today (1971)	Jon Halliday, Gavan MacCormack	Aşama Yayınları	Nonfiction (Politics)	
32. 1976 (March)	Sanatta Sosyalist Gerçekçilik	Socialist Realism in Literature and Art: A Collection of Articles (1971)	M. Parkhomenko, A. Myasnikov, A.Lunaçarski	Yeni Dünya Yayınları	Nonfiction (Politics)	
33. 1976 (April)	Sağ ve Sol Sapmalar Üzerine	Against Dogmatism and Sectorianism in the Working Class (1965)	Vladimir Lenin	Ser Yayınları	Nonfiction (Politics)	
1990	Sağ ve Sol Sapmalar Üzerine	Against Dogmatism and Sectorianism in the Working Class (1965)	Vladimir Lenin	Ekim Yayınları		
34. 1976	Çocuk Yaşken Eğilir	How to Parent (1970)	Fitzhugh Dodson	Sander Yayınları (1976 basımı)	Nonfiction (Child Development)	

1990	Çocuk Yaşken Eğilir	How to Parent (1970)	Fitzhugh Dodson	Özgür Yayınları		
35. 1978	Faşizme Karşı Birleşik Cephe	On the Unity of the Workers and Communist Movement in the Struggle for Peace, Democracy and Socialism (1964)	Georgi Dimitrov	Ser Yayınları	Nonfiction (Politics)	Co-translator: Ali Özer *The first edition of this novel was published in 1969 but recalled from the market.
1989 (November)	Faşizme Karşı Birleşik Cephe	On the Unity of the Workers and Communist Movement in the Struggle for Peace, Democracy and Socialism (1964)	Georgi Dimitrov	Ekim Yayınları		
2005	Faşizme Karşı Birleşik Cephe	On the Unity of the Workers and Communist Movement in the Struggle for Peace, Democracy and Socialism (1964)	Georgi Dimitrov	Evrensel Basım		
36. 1978 (June)	Berlin	Berlin (1957)	Theodor Plievier	Hürriyet	Fiction	

37. 1978 (December)	İğne Deliği	Storm Island (1978)	Ken Follett	Hürriyet	Fiction	
38. 1979	İki Kardeş	The Book of Daniel (1971)	E. L. Doctorow	Hürriyet	Fiction	
39. 1980 (August)	Epistemoloji ve Psikoloji	Psychology and Epistemology: Towards a Theory of Knowledge (1970)	Jean Piaget	Havass Yayınevi	Nonfiction (Philosophy)	
1992	Epistemoloji ve Psikoloji	Psychology and Epistemology: Towards a Theory of Knowledge (1970)	Jean Piaget	Sarmal Yayınevi		
40. 1981	Artemio Cruz'un Ölümü	La Muerte de Artemio Cruz (1962)	Carlos Fuentes	Can Yayınları	Fiction	Her first translation for <i>Can Yayınları</i> .
41. 1982, 2003, 2004, 2007	Evrensel Doğa Tarihi ve Gökler Kuramı	Allgemeine Naturgeschichte und Theorie des Himmels (1755)	Immanuel Kant	Havass	Nonfiction (Philosophy)	
2003, 2004	Evrensel Doğa Tarihi ve Gökler Kuramı	Allgemeine Naturgeschichte und Theorie des Himmels (1755)	Immanuel Kant	Morpa Kültür Yayınları		

2007	Evrensel Doğa Tarihi ve Gökler Kuramı	Allgemeine Naturgeschichte und Theorie des Himmels (1755)	Immanuel Kant	Say Yayınları		
?	Evrensel Doğa Tarihi ve Gökler Kuramı	Allgemeine Naturgeschichte und Theorie des Himmels (1755)	Immanuel Kant	Sarmal		
42. 1983 (December)	Dünya Ekonomisi, Bunalım ve Siyasi Yapılar		Collective	Belge Yayınları	Nonfiction (Politics)	Co-translators: Orhan Esen, Yılmaz Öner, Göksel Türk, Ümit Kıvanç, Erol Özbek, Ferhat Boratav
43. 1983	Şer Saati	La Mala Hora (1962)	Gabriel García Márquez	Alan Yayıncılık	Fiction	
2009	Şer Saati	La Mala Hora (1962)	Gabriel García Márquez	Can Yayınları		

44. 1984	Tereza Batista: Savaş Yorgunu	Tereza Batista: Cansada de Guerra (1972)	Jorge Amado	Can Yayınları	Fiction	Co-translator: Müntekim Ökmen
45. 1985	Dünün ve Bugünün Defterleri: Kriz Neo Liberalizm ve Reagan Dosyası		Collective	Alan Yayıncılık	Nonfiction (Politics)	Co-translators: Yılmaz Öner Göksel Türk
46. 1987	Mükemmele Ulaşanlar: Kusursuz Yönetim Nasıl Başarılır?	The Supermanagers: Managing for Success (1984) (?)	Robert Heller	İlgi Yayıncılık	Nonfiction (Business)	
47. 1987	Baba Gibi Yâr Olmaz	How to Father (1974)	Fitzhugh Dodson	Sander Yayınları	Nonfiction (Child Development)	
1997	Baba Gibi Yâr Olmaz	How to Father (1974)	Fitzhugh Dodson	Özgür Yayınları		
48. 1987	Kanuni Sultan Süleyman: Osmanlı İmparatorluğu'nun Yönetimi	The Government of the Ottoman Empire in the Time of Suleiman the Magnificent (1913)	Albert Howe Lybyer	Süreç yayınevi	Nonfiction (History)	

2011	Kanuni Sultan Süleyman: Osmanlı İmparatorluğu'nun Yönetimi	The Government of the Ottoman Empire in the Time of Suleiman the Magnificent (1913)	Albert Howe Lybyer	Sarmal Yayınevi		
49. 1988	Çağdaş Yöneticinin Özlü Bilgi Kaynağı: İnsanlarla Anlaşmanın İncelikleri	The Communicator (?)	Royce A Coffin – Ric Estrada	İlgi Yayınları	Nonfiction (Business)	
50. 1989	Müşteri Kazanmak	How to Win Customers (1966)	Heinz Goldmann	İlgi Yayınları	Nonfiction (Business)	
51. 1989	Altın Kemer Efsanesi	McDonald's: Behind the Arches (1986)	John F. Love	İlgi Yayınları	Nonfiction (Business)	
1996	Altın Kemer Efsanesi	McDonald's: Behind the Arches (1986)	John F. Love	Rota Yayınları		
52. 1989 (?)	Diyalektik ve Tarihsel Materyalizm	Dialectical and Historical Materialism (1938)	Stalin	Ekim Yayınları	Nonfiction (Philosophy)	
53. 1990	Eva Luna	Eva Luna (1987)	Isabel Allende	Can Yayınları	Fiction	
54. 1991	Ay Sarayı	Moon Palace (1989)	Paul Auster	Can Yayınları	Fiction	

55. 1991	Bu Sayfaları Okuyana Sonsuz Lanet	Maldición Eterna a Quién lea Estas Páginas (1980)	Manuel Puig	Can Yayınları	Fiction	
56. 1991	Oğlumun Öyküsü	My Son's Story (1990)	Nadine Gordimer	Simavi	Fiction	
2010	Oğlumun Öyküsü	My Son's Story (1990)	Nadine Gordimer	Can Yayınları	Fiction	
57. 1992	Son Şeyler Ülkesinde	In the Country of Last Things (1987)	Paul Auster	Can Yayınları	Fiction	
58. 1992	Avignon Beşlisi 1: Monsieur ya da Karanlıklar Prensi	The Avignon Quintet 1: Monsieur or the Prince of Darkness (1974)	Lawrence Durrell	Can Yayınları	Fiction	
59. 1992	Tropiklerde Şafak Görünümü	Vista del Amanecer en El Tropico (1974)	Guillermo Cabrera Infante	Can Yayınları	Fiction	
60. 1993	Şans Müziği	The Music of Chance (1990)	Paul Auster	Can Yayınları	Fiction	
61. 1994	Leviathan	Leviathan (1992)	Paul Auster	Can Yayınları	Fiction	

62. 1994	Avignon Beşlisi 2: Livia ya da Diri Diri Gömülmek	The Avignon Quintet 2: Livia or Buried Alive (1978)	Lawrence Durrell	Can Yayınları	Fiction	
63. 1999	Cebi Delik	Hand to Mouth: A Chronicle of Early Failure (1997)	Paul Auster	Can Yayınları	Fiction	
64. 1999	Cinsiyetler Arasında İşbirliği	Co-operation Between the Sexes (1978)	Alfred Adler	Payel Yayınları	Nonfiction (Psychology)	
65. 2000	Köşeye Kısırmak	Squeeze Play (1982)	Paul Auster	Can Yayınları	Fiction	
66. 2001	Evdeki Silah	The House Gun (1998)	Nadine Gordimer	Can Yayınları	Fiction	
67. 2003	Şirin	Şirin (2003)	Şirin Devrim	Doğan Kitap	Nonfiction (Autobiography)	
68. 2004	Ayartma	The Pickup (2001)	Nadine Gordimer	Can Yayınları	Fiction	
69. 2005	Mona Lisa Tebessümü	La Gioconda (1922)	Aldous Huxley	Can Yayınları (CEP)	Fiction	Includes a preface written by Celal Üster.
70. 2007	Brooklyn Çılgınlıkları	The Brooklyn Follies (2005)	Paul Auster	Can Yayınları	Fiction	

71. 2007	Dost Mektupları	Derleme	James Baldwin, Engin Cezzar	YKY	Nonfiction (Autobiography)	Includes a preface penned by Engin Cezzar
72. 2007	Kırmızı Başlıklı Kız	Little Red Riding Hood	Grimm Brothers	Can Yayınları	Fiction	
73. 2008	Karanlıktaki Adam	Man in the Dark (2008)	Paul Auster	Can Yayınları	Fiction	
74. 2009	Gezginler İçin Unutulmaz Şeyler	Unforgettable Things to Do Before You Die (2005)	Steve Watkins, Clare Jones	Boyut Yayın Grubu	Nonfiction (Travel)	Includes a preface written by Celal Üster.
75. 2009	Gezginler İçin Unutulmaz Yerler	Unforgettable Places to See Before You Die (2004)	Steve Davey	Boyut Yayın Grubu	Nonfiction (Travel)	Includes a preface written by Celal Üster.
76. 2010	Brida	Brida (1990)	Paulo Coelho	Can Yayınları	Fiction	
77. 2010	Görünmeyen	Invisible (2009)	Paul Auster	Can Yayınları	Fiction	
78. 2011	On Üç Yıl Sonra	Thirteen Years Later (2010)	Jasper Kent	Can Yayınları	Fiction	
79. 2011	Sunset Park	Sunset Park (2010)	Paul Auster	Can Yayınları	Fiction	
80. 2012	Kış Günlüğü	Winter Journal (2012)	Paul Auster	Can Yayınları	Nonfiction (Autobiography)	

81. 2013	Türkü Söylüyor Otlar	The Grass is Singing (1950)	Doris Lessing	Can Yayınları	Fiction	Although there are two different translations of this novel dated to 1983 and 2008 published by Can Yayınları, Selvi translated this novel for Can Yayınları in 2013.
82. 2013	Gümüş Karası Deniz (1. Baskı 7000 adet)	The Silver Dark Sea (2012)	Susan Fletcher	Can Yayınları	Fiction	
83. 2013	Şimdi ve Burada Mektuplar: 2008 – 2011	Here and Now: Letters, 2008-2011 (2013)	Paul Auster, J. M. Coetzee	Can Yayınları	Nonfiction (Biography)	
84. 2014	İç Dünyamdan Notlar	Report from the Interior (2013)	Paul Auster	Can Yayınları	Nonfiction (Autobiography)	
85. 2014	Sevgili Hayat	Dear Life (2012)	Alice Munro	Can Yayınları	Fiction	

86. 2014	Daniel'in Kitabı	The Book of Daniel (1971)	E. L. Doctorow	YKY	Fiction	Selvi previously translated this novel as <i>İki Kardeş</i> for <i>Hürriyet Kitap</i> in 1979.
87. 2016	Aile / Bir Türkiye Yolculuğu	Family, A Turkish Journey	David Boratav	Can Yayınları	Nonfiction (Autobiography)	
88. 2017	4 3 2 1	4 3 2 1 (2017)	Paul Auster	Can Yayınları	Fiction	
89. 2018	Carol - Tuzun Bedeli	Carol, The Price of Salt (1952)	Patricia Highsmith	Can Yayınları	Fiction	
90. 2019	Koyda	At the Bay (1922)	Katherine Mansfield	Can Yayınları	Fiction	
91. 2020	Çocukluğun Sonu	The End of a Childhood (1934)	Henry Handel Richardson	Can Yayınları	Fiction	
92. 2020	Benjamin Button'ın Tuhaf Hikâyesi	The Curious Case of Benjamin Button (1922)	F. Scott Fitzgerald	Can Yayınları	Fiction	
55 romance novels (based on my interview with Selvi)						

SELVI'S TRANSLATIONS FROM TURKISH TO ENGLISH			
Year of Publication	Titles of Translations	Titles of Source Texts	Authors
93. 1992	Anadolu Sinagogları	Anatolian Synagogues	Ersin Alok, Mili Mitrani
94. 1990	Cam... Ebedi Güzellik	Glass: The Eternal Beauty	Türkiye Şişe ve Cam Fabrikaları
95. 1965	Bitmeyen Yol	The Road without End (Movie script)	Duygu Sağıroğlu

SELVI'S ENCYCLOPEDIA TRANSLATIONS			
Year of Publication	Title of Encyclopedias	Publisher	Additional Information
After 1960	Çağdaş Yazarlar Encyclopedia	?	
1972-76	Cumhuriyet Encyclopedia	?	
?	Kombi Genel Kültür Encyclopedia	Akademik Yayıncılık (7 volumes)	Co-translators: Neşe Yıldırım Osman Yener Erkan Mutlu Bülent Somay Meltem Somay

SELVI'S TRANSLATIONS OF THEATRE PLAYS

SELVI'S TRANSLATIONS OF THEATRE PLAYS STAGED					
Year of Staging	Titles of Translations	Titles of Original Plays	Playwright	Staged on	Additional Information
1. 1957	Merhaba Dışarıdaki	Hello Out There!	William Saroyan	Sahne Z	Her first translation and theatre translation at the same time
2. 1963	Aceleci Kalp	The Hasty Heart	John Patrick	Meydan Sahnesi, Üner İlsever Tiyatrosu, Enis Fosforoğlu Tiyatrosu	
3. 1963	Altın Yumruk	Golden Boy	Clifford Odets	Dormen Tiyatrosu	
4. 1964	Taşralı	Rattle of A Simple Man	Charles Dyer	Kent Oyuncuları	This play was staged under the name of Sermet Çağan
5. 1967	Sacco ile Vanzetti	Sacco e Venzetti	M.Roli – L.Vincenzoni	<i>Tiyatro - TÖS</i>	

6. 1968	Arkası Yarın	It Happened Tomorrow	Frank Marcus	Dormen Tiyatrosu	
7. 1992	Konken Partisi	The Gin Game	Donald Lee Coburn	Kent Oyuncuları	Selvi was awarded to Avni Dilligil Awards thanks to this translation.
8. 2014	Lillian	Lillian	William Luce	İBB Şehir Tiyatrosu	This play was translated in 1994 by Selvi but staged in 2014.

SELVI'S TRANSLATIONS OF THEATRE PLAYS NOT STAGED			
Year of Staging	Titles of Translations	Titles of Original Plays	Playwright
9. 1962	Cesaret Ana	Mother Courage	Bertolt Brecht
10. ?	Ziyafet	?	Teresa Rebeck, Alexandra Gersten-Vassilaros
11. ?	Çavuş Musgrave'in Dansı	Sergeant Musgrave's Dance	John Arden
12.	Yaş Tahta	?	?

Appendix II: The titles edited by Seçkin Selvi¹¹³

	Year of First Publication	Titles of Translations	Titles of Source Texts	Authors	Translators	Publisher
1.	1984	İskenderiye Dörtlüsü 2: Balthazar	The Alexandria Quartet 2: Balthazar	Lawrence Durrell	Ülker İnce	Can Yayınları
2.	1993	Kırmızı Defter	The Red Notebook	Paul Auster	İlknur Özdemir	Can Yayınları
3.	1995	Yükseklerde	Up Above the World	Paul Bowles	İlknur Özdemir	Can Yayınları
4.	1996	Constance Ya Da Yalnızlıklar Avignon Beşlisi 3	The Avignon Quintet 3: Constance or Solitary Practices	Lawrence Durrell	Ülker İnce	Can Yayınları
5.	1998	Avignon Beşlisi 5: Quinx ya da Kusursuz Adamın Öyküsü	The Avignon Quintet 5: Quinx or The Ripper's Tale	Lawrence Durrell	Can Ömer Kalaycı	Can Yayınları
6.	1998	Duman Surat Mosmor	Smoke & Blue in the Face	Paul Auster	Fatih Özgüven	Can Yayınları
7.	1999	Mavi Çiçek	The Blue Flower	Penelope Fitzgerald	Püren Özgören	Can Yayınları
8.	2000	Ripley Su Altında	Ripley Under Water	Patricia Highsmith	Nihal Önal	Can Yayınları

¹¹³ Selvi is known to start her position as an editor in *Can Yayınları* in 2004. I am aware that the list presented here includes some novels originally published before 2004, but Selvi served as the editor of these novels in their later editions.

9.	2000	Yanardağ Sevdalı	The Volcano Lover	Susan Sontag	Mehmet H. Doğan	Can Yayınları
10.	2001	Hayvan Çiftliği: Bir Peri Masalı	Animal Farm	George Orwell	Celal Üster	Can Yayınları
11.	2004	Burma Günleri	Burmese Days	George Orwell	Deniz Canefe	Can Yayınları
12.	2004	Çöl Kraliçesi	Desert Queen	Janet Wallach	Püren Özgören	Can Yayınları
13.	2004	Gölgenin Gölgesi	The Impressionist	Hari Kunzru	Kıvanç Güney	Can Yayınları
14.	2004	New York Üçlemesi	The New York Trilogy	Paul Auster	İlknur Özdemir	Can Yayınları
15.	2004	Salomé Ureña	In the Name of Salomé	Julia Alvarez	Dilek Şendil	Can Yayınları
16.	2004	Scipio'nun Düşü	The Dream of Scipio	Iain Pears	Dilek Şendil	Can Yayınları
17.	2004	Telekız	Callgirl	Jeannette Angell	Dilek Şendil	Can Yayınları
18.	2004	Romancının Romanı Elizabeth Costello	Elizabeth Costello: Eight Lessons	J. M. Coetzee	Emrah Efe Çakmak	Can Yayınları
19.	2005	Zâhir	O Zahir	Paulo Coelho	Ayşegül Hatay	Can Yayınları
20.	2005	Aşk	Love	Toni Morrison	Püren Özgören	Can Yayınları
21.	2005	Dansçı	Dancer	Colum McCann	Püren Özgören	Can Yayınları
22.	2005	Dövmeli Kız	The Tattooed Girl	Joyce Carol Oates	Dilek Şendil	Can Yayınları
23.	2005	Ocak Ayının İki Yüzü	Two Faces of January	Patricia Highsmith	Ayşe Gül Güre	Can Yayınları

24.	2005	Öp Beni Öldüresiye	Kiss Me Deadly	Mickey Spillane	Ayşe Gül Güre	Can Yayınları
25.	2005	Pereira İddia Ediyor	Sostiene Pereira	Antonio Tabucchi	Münir H. Göle	Can Yayınları
26.	2005	Rüzgâr Ne Diyor	Fuori	Susanna Tamaro	Eren Cendey Yücesan	Can Yayınları
27.	2005	Tiran ve Genç Kız 1 - Rüzgar Ülkesinden Nihal Yükselen Dünya	Cronache del Mondo Emerso: Nihal della Terra del Vento	Licia Troisi	Kemal Atakay	Can Yayınları
28.	2005	Tiran ve Genç Kız 2 – Sennar’ın Görevi	Cronache del Mondo Emerso: La Missione di Sennar	Licia Troisi	Kemal Atakay	Can Yayınları
29.	2005	Üç Yaz	Three Junes	Julia Glass	Suat Ertüzün	Can Yayınları
30.	2005	Yitirilen	Saknad	Karin Alvtegen	Deniz Canefe	Can Yayınları
31.	2005	Anlatmak İçin Yaşamak	Vivir para Contarla	Gabriel García Márquez	Pınar Savaş	Can Yayınları
32.	2005	Ev Erkeği Her Kadına Lâzım	Househusband	Ad Hudler	Ülkem Gürpınar Çorapçı	Can Yayınları
33.	2005	Babil Köpekleri	Dogs of Babel	Carolyn Parkhurst	Deniz Canefe	Can Yayınları
34.	2006	Önemi Olmayan Küçük Yanlış Anlamalar	Piccoli Equivoci Senza Importanza	Antonio Tabucchi	Münir Göle	Can Yayınları
35.	2006	Stella Düşerken	Nar Jeg Er Hos Deg	Linn Ullmann	Adem Uludağ	Can Yayınları
36.	2006	Barbarları Beklerken	Waiting for the Barbarians	J. M. Coetzee	Dost Körpe	Can Yayınları

37.	2006	Sarı Yağmur	La Lluvia Amarilla	Julio Llamazares	İnci Yankı	Can Yayınları
38.	2006	Michael K Yaşamı ve Yaşadığı Dönem	Life and Times of Michael K	J. M. Coetzee	Tülin Nutku	Can Yayınları
39.	2006	Yavaş Adam	Slow Man	J. M. Coetzee	Dost Körpe	Can Yayınları
40.	2006	Amatör Evlilik	The Amateur Marriage	Anne Tyler	Deniz Canefe	Can Yayınları
41.	2006	Güneş Tutulması	Eclipse	John Banville	Suat Ertüzün	Can Yayınları
42.	2006	Deniz	The Sea	John Banville	Hasan Kaya	Can Yayınları
43.	2007	Geceye Yürümek	Walking into the Night	Olaf Olafsson	Eda Girmen	
44.	2007	Karanlık Labirent	The Dark Labyrinth	Lawrence Durrell	Dilek Şendil	Can Yayınları
45.	2007	Kıbrıs'ın Acı Limonları	Bitter Lemons of Cyprus	Lawrence Durrell	Ülker İnce	Can Yayınları
46.	2007	Auggie Wren'in Noel Hikayesi	Auggie Wren's Christmas Story	Paul Auster	Fatih Özgüven	Can Yayınları
47.	2007	Yazı Odasında Yolculuklar	Travels in the Scriptorium	Paul Auster	Taciser Ulaş Belge	Can Yayınları
48.	2007	Berlin Bir Mozaik: Bir Aile Tarihi	Berlin Mosaic: A Family Chronicle	Eva Tucker	Belkıs Dişbudak	Can Yayınları
49.	2007	Madam	Madame	Jeannette Angell	Dilek Şendil	Can Yayınları
50.	2007	Pirinç	Mi	Su Tong	Nilgün Şarman	Can Yayınları
51.	2007	Jane Eyre	Jane Eyre	Charlotte Bronte	Nihal Yeğinoğlu	Can Yayınları

52.	2007	Sırbistan Üzerinde Beyaz Kartallar	White Eagles Over Serbia	Lawrence Durrell	Seden Hatay	Can Yayınları
53.	2007	Bataklık Kumu	Quicksands	Sybille Bedford	Püren Özgören	Can Yayınları
54.	2007	Soytarı Şalimar	Shalimar the Clown	Salman Rushdie	Begüm Kovulmaz	Can Yayınları
55.	2008	Başyapıt	Masterpiece	Miranda Glover	Nil Alt	Can Yayınları
56.	2008	Miras	A Legacy	Sybille Bedford	Ayşe Gül Güre	Can Yayınları
57.	2008	Tanrıların Gözdesi	A Favourite of the Gods	Sybille Bedford	Suat Ertüzün	Can Yayınları
58.	2008	Hayalet Şehir O Zamanki ve Şimdiki Manhattan'dan Öyküler	Ghost Town: Tales of Manhattan Then and Now	Patrick McGrath	Lale Akalın	Can Yayınları
59.	2008	Madam Sousatzka	Madame Sousatzka	Bernice Rubens	Ufuk Boran Kaptan	Can Yayınları
60.	2008	Görgü Tanığı İncir	The Fig Eater	Jody Shields	İnci Yankı	Can Yayınları
61.	2008	Renk	The Colour	Rose Tremain	Mustafa İrfan Seyrek	Can Yayınları
62.	2008	Kukla Ustaları - Dünya Olaylarının Ardındaki Casuslar, Hainler ve Gerçek Güçler	The Puppet Masters	John Hughes- Wilson	Suat Ertüzün	Can Yayınları
63.	2008	Müzik ve Sessizlik	Music and Silence	Rose Tremain	Emre Kuzuoğlu	Can Yayınları
64.	2008	Komünist Manifesto	Das Kommunistische Manifest	Karl Marx	Celal Üster, Nur Deriş	Can Yayınları
65.	2008	Bir Başyapıtın Öyküsü	The New York Stories of Henry James	Henry James	Dost Körpe	Can Yayınları

66.	2008	Tanrılan Gözdesi	A Favourite of the Gods	Sybille Bedford	Suat Ertüzün	Can Yayınları
67.	2008	Mansfield Parkı	Mansfield Park	Jane Austen	Nihal Yeğınobalı	Can Yayınları
68.	2009	Lulu Köprüde	Lulu on the Bridge	Paul Auster	Işıl Aydın	Can Yayınları
69.	2009	Yakut Yüzük	The Ruby Ring	Diane Haeger	Serim As Özdemir	
70.	2009	Kötü Bir Yılın Güncesi	Diary of a Bad Year	J. M. Coetzee	Suat Ertüzün	Can Yayınları
71.	2009	Ve Tarih Devam Ediyor	La Storia	Elsa Morante	Nihal Önoł	Can Yayınları
72.	2009	Dünya Vatandaşı / Seçme Öyküler	Derleme Öykü	O. Henry	Püren Özgören	Can Yayınları
73.	2009	Floransa Büyücüsü	The Enchantress of Florence	Salman Rushdie	Begüm Kovulmaz	Can Yayınları
74.	2010	Sanat Atlası - Dünyanın En Kapsamlı Müze Kitabı			Collective	Boyut Yayın Grubu
75.	2010	Oniki	Twelve	Jasper Kent	Sibel Sakacı	Can Yayınları
76.	2010	Üç Deniz Öyküsü	Three Sea Stories	Joseph Conrad	Ayça Sabuncuoğlu	Can Yayınları
77.	2010	Yaşamaya Bak	Get a Life	Nadine Gordimer	Kerem Işık	Can Yayınları
78.	2010	Geceyle Gelen	Quando la Notte	Cristina Comencini	Semin Sayıt	Can Yayınları
79.	2010	Hayatta Kalma Güncesi	The Memoirs of a Survivor	Doris Lessing	Püren Özgören	Can Yayınları
80.	2010	Kaybın Türküsü	The Inheritance of Loss	Kıran Desai	Suat Ertüzün	Can Yayınları

81.	2010	Neşter Müziği	Knife Music	David Carnoy	Samim Sakacı	Can Yayınları
82.	2010	Shakespeare Olmak	Will in the World: How Shakespeare Became Shakespeare	Stephen Greenblatt	Cem Alpan	Can Yayınları
83.	2010	Kaybolan Sevgililere Yollar	Maps for Lost Lovers	Nadeem Aslam	Ufuk Boran Kaptan	Can Yayınları
84.	2011	Beyazlı Kadın	The Woman in White	Wilkie Collins	Serim As Özdemir	Can Yayınları
85.	2011	Katıksız Sevgi	Michael, Brother of Jerry	Jack London	Şemsa Yeğin	Can Yayınları
86.	2011	Otranto Şatosu	The Castle of Otranto	Horace Walpole	Zeynep Bilge	Can Yayınları
87.	2011	Karanlığın Yüreği	Heart of Darkness	Joseph Conrad	Erhun Yücesoy	Can Yayınları
88.	2011	İki Şehrin Hikâyesi	A Tale of Two Cities	Charles Dickens	Meram Arvas	Can Yayınları
89.	2011	Ayaklarının Altındaki Toprak	The Ground Beneath Her Feet	Salman Rushdie	Kerem Işık	Can Yayınları
90.	2011	Bazı Kadınlar	Too Much Happiness	Alice Munro	Cem Alpan	Can Yayınları
91.	2011	Böcek	The Beetle	Richard Marsh	Nazire Ersöz	Can Yayınları
92.	2011	Carmilla	Carmilla	Sheridan Le Fanu	Zeynep Bilge	Can Yayınları
93.	2011	Silas Marner	Silas Marner	George Eliot	Cem Alpan	Can Yayınları
94.	2011	Gece İnerken	By Nightfall	Michael Cunningham	Püren Özgören	Can Yayınları
95.	2011	Taşra Hayatından Manzaralar	Scenes from Provincial Life: Boyhood, Youth, Summertime	J. M. Coetzee	Suat Ertüzün	Can Yayınları

96.	2012	Bir İntihar Efsanesi	Legend of a Suicide	David Vann	Esra Birkan	Can Yayınları
97.	2012	Frankenstein ya da Modern Prometheus	Frankenstein or The Modern Prometheus	Mary Shelley	Duygu Akın	Can Yayınları
98.	2012	Çar'ın Laneti	The Third Section	Jasper Kent	Samim Sakacı	Can Yayınları
99.	2012	Lady Chatterley'in Âşığı	Lady Chatterley's Lover	D. H. Lawrence	Meram Arvas	Can Yayınları
100.	2012	Baskerville'lerin Köpeği	The Hound of the Baskervilles	Sir Arthur Conan Doyle	Can Ömer Kalaycı	Can Yayınları
101.	2012	Demir Ökçe	The Iron Heel	Jack London	Erhun Yücesoy	Can Yayınları
102.	2012	Lütfen Sessiz Olur musun, Lütfen?	Will You Please Be Quiet, Please?	Raymond Carver	Ayça Sabuncuoğlu	Can Yayınları
103.	2012	Onlar	The Dead Sea Deception	Adam Blake	Samim Sakacı	Can Yayınları
104.	2012	Caribou Adası	Caribou Island	David Vann	Cem Alpan	Can Yayınları
105.	2012	Dr. Jekyll ve Mr. Hyde ve Diğer Fantastik Öyküler	The Strange Case of Dr Jekyll and Mr Hyde and Other Tales of Terror	Robert Louis Stevenson	Duygu Akın	Can Yayınları
106.	2012	Çocuklar Kalıyor	The Love of a Good Woman	Alice Munro	Cem Alpan	Can Yayınları
107.	2012	Mürver Ağacı / Toplu Öyküler	Complete Short Fiction	Oscar Wilde	Suat Ertüzün	Can Yayınları
108.	2012	Canterville Hayaleti	The Ghost of Canterville	Oscar Wilde	Suat Ertüzün	Can
109.	2013	Limonlu Pastanın Sıradışı Hüzünü	The Particular Sadness of Lemon Cake	Aimee Bender	Suat Ertüzün	Can Yayınları
110.	2013	Ölüm İlanı Yazarı	The Obituary Writer	Ann Hood	Sibel Sakacı	Can Yayınları

111.	2013	Kızıl Darı Tarlaları	Hong gaoliang jiazü	Mo Yan	Erdem Kurtuldu	Can Yayınları
112.	2013	Savaşta Bir Yazar / Vasili Grossman Kızıl Ordu'yla 1941-1945	A Writer at War: Vasili Grossman with the Red Army 1941-1945	Vasili Grossman	Sabri Gürses	Can Yayınları
113.	2013	Yanıp Kül Olmadan Önce	Før jeg brenner ned	Gaute Heivoll	Deniz Canefe	Can Yayınları
114.	2013	Ölümlle Baş Başa	“A biblia”, “A kertész,” “A bárány” ve “Saját halái”	Péter Nádas	Gün Benderli	Can Yayınları
115.	2013	Bülbülün Gözündeki Cin / Beş Peri Hikâyesi	The Djinn in the Nightingales Eye	A. S. Byatt	Pınar Kür	Can Yayınları
116.	2013	Son İnsan	The Last Man	Mary Shelley	Belkıs Korkmaz	Can Yayınları
117.	2013	Tekinsiz Hikâyeler	Tales of Unease	Sir Arthur Conan Doyle	Esra Birkan	Can Yayınları
118.	2013	Nefret, Arkadaşlık, Flört, Aşk, Evlilik	Hateship, Friendship, Courtship, Loveship, Marriage	Alice Munro	Roza Hakmen	Can Yayınları
119.	2013	Dracula	Dracula	Bram Stoker	Zeynep Bilge	Can Yayınları
120.	2013	Aşk Konuştuğumuzda Ne Konuşuruz	What We Talk About When We Talk About Love	Raymond Carver	Ayça Sabuncuoğlu	Can Yayınları
121.	2013	Narcissus'un Zencisi	The Nigger of the Narcissus	Joseph Conrad	Erhun Yücesoy	Can Yayınları
122.	2013	Sapma / Medeniyetin Seyrini Değiştiren Keşfin Öyküsü	The Swerve: How the World Became Modern	Stephen Greenblatt	Suat Ertüzün	Can Yayınları
123.	2013	Gelişin Bilmecesi	The Enigma of Arrival	V. S. Naipaul	Suat Ertüzün	Can Yayınları

124.	2014	Keçi Dağı	Goat Mountain	David Vann	Suat Ertüzün	Can Yayınları
125.	2014	Muhbir	The Informer	Joseph Conrad	Erhun Yücesoy	Can Yayınları
126.	2014	Alev Püskürtenler	The Flamethrowers	Rachel Kushner	Suat Ertüzün	Can Yayınları
127.	2014	Halkın İradesi	The Peoples Will	Jasper Kent	Samim Sakacı	Can Yayınları
128.	2014	İri Memeler ve Geniş Kalçalar	Fengru Fei Tun	Mo Yan	Erdem Kurtuldu	Can Yayınları
129.	2014	Matisse Öyküleri	The Matisse Stories	A. S. Byatt	Ayşe Nihal Akbulut	Can Yayınları
130.	2014	Firar	Runaway	Alice Munro	Roza Hakmen	Can Yayınları
131.	2014	Gulliver'in Seyahatleri	Gulliver's Travels	Jonathan Swift	Can Ömer Kalaycı	Can Yayınları
132.	2014	Kendime Ait Görünmez Bir İşaret	An Invisible Sign of My Own	Aimee Bender	Sibel Sakacı	Can Yayınları
133.	2015	Son Ayin	The Last Rite	Jasper Kent	Samim Sakacı	Can Yayınları
134.	2015	Paris ve Londra'da Beş Parasız	Down And Out In Paris And London	George Orwell	Berrak Göçer	Can Yayınları
135.	2015	Boğulmamak İçin	Coming Up For Air	George Orwell	Suat Ertüzün	Can Yayınları
136.	2015	Suikast Bürosu	The Assassination Bureau, Ltd.	Jack London	Ahmet Bora Pekiner	Can Yayınları
137.	2015	On Dokuz Numaralı Oda	To Room Nineteen. Collected Stories Vol. 1	Doris Lessing	Sinem Yazıcıoğlu	Can Yayınları

138.	2015	Babamın Tanrı Olduğunu Sandım / Radyo Hikâyeleri	I Thought My Father Was God	Paul Auster	Sinem Yazıcıoğlu	Can Yayınları
139.	2015	Küba'dan Teleks	Telex from Cuba	Rachel Kushner	Suat Ertüzün	Can Yayınları
140.	2015	Yaşam ve Ölüm Yorgunu	Shengsi pilao	Mo Yan	Erdem Kurtuldu	Can Yayınları
141.	2015	Lord Jim	Lord Jim	Joseph Conrad	Erhun Yücesoy	Can Yayınları
142.	2015	Metafor Olarak Hastalık - AIDS ve Metaforları	Illness as Metaphor - AIDS and Its Metaphors	Susan Sontag	Osman Akınhay	Can Yayınları
143.	2016	Gençlik Arkadaşım	Friend of My Youth	Alice Munro	Erhun Yücesoy	Can Yayınları
144.	2016	Ripley ve Peşindeki Çocuk	The Boy Who Followed Ripley	Patricia Highsmith	Tülin Cansunar	Can Yayınları
145.	2016	Ripley'nin Oyunu	Ripley's Game	Patricia Highsmith	Samim Sakacı	Can Yayınları
146.	2016	Ripley Yeraltında	Ripley Under Ground	Patricia Highsmith	Cihan Kaplan	Can Yayınları
147.	2016	İngiliz Hayalet / Tarihin İçinden Hayalet Hikâyeleri	The English Ghost	Peter Ackroyd	Esra Birkan	Can Yayınları
148.	2016	Wigan İskelesi Yolu	The Road To Wigan Pier	George Orwell	Levent Konca	Can Yayınları
149.	2016	Castle Rock Manzarası	The View from Castle Rock	Alice Munro	Roza Hakmen	Can Yayınları
150.	2016	Değişim	Biàn	Mo Yan	Erdem Kurtuldu	Can Yayınları
151.	2016	Sahipler	Possession	A. S. Byatt	Rana Tekcan	Can Yayınları

152.	2016	Atını Sürüp Giden Kadın	The Woman Who Rode Away and Other Stories	D. H. Lawrence	Can Ömer Kalaycı	Can Yayınları
153.	2016	İki Yıl Sekiz Ay Yirmi Sekiz Gece	Two Years Eight Months and Twenty-Eight Nights	Salman Rushdie	Begüm Kovulmaz	Can Yayınları
154.	2017	Artistlik Yapma Yönetmenlerle Oyuncular Arasındaki Yaratıcı Mücadeleler	I'll Be in My Trailer: The Creative Wars Between Directors and Actors	John Badham, Craig Modderno	Samim Sakacı	Can Yayınları
155.	2017	Gabriel Garcia Marquez'e Giriş	The Cambridge Introduction to Gabriel Garcia Marquez	Gerald Martin	Emrah İmre	Can Yayınları
156.	2017	Açık Sırlar	Open Secrets	Alice Munro	Püren Özgören	Can Yayınları
157.	2017	Mutlak Mutluluk Bakanlığı	The Ministry of Utmost Happiness	Arundhati Roy	Suat Ertüzün	Can Yayınları
158.	2017	Bir Başka Dünyadan	Av en annen verden	Eugene Schoulgın	Deniz Canefe	Can Yayınları
159.	2017	Akvaryum	Aquarium	David Vann	Suat Ertüzün	Can Yayınları
160.	2017	Saydam Turp	Touming De Hong Luobo	Mo Yan	Erdem Kurtuldu	Can Yayınları
161.	2017	Mağriplinin Son İç Çekişi	The Moor's Last Sigh	Salman Rushdie	Begüm Kovulmaz	Can Yayınları
162.	2018	Yağsın Yağmur	Let It Come Down	Paul Bowles	Suat Ertüzün	Can Yayınları
163.	2018	Altın Ev	The Golden House	Salman Rushdie	Begüm Kovulmaz	Can Yayınları

164.	2018	Patrick Melrose 1: Unut Gitsin	Patrick Melrose 1: Never Mind	Edward St Aubyn	Suat Ertüzün	Can Yayınları
165.	2018	Patrick Melrose 2: Kötü Haber	Patrick Melrose 2: Bad News	Edward St Aubyn	Suat Ertüzün	Can Yayınları
166.	2018	Patrick Melrose 3: Biraz Umut	Patrick Melrose 3: Some Hope	Edward St Aubyn	Suat Ertüzün	Can Yayınları
167.	2018	Kitap Kırımının Evrensel Tarihi	Nueva Historia Universal De La Destrucción de Libros	Fernando Baez	Tolga Esmer	Can Yayınları
168.	2018	Salapurya Mahallesi	Offshore	Penelope Fitzgerald	Sibel Sakacı	Can Yayınları
169.	2018	Ana	Mat	Maksim Gorki	Ergin Altay	Can Yayınları
170.	2018	83 1/4 Yaşındaki Hendrik Groen'un Gizli Güncesi	Pogingen iets van het leven te maken	Hendrik Groen	Erhan Gürer	Can Yayınları
171.	2018	Kadın Düşmanlığı Üstüne Küçük Öyküler	Kleine Geschichten für Weiberfeinde	Patricia Highsmith	Nihal Yeğınobalı	Can Yayınları
172.	2018	Köpeğin Fıdyesi	A Dog's Ransom	Patricia Highsmith	Zeynep Heyzen Ateş	Can Yayınları
173.	2018	John Delahunt Bir Cinayetin Hikâyesi	The Convictions of John Delahunt	Andrew Hughes	Emre Can Sarısayın	Can Yayınları
174.	2018	Cehennem: Bir Şairin Romanı	Inferno: A Poet's Novel	Eileen Myles	Sedef İlgiç	Can Yayınları
175.	2019	Patrick Melrose 4: Anne Sütü	Patrick Melrose 4: Mother's Milk	Edward St Aubyn	Suat Ertüzün	Can Yayınları

176.	2019	Patrick Melrose 5: En Sonunda	Patrick Melrose 5: At Last	Edward St Aubyn	Suat Ertüzün	Can Yayınları
177.	2019	Esirgeyen Gökyüzü	The Sheltering Sky	Paul Bowles	Belkıs Dışbudak	Can Yayınları
178.	2019	Seiobo Orada, Aşağıdaydı	Seiobo jart odalent	Laszlo Krasznahorkai	Gün Benderli	Can Yayınları
179.	2019	Patlama Kayıtları	Zhalie Zhi	Yan Lianke	Erdem Kurtuldu	Can Yayınları
180.	2019	Mazisi olan Kadın: Basil ve Josephine Öyküleri	The Basil and Josephine Stories	F. Scott Fitzgerald	Roza Hakmen	Can Yayınları
181.	2019	Boynunun Etrafındaki Şey	The Thing Around Your Neck	Chimamanda Ngozi Adichie	Sibel Sakacı	Can Yayınları
182.	2020	Güney Denizi Hikâyeleri	South Sea Tales	Jack London	Fatih Yiğitler	Can Yayınları
183.	2020	Hayalperest Ölünün Şarkıları	Songs of a Dead Dreamer	Thomas Ligotti	Berna Seden	Can Yayınları

Appendix III: The interview I conducted with Seçkin Selvi¹¹⁴

1.Yağmur Yalçinkaya Gündüz (YYG): Kendiniz ve küçüklüğünüzle ilgili bilgi verebilir misiniz? Hangi tarihte ve nerede doğdunuz (Ay ve gün bilgisi de verebilerseniz, hiçbir yerde yok) ve kardeşiniz var mı?

Seçkin Selvi (SS): 18 Aralık 1938’de Antalya’da doğdum. Babam 12 gün için yıl kaybetmesin diyerek (okula kayıt yaşı açısından önemliydi o zamanlar) 1 Ocak 1939 olarak kaydettirmiş, kimlik cüzdanım 1939’dur. Babam doktordu, o sıralarda Antalya Devlet Hastanesinde görevli olduğu için orada doğdum, ama ailemiz İstanbulludur. Sonra babam Ankara Nümune Hastanesi İç Hastalıklar bölümüne atanınca ben 4 aylıkken Ankara’ya taşınmışız. İlkokulu bitirinceye kadar Ankara’da yaşadım. Üsküdar Amerikan’da olduğum süreçte tatillerde Ankara’daydım. 1962’den beri sürekli İstanbul’dayım. Üç üvey (annemden iki ağabey, bir abla), üç öz kardeşlik. Benim dışımda kardeşlerim vefat etti.

2.YYG: Nasıl bir ailede büyüdünüz? Anne ve babanız nereliydi? Ne iş yapıyorlardı? Aile hayatınız nasıldı, ne gibi etkinlikler yapardınız, neler okurdunuz, nereye giderdiniz? Evde yabancı dil bilen biri var mıydı?

SS: Biraz melez bir aileyiz. Annem Samsun’luydu. Baba tarafından (babaannem) Bulgaristan (o zamanlarki adı Servi-şimdi Serviçe olan kasabadan, soyadım da oradan geliyor: Selvi) (dedem) Kafkasya kökenli, yani az biraz Çerkezlik de var. Ama babam İstanbul’da doğmuş (1907), o yüzden 100 yılı aşkın bir süredir İstanbulluyuz. Annem öğretmen, babam doktor. Dedğim gibi çocukluğum Ankara’da geçti. Ayda birkaç kez akşam yemeklerini Karpiç’te, Pazar öğle yemeklerini Çiftlik Lokantasında yerdik. Kalabalık bir ahabap çevremiz vardı. Piknik yapılırdı (pijamalı ve voleybolu değil). Haftada bir dostlardan birinin evinde sırayla toplanılır, sohbet edilir, oyun oynanırdı. Devlet Tiyatroları’nda ve Opera’da bütün gösterilere giderdik. Annemle babam hiçbir Cumhuriyet ve yılbaşı balolarını kaçırmazlardı. Baloya gidecek yaşa geldiğimde babam ilk kavalıem oldu. Yaz tatillerinde çoğunlukla İstanbul’a gelirdik. Ben çılgın bir okuma hastası olduğum için kesekağıtları dahil elime geçen her şeyi okurdum. Artık o çılgın merakım kalmadı ama meslek gereği elimden kitap düşmüyor hâlâ. Babam iyi Fransızca bilirdi.

¹¹⁴ This interview is referred to as the interview numbered 18 and indicated as (18) in this thesis.

3.YYG: Ailenizin kariyer seçiminiz konusunda bir etkisi oldu mu? Yabancı dile olan ilginizin nedeni sizce neydi?

SS: Ailemin kariyer konusundaki etkisi şöyle oldu: Babam, “Biz sana ilerde bir takım özlemler nedeniyle yanlış kararlar vermeyesin diye hiçbir konuda özlemin olmaması için çaba gösteriyoruz. Yaşamın neler getireceği belli olmaz, o yüzden bir altın bileziğin olmalı,” diyerek Üsküdar Amerikan Lisesinde öğrenim yapmama karar verdi. O kadar isabetli bir kararmış ki, hâlâ o altın bilezik sayesinde ekmek yiyorum.

4.YYG: Çocukluk arkadaşlarınız var mıydı? Onlarla ne gibi etkinlikler yapardınız, nereye giderdiniz?

SS: Kolej arkadaşlarımın çoğu ile hâlâ görüşüyoruz.

5.YYG: Üsküdar Amerikan Koleji’nde okumuşsunuz. Bu tamamen ailenizin tercihi miydi, yoksa sizin de söz hakkınız oldu mu? Buradaki eğitiminiz nasıldı? İngilizce bilginizi burada mı geliştirdiniz, yoksa daha önceden bir eğitim aldınız mı ya da İngilizce konuşulan ortamlarda bulundunuz mu?

SS: Bu soru 3. Soruyla örtüşüyor. O yüzden uzun cevap vermiyorum. Sorunuzun ikinci bölümüne gelince, Kolejden önce dil eğitimi de almadım, İngilizce konuşulan bir ortamda da yaşamadım.

6.YYG: Sanırım 1957’de Üsküdar Amerikan’dan mezun oluyorsunuz ve Ankara’ya dönüyorsunuz, sonrasında hayatınız nasıl ilerledi? Dil ve Tarih Coğrafya Fakültesi İngiliz Dili ve Edebiyatı Bölümü’nde okumaya başladığınızı öğrendim, neden bu bölümde okumak istediniz? Neden bıraktınız?

SS: Üniversite öğrenimim kısa sürdü, çünkü evlendim ve çalışmaya başladım.

7.YYG: Çeşitli gazetelerde çalışmışsınız, kariyerinizde bu yönde mi ilerlemek istediniz? Hangi gazetelerde, hangi yıllar arasında çalıştınız? Neden bıraktınız?

SS: 1958’de muhalif bir gazete olan Yeni Gün’de gazeteciliğe başladım. Uzunca bir aradan sonra Günaydın (Haldun Simavi’nin Günaydın’ı) 1983-1986, Sabah (1986-1993) gazetelerinde köşe yazarı olarak çalıştım. 1971-1981 arasında Tiyatro/70 serisini yayınladım. 1986’dan bu yana da Milliyet Sanat Dergisi’nde ve milliyetsanat.com’da yazıyorum.

8.YYG: Ayşegül Dora'nın reklam şirketinde çalıştığınızı okudum ama detaylı bir bilgi yok. Nasıl başladınız, hangi yıllar arasındaydı, biraz bahsedebilir misiniz?

SS: Ayşegül Dora'nın reklam şirketi Penajans'ta 1987-2004 yılları arasında müşteri temsilisi ve PR müdürü olarak çalıştım.

9.YYG: Bu aşağıdaki çevirileri yapıp yapmadığınızı ve hatırlıyorsanız diğer bilgileri teyit edebilir misiniz?

SS:

Bunalım ve Çağdaş Toplumsal Kontrol Biçimleri	Martin Oppenheimer ve Jana C. Canning	Belge Yayınları	1983	Bu benim çevirim değil.
Ekmek ve Şarap	Ignazio Silone	Kök Yayınları	1968 Evet.	Selahattin Hilav ile birlikte çevirmişsiniz, doğru mu?
Tanrı ve Devlet	Bakunin	Öteki Yayınları	?	Benim değil.
Çağdaş Yazarlar Ansiklopedisi		May Yayınları	?	1960 sonrası.
Cumhuriyet Ansiklopedisi		Arkın Yayınları	?	1972-76.
Anarşizm	Daniel Cohn Bendit	Ant Yayınları	1969 Evet.	Kitapta çevirmen olarak Sermet Çağan yazıyor ama bir röportajda sizin çevirdiğinizi söylemişsiniz.

Yalnız Kız	Edna O'brien	Oluş Yayınevi	?	Kitapta yayın tarihi yazmıyor, hatırlıyor musunuz? 1973 diye düşünüyorum.
Yüzyıllık Yalnızlık	Gabriel Garcia Márquez	Sander Yayınları	?	1974 yılı ilk basım, ayını hatırlıyor musunuz?
Kel Şarkıcı	Eugène Ionesco	La Cantatrice Chauve / Sahne Z	1957	Sahnelenmiş, ikinci tiyatro çeviriniz mi? Çevirmedim.
Arkası Yarın	Frank Marcus	It Happened Tomorrow / Dormen Tiyatrosu	1968	Sahnelenmiş
Çavuş Musgrave'in Dansı	John Arden	?	?	Sahnelenmemiş
Yaş Tahta	?	?	?	Sahnelenmemiş
Cesaret Ana	Bertolt Brecht	Mother Courage	?	Sahnelenmemiş

10. YYG: Bir de oyun çevirilerinden sonraki ilk kitap çevirinizin 1967 yılı Ekim ayında Cem Yayınevi tarafından basılan Sovyet Hikayeleri olduğunu buldum. Doğru mudur?

SS: Hayır, doğru değil. Kitap çevirilerim kuramsal kitaplarla başladı. 1960'ların ortalarında. May Yayınlarından çıkan Tek Boyutlu İnsan olabilir. Kesin olarak hatırlamıyorum. Örneğin Savaş Anıları 1967'de yayımlandı. Size çeviri listesini göndermiştim.

11. YYG: Gönderdiğiniz listede Benjamin Button'ın Tuhaf Hikâyesi var, ancak bu kitapla ilgili bir bilgiye ulaşamadım. Hangi yayınevinin bastığını hatırlıyor musunuz?

SS: Benjamin Button henüz satışa çıkmadı, Can Yayınları yayınlıyor.

12. YYG: Son olarak Osmanlıca okuyup yazabiliyor musunuz?

SS: Osmanlıca kelime dağarcığım çok geniştir, ama bu özel merakımdan ve yeteneğimden kaynaklanıyor. Ancak eski yazıyı bilmem.

13. YYG: Ailenizin çevresinde edebiyatla ilgilenen aile dostları var mıydı? (Yazar, çizer, eleştirmen, çevirmen, yayıncı gibi)

SS: Hayır, çevremde edebiyat, eleştiri ya da yayıncılıkla ilgili kimse yoktu.

14. YYG: 1958-1962 arasında hayatınızda ne gibi gelişmeler oldu? 1957’de Sahne Z’yi kurduğunuzu biliyorum, Sahne Z’nin çalışmaları ne kadar sürüyor? Yine 1958’de Yeni Gün’de çalışmaya başladığınız söylemişsiniz, ondan sonra 1962’de İstanbul’a taşınana kadar neler yaşadınız?

SS: 1958’de evlendim, üniversiteden ayrıldım. Etibank Genel Müdürlüğü harici siparişler servisinde raportör olarak çalışmaya başladım (çeviri ağırlıklı). Yeni Gün ücretli çalıştığım bir yer değildi.

15. YYG: Tiyatro eleştirisi yazmaya nasıl ve neden başladınız, biraz bahsedebilir misiniz?

SS: Eleştiri yazmaya ilk kez Ayla Algan’ın Hamlet oyunu eleştirisiyle başladım, 1962 ya da 63. Yön dergisinde yayınlandı. Sonra aralıklı olarak 1970’e kadar, 70’ten sonra düzenli olarak eleştiri yazdım ve yazmaya devam ediyorum.

16. YYG: İlk kitap çevirinizle ilgili bir karışıklık olmaması ve çalışmamda çelişkili bir ifadeye yer vermemek adına bir kez daha sormak istiyorum. Ekte size Tek Boyutlu İnsan ve Sovyet Hikayeleri ile ilgili bazı gazete arşivlerinden aldığım resimleri gönderiyorum. Sovyet Hikayeleri 1967’de, Tek Boyutlu İnsan da 1968’de basılmış görünüyor. Bunu sizden bir kez daha teyit etmek istiyorum.

SS: Sovyet Hikâyeleri bir antoloji, içinde tek hikâyem vardır. O yüzden ilk çeviri kitap diyemem. Daha önce de söylediğim gibi birincisi, daha doğrusu eş zamanlı yayınlandığı için birincisi ve ikincisi 1968 tarihli Savaş Anıları ve Tek Boyutlu İnsan.

17. YYG: Kitap çevirilerine başlama sürecinden bahsedebilir misiniz? Neden özellikle kuramsal kitaplarla başladınız? Çevirdiğiniz kitapları ve yazarları siz mi seçtiniz? Bu kitapların çoğu Türkiye’de sizden önce çevrilmemiş kitaplardı, sizce bu kitapların o dönemde okuyucular üzerinde nasıl bir etkisi oldu?

SS: 1961 Anayasasını izleyen görece özgürlük döneminde o zamana kadar yasak olan sol yayınların önü açıldı. Ben de solcu olduğum için kuramsal kitaplar çevirerek toplumun bilinçlenmesine katkı yapmaya çalıştım.

18. YYG: 1967-1969 arası kuramsal çevirileriniz arasında bir kitap dikkat çekiyor: Vahşetin Çağrısı (1968 – Kök Yayınları). Bu kitabı çevirme nedeniniz hakkında bilgi verebilir misiniz?

SS: Hiçbir çeviriye önceden yapıp yayınevlerine sunmadım. Yayınevlerinin isteği üzerine ve önerdiği kitaplar arasından seçtiklerimi çeviriyorum. Jack London’ın kitabı unutulmaz, değerli bir klasiktir ve sadece bir köpeğin dönüşümünü değil, farklı koşullarda insanlarda görülen dönüşümlere de gönderme yaptığı için çok önemlidir.

19. YYG: Sonrasında talihsiz bir süreç yaşamışsınız. Maltepe Askeri Cezaevi’ndeki ve Sağmalcılar’daki çeviri çalışmalarınızdan biraz bahsedebilir misiniz?

SS: Cezaevlerinde epey kitap çevirdim. Bunların en ünlüsü de Yüzyıllık Yalnızlık’tır.

20. YYG: Bir Genç Kızın Anıları kitabını çevirinizden bahsedebilir misiniz? Siz mi seçtiniz? Bu çeviriniz sanırım Maltepe Askeri Cezaevi’ndeki döneminize denk geliyor, doğru mudur?

SS: İnanın, kesin anımsamıyorum. Ama yayın yılı 1971 olduğuna göre cezaevinde yapmış olabilirim, ya da 1970’te çevirmişimdir, bir yıl sonra basılmıştır.

21. YYG: 1969 yılı basımlı Faşizme Karşı Birleşik Cephe isimli kitabın çevirmeni Ali Özer, siz de sonra 1978 yılında Ali Bey’le ortak çeviri yapıyorsunuz sanırım, doğru mudur? Bu süreci anlatır mısınız, neden ortak çeviri olarak çıkıyor?

SS: İlk çeviriyi bilmiyorum. 1978’dekini ben çevirdim, o sırada bugüne kadar hiç tanışmadığım Ali bey arandığı için belirli bir adresi yoktu, o yüzden kitap ikimizin adıyla yayınlandı.

22. YYG: Sabri Günay Akarsu’nun çıkardığı Oyun dergisinde de tiyatro eleştirisi yazar mıydınız?

SS: Hayır, eleştiri yazmadım. Ama başka yazılar yazmış olabilirim. Şimdi anımsamıyorum.

23. YYG: Tiyatro 70 ve Edebiyat 81 dergilerinizden biraz bahsedebilir misiniz? Dergilerin içeriği nasıldı, içerikleri kim belirliyordu?

SS: Tiyatro70 adından da anlaşılacağı gibi tiyatro ağırlıklı bir dergiydi. Ama derginin başlığının altında “Aylık Siyasi Tiyatro Dergisi” ibaresi vardı. Bu da içeriğin tarzı hakkında fikir verir sanıyorum. Dergide tiyatro haberleri, oyun eleştirileri, tiyatroyla ilgili kuramsal yazılar ve oyunlar yer alıyordu. Edebiyat81 de aynı yapıda, ama edebiyat ağırlıklıydı.

24. YYG: Bu dergileri yayınladığınız dönemde Varlık gibi köklü edebiyat dergileri de vardı. Bunlara kıyasla Tiyatro 70 ve Edebiyat 81 ile okuyuculara ne sunmayı amaçlıyordunuz?

SS: Tiyatro70, tiyatro sanatçılarına, tiyatro izleyicilerine hitap eden bir dergiydi. Edebiyat81’in hedef kitlesi de yazarlar, okurlar ve eleştirmenlerdi. Varlık tarzı dergilerden farkları, içerik ve yaklaşımlarının belirli bir dünya görüşüne dayalı olmasıdır.

25. YYG: Sizce bu yayıncılık döneminiz size ne kattı? Yayıncı kimliğinizle edindiğiniz bağlantıların sonraki dönemde size katkı sağladığını düşünüyor musunuz?

SS: Yayıncılık pratiğini bilmek hiç kuşkusuz yararlı old

26. YYG: Oyun çevirisini bırakıp edebiyat çevirisi yapmaya başlıyorsunuz, neden?

SS: Düzenli olarak tiyatro eleştirisi yazmaya başlayınca, tiyatrolarla çıkar ilişkim olmasını istemediğim için oyun çevirmeyi bıraktım.

27. YYG: Çevirinin genel olarak hayatınızdaki yeri nedir?

SS: Hemen hemen 7/24'lük bir uğraş.

28. YYG: Kendinizi nasıl bir çevirmen olarak tanımlarsınız?

SS: İngilizce ve Türkçeye hâkim iyi bir çevirmen.

29. YYG: Sizce çeviri nedir? İyi bir çeviri nasıl bir çeviridir?

SS: İyi çeviri, kitabın aslına tamamen sâdık olan, ama çeviri kokmayan dille yapılmış çeviridir.

30. YYG: Sizce iyi bir çevirmen nasıl olmalıdır? Ne gibi özelliklere sahip olmalıdır?

SS: Her şeyden önce Türkçeyi çok iyi bilmelidir.

31. YYG: Çeviri anlayışınızı nasıl tanımlarsınız? Yazar ve kaynak dil odaklı mıdır, yoksa erek okur ve erek dil odaklı mıdır?

SS: Bu ikisi birbirinden ayrı düşünülemez.

32. YYG: 1957'den beri, yarım asırdan fazla bir süredir çeviri yapıyorsunuz. Geriye dönüp baktığınızda ilk yıllarınızdan bugünlere çeviri anlayışınızda değişen bir şeyler oldu mu?

SS: Sanmıyorum.

33. YYG: Şimdiye kadar hiç telif eser yazmamışsınız. Edebiyatla bu kadar iç içeyken yazar olmayı düşünmediniz mi?

SS: Edebiyat dalında yazmayı hiç düşünmedim. Yazarlığımı eleştirmen olarak sürdürüyorum.

34. YYG: Genel olarak hangi yazarların kitaplarını okursunuz? İlham aldığınız yazarlar var mıdır?

SS: Dünya görüşü bana çok aykırı olmadıkça yazar ayırımı yapmam.

35. YYG: Geçiminizi sadece yaptığınız çevirilerden mi sağlıyorsunuz? Başka gelir kaynaklarınız varsa, yaptığınız çeviriler geçiminizin tahmini olarak ne kadarına denk geliyordur?

SS: Makul bir ülkede yaşasam, 172 çeviri yapan biri olarak ayaklarımı uzatıp hangi ülkeleri gezip görsem diye plan yapardım. Ama burası Türkiye, hem yeteri kadar kazanmıyorsunuz, hem de zamanında ödeme yapılmıyor. O yüzden ek işler yaptım. Şimdi de emekli maaşım ek gelir oluyor.

36. YYG: Çeviride ücret politikanız nasıldır? (Baskı üzerinden yüzde şeklinde, doğrudan çevirinin hakkının satılması veya kaynak metindeki kelime/sayfa sayısı üzerinden vs.)

SS: Çevirmenin ücret politikası yoktur, yayınevinin ücret politikası vardır. Genel uygulama kitap fiyatından KDV'yi çıkardığınızda kalan net tutar-çarpı baskı adedi üzerinden çevirmene ve yayınevine göre değişen bir yüzde tutarı.

37. YYG: Çevireceğiniz kitaplara sizin karar verdiğinizizi ya da yayınevlerinin seçenekleri arasında seçtiğinizi belirtmiştiniz. Bu seçimle ilgili daha fazla bilgi verebilir misiniz? Örneğin bu seçimi kitabın yazarını, türünü ya da Türkiye'deki okuyucu kitlesini düşünerek mi yapar mısınız?

SS: Sevdığım yazarları ya da beğendiğim kitapları yapmayı tercih ederim.

38. YYG: Çeviri yaparken prensipleriniz var mıdır? Çeviri sırasında özellikle dikkat ettiğiniz bir şey var mıdır, çevirilerimde asla şunu yapmam ya da hep böyle yaparım dedığınız?

SS: Çevirideki prensip anlayışım, yazara sâdık kalmak, ama yazarın dediğini de Türkçeye en iyi biçimde aktarmaktır. Böylece yazara ve okura saygı görevimi yerine getiririm.

39. YYG: “Ben bunu çevir(e)mem” dediğiniz bir eser var mı?

SS: Yazar benim dünya görüşüme çok aykırı biriyse çevirmem. Çeviremem dediğim bir yapıt olacağını sanmıyorum.

40. YYG: “Ben bunu daha iyi çevirirdim” dediğiniz bir eser oldu mu?

SS: Oldu tabii, ama hangi kitap olduğunu söylemek dedikoduya girer.

41. YYG: Çevirdiğiniz eserler içerisinde kişisel olarak öne çıkan, sizin için özel olan bir eser var mı?

SS: Çevirdiğimi kitapları severek seçtiğim için kişisel olarak öne çıkan var diyemem. Ama kuramsal çevirilerimin hemen hepsinden yargılandığım için onlara “benim için özel” diyebilirim.

42. YYG: “Çeviri için bence en önemlisi, insanda yazar kumaşı olması gerekiyor” demiştiniz. Yazar kumaşı diyerek tam olarak hangi özellikler kastettiniz, açıklayabilir misiniz?

SS: Çevrenize baktığınız zaman artık bugün insanların çoğu yabancı dil “konuşuyor”, hatta sular seller gibi konuşuyor, ama öncelikle Türkçe olmak üzere her iki dilde de grameri iyi bilmedikleri için okuduklarını deşifre edemiyorlar. Yazarlık yeteneği olmadığı için de çeviriyi anlaşılabilir akıcı dilde yapamıyorlar.

43. YYG: Sizce yazarlar ve çevirmenler arasında ortak özellikler var mı?

SS: Yazarlar da çevirmenler de bir fikri, bir görüşü yansıtıyor. Yazar kendininkini, çevirmen özgün yazarın görüşüne ek olarak kendi birikimini.

44. YYG: Daha önce çeviri için gelen herhangi bir eseri çevirmeyi reddettiniz mi? Evetse, hangi eseri ne sebeple reddetmiştiniz?

SS: Niteliği veya yazarı nedeniyle reddettiğimi anımsamıyorum. Ama elimdeki iş yoğunluğu nedeniyle reddettiğim çok oldu.

45. YYG: Yeni çevirmenler hakkında ne düşünüyorsunuz?

SS: Genç çevirmenlerin Türkçesi yetersiz ve kıvrak değil.

46. YYG: Başka çevirmenlerin kitaplarını okur musunuz? Çevirisini okumayı özellikle sevdiğiniz bir çevirmen var mı?

SS: İyi çevirileri okurum. Kötü bir çeviriyi bir sayfadan fazla okuyamıyorum. Mesleki deformasyon yüzünden önce kafamda İngilizceye çevirip sonra Türkçeye aktarınca yorucu oluyor.

47. YYG: Şu an yaptığınız işleri yapmıyor olsaydınız, sizce nasıl bir iş yapardınız? Yine edebiyatla, sanatla ilgileniyor olur muydunuz?

SS: Şimdi ve şimdiye kadar yaptıklarımın başka işlerde çalışmayı hiç düşünmedim.

48. YYG: Çevirmenlik mesleğini bir meslekle kıyaslayacak olsaydınız, bu hangi meslek olurdu?

SS: Müzikteki transpozisyon terimini esas alalım. Nasıl ki, bir beste fa ya da sol anahtarına göre değişik yazılsa da aynı tınıyı veriyor, onun gibi çeviri de farklı bir dilde aynı tınıyı vermeye benzer.

49. YYG: Genel olarak yaptığınız çevirilerin kronolojik sırasına baktığımda 1994-1999 yılları arasında bir boşluk olduğunu gördüm. Bu dönemde neler yaptınız? Daha çok tiyatro odaklı bir dönem mi oldu sizin için?

SS: O dönemde bir reklam ajansında çalışıyordum. İşlerin yoğunluğu nedeniyle çeviriye fazla zaman ayıramadım.

50. YYS: Çeviri alanında hangi ödülleri aldınız?

SS: Çevirmenler Birliği onur ödülü. Dünya Gazetesi Yılın Çevirisi Ödülü.

51. YYS: Sizce ödüllerin çevirmenlikteki yeri nedir?

SS: Hoş bir anıdır.

52. YYS: Notos röportajınızda “çeviri yaptığınız zaman sizi kimse alkışlamaz, hatta okurların büyük kısmı kitabı kimin çevirdiğine bakmaz” demiştiniz. Yine Kitaplık dergisindeki röportajınızda “Türkiye’de kitap okuyan herkes benim bir cümlemi okumuştur” demiştiniz. Bu kadar çok çeviri yapmış ama alkışlanmayan bir çevirmen olarak çevirmenliğin ödülü nedir? Neden çeviri yapmaya devam ediyorsunuz?

SS: Alkışlanmayan çevirmenim demedim. Edebiyat çevrelerinde de, okuyucu çevrelerinde de alkışlanıyorum. Demek istediğim kitap eleştirileri yapanlar çevirmenden söz etmezler, sitemim onlaraydı.

53. YYS: Geçmişe baktığınızda sizce bugün başarılı bir çevirmen olmanızın en büyük sebebi neydi?

SS: Türkçe ve İngilizce gramere hâkim oluşum.

54. YYS: Çevirmenin toplumumuzdaki yeri hakkında ne düşünüyorsunuz? Çeviri mesleğine bakış açısı nasıl?

SS: Toplumumuzda genel olarak aydınlara nasıl bakılıyorsa, çevirmene de öyle bakılıyor.

55. YYG: Sizce çevirmenin toplumda bir misyonu var mıdır? Varsa, sizin misyonunuz nedir?

SS: Çevirmenin ve benim çevirmen olarak misyonum, bu ülkede yaşayan insanları dünya yazarları ile, dünya düşünürleriyle, dünyayı değiştiren düşüncelerle tanıştırmaktır.

56. YYG: Çevirmenin ‘görünür’ olmasıyla ilgili ne düşünüyorsunuz? Yani çevirmenin yaptığı çeviride çevirmen olarak sesi duyulmalı mıdır, duyulmamalı mıdır?

SS: Kesinlikle hayır. Çevirmenin görünür başarısı, kusursuz bir Türkçe ile yazara sadık çeviriyi başarmaktır.

57. YYG: Sizce siz görünür bir çevirmen misiniz?

SS: Kitap kapaklarında görünüyorum.

58. YYG: İyi bir edebiyat çevirmeninin özellikleri nedir? Ne gibi becerilere sahip olmalıdır?

SS: Yazar kumaşı olmalıdır.

59. YYG: Sizce edebiyat çevirisinde yaratıcılığın yeri nedir? Çevirmen yaratıcı olmalı mıdır?

SS: Çevirmen yaratmaz, yazarın yarattığını aktarır. İlle de yaratıcı olmak istiyorsa, kendisi edebiyat alanında yazar olarak ürün vermelidir.

60. YYG: Çevirilerinizle ilgili okur eleştirilerini okur musunuz?

SS: Bana ulaşırsa seve seve okurum, hatta gerekirse cevap bile veririm.

61. YYG: Eleştiri dersleri verdiğinizi biliyorum, peki hiç edebi çeviri üzerine ders vermeyi düşündünüz mü?

SS: Adı konmuş ders olarak ders vermeyi düşünmedim, ama editör olarak birlikte çalıştığım genç çevirmenlere deneyimlerimi ve görüşlerimi aktarıyorum.

Appendix IV: The interview by Seda Pekçelen with Seçkin Selvi

SP: Çevirmenlik yapmaya nasıl başladınız?

SS: Güner Sümer'in Ankara'da kurduğu Sahne Z için William Saroyan'ın "Merhaba Dışardaki" (Hello Out There) adlı oyununu çevirerek çevirmenliğe başladım. Yıl 1957.

SP: 2007'de Çeviri Derneği'nden Onur Ödülü aldınız. Bu işe ilk başladığınızda bir gün bu noktaya geleceğiniz aklınıza gelir miydi?

SS: Bir işi yapıyorsanız, o işin en yüksek noktasına gelmek, zaten doğal amacınız olur. O yüzden, hayli gecikmiş olarak aldığım Onur Ödülü'nü bekliyordum tabii.

SP: Çevirmenliğin yanında çok farklı işler de yaptınız bugüne kadar. Köşe yazarlığı, eğitmenlik, sahne ve kostüm tasarımcılığı, tiyatro eleştirmenliği gibi. Ama çevirmenliği de bırakmadınız. Yaptığınız tüm diğer işlerin yanında çevirmenlik nasıl bir yerde duruyor?

SS: Bütün o işleri hâlâ yürütüyorum. Bu çok çocuklu olmak gibi bir şey, biri diğerinden farklı değil.

SP: Sadece çevirmen olarak Türkiye'de bir kişinin hayatını devam ettirmesi mümkün mü?

SS: Hayatınızın biçimine ve sorumluluklarınıza bağlı bir şey bu.

SP: Yurtdışındaki çevirmenlerin durumu nasıl? Yaptıkları işin hakkını alabiliyorlar mı? Çeviri kalitesi orada daha mı yüksek?

SS: Onların haklarını alıp almadıklarını bilmiyorum. Çeviri kalitesi derken neyi kastettiğinizi anlayamadım. İyi bir çevirmen her ülkede, her konumda kaliteli iş yapar. Yurtdışındaki çevirmenlerin hayat kalitesine gelince, hiç kuşkusuz daha iyi durumdalar; en azından dününce özgürlüğü olan ülkelerde çevirdikleri kitaplar nedeniyle hapse atılmıyorlar.

SP: 60 yıldır bu meslektesiniz yanılmıyorsam. Bu mesleğe başladığınız ilk günden bugüne çevirmenlerin karşılaştığı sorunlarda bir değişiklik, çeviri kalitesinde bir yükselme, çevirmenlerin yaşam koşullarında bir iyileşme oldu mu?

SS: 53 yıldır meslekteyim. O günden bugüne sorunlarda büyük değişiklikler olmadı. Ancak çeviri kalitesinde ürkütücü bir sorun var; aynı zamanda editörlük de yaptığım için, genç çevirmenlerin çevirilerini ne yazık ki okumak zorunda kalıyorum, son dönemlerde konuşulan Türkçenin giderek fakirleşmesi, çevirilere de yansıyor. Çoğu insan iyi İngilizce konuşuyor ve işin kötüsü bunun çeviri yapmaya yeterli olduğunu düşünüyorlar.

SP: Peki bu mesleğe başladığınız ilk günden bugüne Türk edebiyat dünyasında neler değişti?

SS: Dış ülkelerde yayımlanan kitaplar çok daha hızla Türkiye’de de yayımlanmaya başladı.

SP: Yabancı bir dili çok iyi bilmek yeterli midir iyi bir çevirmen olabilmek için? Başka ne gibi yetkinliklere, kişisel olarak hangi özelliklere sahip olmalı iyi bir çevirmen sizce?

SS: Yabancı bir dili iyi bilmenin çeviri için yeterli olmadığını yukarda belirttim. İyi bir çevirmen olabilmek için, her şeyden önce o kişide bir “yazar” kumaşı olması gerekir.

SP: Bugüne kadar 100’den fazla kitabı Türkçe’ye kazandırdınız yanılmıyorsam. Aralarında sizi en zorlayan hangisiydi? Neden?

SS: Geçtiğimiz günlerde Paul Auster’ın yeni romanı Sunset Park ile 140. çevirim tamamlandı. Çeviri yaparken zorlandığımı söyleyemem; ancak sevmediğim, beğenmediğim bir kitabı çevirmek durumunda kalırsam (neyse ki bu pek sık olmuyor) o zaman hiç keyif almıyorum.

SP: Bugünlerde çevirmekte olduğunuz bir kitap var mı?

SS: Can Yayınları’nın yeni başlattığı bir dizinin ilk kitabı On İki idi, şimdi o dizinin ikinci kitabı olan On Üç Yıl Sonra’ya başlıyorum.

SP: Marquez’in ‘Yüzyıllık Yalnızlık’ adlı kitabının çevirisi size ait. “Marquez, evimin bütçesine katkıda bulunan tek erkektir hayatımda” demişsiniz bir söyleşinizde. Çevirisini yaptığınız yazarlardan ve kitaplardan sizde iz bırakan, hayatınızı etkileyen başka bir isim/bir kitap var mı?

SS: Bir başka sevdiğim yazar da Paul Auster.

SP: Hangi sözlüğü kullanıyorsunuz?

SS: Elimin altında ne varsa.

SP: Türkçe’nin medyada, gençler arasında, televizyonda, sinemada vs. kullanımı hakkında ne düşünüyorsunuz? Türkçe biliyor muyuz, Türkçe’yi iyi kullanıyor muyuz sizce?

SS: Sanırım buna da yukarda yanıt verdim, günden güne gençlerin Türkçe bilgisi kısırlaşıyor. Türkçeyi iyi kullanamaz hale gelindi.

SP: Türkçe konuşurken veya yazarken sıkça yapılan, sizi çıldırtan bir hata var mı?

SS: Hem de nasıl. İnceltme, uzatma işaretleri (şapka) kullanırken sözcüklerin hakkı verilmiyor. Koca koca anchorman’ler bile “resmî geçit” diyorlar, sanki bir de gayri resmisi varmış gibi. Bir başka çıldırtıcı yanlış da, “eh, hayli” gibi anlamları olan (ve sadece o anlamlara gelen) “oldukça” sözcüğünün “çok” anlamına kullanılması. Örneğin, annesinin cenazesinde oldukça üzgündü.

SP: Bir çevirmenin çalışma temposu nasıldır? Çeviri teslim tarihi yaklaştığınız dönemlerde evden çıkmamacasına yoğun olursunuz diye tahmin ediyorum, sonrasında bir boşluğa mı düşüyorsunuz?

SS: Sonrasında boşluğa düşmeme vakit olmuyor, bir çeviri bitince birkaç gün arayla ikincisine başlıyorum.

SP: Bir kitabı çevirme aşamasında, çevirmenin karşılaştığı en büyük zorluk nedir? Örneğin başlamak mı en zordur, yoksa son 10 sayfaya gelindiğinde mi her şey daha zorlaşır?

SS: Başlamak işin en zor yanındır. Yazarın üslubunu kapmak gerekir. İlk 15-20 sayfadan sonra kolayca akar gider.

SP: Tecrübeniz nedeniyle size genç çevirmenler sıkça başvuruyordur diye tahmin etmiyorum, öyle mi gerçekten? Neler tavsiye ediyorsunuz çevirmenlik yapmak isteyen gençlere?

SS: Öncelikle Türkçe öğrenmelerini tavsiye ediyorum.

SP: 2006'dan bu yana ÇEVBİR (Kitap Çevirmenleri Meslek Birliği) var Türkiye'de. ÇEVBİR'in çalışmalarını nasıl buluyorsunuz? Çevirmenlerin haklarını korumada, piyasada belli ilkelerin yerleşmesinde etkili oluyor mu ÇEVBİR?

SS: Ülkemizde hangi sivil toplum örgütü ya da hangi meslek kuruluşu, hangi sendika ne kadar etkili olmuş ki, ÇEVBİR olsun...