IN PURSUIT OF POWER RELATIONS:

FICTIONAL TRANSLATORS IN THE CONTEMPORARY TURKISH NOVELS

CANSU CANSEVEN EFELER

BOĞAZİÇİ UNIVERSITY

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Cansu Canseven Efeler

Boğaziçi University

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In Pursuit of Power Relations:

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The thesis of Cansu Canseven Efeler

has been approved by:

Assist. Prof. Olcay Akyıldız
(Thesis Advisor) _____

Prof. Halim Kara _____

Assist. Prof. Ahu Selin Erkul Yağcı
(External Member) _____

July 2021

DECLARATION OF ORIGINALITY

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ABSTRACT

In Pursuit of Power Relations:

Fictional Translators in the Turkish Novels

This thesis explores the power dynamics of fictional translators in the contemporary Turkish novel and focuses on three novels, *Yerçekimi* by Fatih Balkış, *Zafiyet Kurami* by Ersan Üldes and *Mütercim* by Alper Gürkan in order to analyse the employment of power in different contexts with an eye to translator's translational activities and attitudes towards the relavant power. Using the terms "fictional turn" in Translations Studies, and "power" of Michel Foucault, this study reveals that literary texts suggest valuable insights into the position of translators within a given society and demonstrates that authorities with power win out over translators who are, in the end, turned into victims of their act of translation. And this study establishes a dialogue between fictional translators in contemporary Turkish novels and theoretical discourse, so power relations and translation-related activities in these three novels are examined to see how the power domain of translators has been defined and powered down in the presence of power as well as to determine how these characters fit into relevant translation and literary theories, with a focus on feminist discourse, authorship and ideology, respectively.

ÖZET

İktidar İlişkilerinin İzinde:

Türk Romanında Kurmaca Çevirmenler

Bu çalışma, çağdaş Türk romanında kurmaca metinlerdeki çevirmen karakterlerin iktidar dinamiklerini incelemekte olup çevirmen karakterlerin çeviri eylemlerini ve ilgili gücün karşısındaki tavırlarını göz önünde bulundurarak Fatih Balkış'ın *Yerçekimi*, Ersan Üldes'in *Zafiyet Kuramı* ve Alper Gürkan'ın *Mütercim* romanlarına odaklanmaktadır. Çeviribilim'deki "kurmacasal dönemeç" kavramı ile Michel Foucault'nun "iktidar" tanımından hareketle bu çalışma, çevirmenlerin toplumdaki konumlarına dair önemli veriler sunmasının yanı sıra gücü elinde bulunduran iktidar sahiplerinin çevirmenleri her daim mağlup ederek kurbana dönüştürdüklerini de göstermektedir. Ayrıca bu çalışma çağdaş Türk romanlarındaki çevirmen karakterlerle kuramsal söylem arasında bir diyalog kurarak, bu üç romandaki iktidar ilişkileri ile çeviriye yönelik eylemleri kendi bağlamları içinde inceleyip çevirmenlerin iktidar alanlarının nasıl tanımlandığı ve bu iktidarın karşısında nasıl zayıfladığını incelerken söz konusu çevirmen karakterlerin sırasıyla feminist söylem, yazarlık ve ideoloji bağlamındaki çeviri ve edebiyat kuramlarıyla nasıl ilişkilendirildiklerini de göstermektedir.

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CHAPTER 1

INTRODUCTION

Throughout the history of literature, since the Socratic dialogue until today's literary scene, the originality of literary works or their success or failure in transferring/reflecting the reality has always been questioned; the problematic positioning of natural ability and/or practicing in the creating of an artistic work has been discussed; the importance of interpretation, explanation, and explication, as well as reading per se in the reception of literary works, has been researched; the reciprocal relation of fiction and reality has been studied; the tension between writing and imitating and rewriting has always been present; creating original artwork or transferring the existing one has been problematized; the original text and its copy, the source work and its translation have all been compared, thus bearing fruitful discussion of the fictional and all literary works.

Following the arrival of modernism in literature and arts in the 20th century and the rise of postmodernism towards the end of the 1990s, fiction has begun to be problematized, and so, the borders defining where fiction starts and reality ends have been blurred; however, the translation as artistic production and the translator as the subject of the literary production in the target language have always been positioned in a tight situation: Translation, due to its nature, has always been a copy of the copy when discussing the originality of any artistic work and henceforth the translator has been regarded as the imitator of the imitation or has held a mediatory position between the writer and the imitator. As an area fed and broadened by interdisciplinary research and collaboration, Translation Studies have come under the

influence of a variety of cultural and literary theories such as Russian Formalism, New Criticism, Marxist Literary Criticism, Structuralism, Poststructuralism and Deconstruction, Feminist Criticism, Reader Oriented Theories, which paved the way for "turns" in Translation Studies and helped scholars to broaden their studies and researches on translated texts, thus enabling them to scrutinize translation activities with different approaches in their readings. And again, in the 1990s, the post-modern literary theories set the scene for another turn in Translation Studies, with which the primary position of the source text would be challenged and its originality would be problematized as it brings fiction into the forefront from a new point of view. As Else Vieira puts it, this "fictional turn" in Translation Studies has referred the interests of scholars and researchers to the "representations of translators and translation-related issues in fiction" so that they will be able to have an abundance of critical material. (cited in Gentzler 2008, p. 2) This attempt to establish a dialogue between fictional texts and theoretical discourses has heralded new readings in Translation Studies and literature in general. Herewith, scholars have turned their faces towards fiction as "a source for theoretical inquiry" (Gentzler 2008: 109).

In the novels written in the 19th and 20th century, having the capacity of two languages at least, translators have been portrayed as cultured, intellectual, and knowledgeable characters who can read and interpret written or oral texts –not only literary works but also any kinds of textual or oral production including historical, military, legal, medical, etc.– and transfer the meaning to the target audience and culture. With the arrival of postmodern fiction, however, translators, as the subjects of the literary productions in the target languages, have begun to be the subjects of the text itself. The translation activity has begun to be used as a framework of a plot and/or translators have begun to be used as secondary or main characters in the

fictions so that their translational act and mediatory position provide a basis for the authors to construct their storylines which are strengthened by the different characteristics of translators.

It is enticing to focus on the translator as the person who rewrites or recreates the original work in another language or to study translation as a way of textual production in another language. And it is also intriguing to focus on how translators are constructed and represented in fictional narrations, how their personalities are formed and how they are doing their translational activities. Besides all these, it will not only be an essential contribution but also one of the primary studies in this interdisciplinary area to examine the translators within the Turkish fiction, which might suggest fruitful discussions and valuable insight into the fictional turn in general. To demonstrate how translators are represented in contemporary Turkish novels, I needed to find a common point under which these characters fall since there have been lots of Turkish novels I could find, where translators are employed by the authors as characters in different contexts. First of all, I wanted to deal with the translators constructed as protagonists within these novels and left the translators employed as secondary characters aside, so that I could keep the number of novels in my corpus at a reasonable level in order to successfully handle them within the scope of this Master's thesis. From all the fictional translators I came across during my research period, I chose three protagonists portrated in *Zafiyet Kuramı* by Ersan Üldes, *Mütercim* by Alper Gürkan, and *Yerçekimi* by Fatih Balkış, all three of which have something in common that deserves to be questioned and debated. And this is the employment of power in different contexts and the translators' translational activities and attitudes towards this power.

This study aims to establish a dialogue between the fictional translators in the contemporary Turkish novels and theoretical discourses, and therefore, power and translational activities in contemporary Turkish novels selected for this study will be examined to see how the power domain of translators has been defined and powered down in the presence of *the* power against female translators (by male authors and male-dominated publishing world), a male translator (by a male author), a historian translator (by the authorities of a government) and to define how these characters are positioned within the relevant translation theories focusing on the feminist discourse, authorship, and ideology, respectively.

To study these three novels within the scope of power relations, in Chapter One, I will first present a literature review of fictional translators in contemporary Turkish novels and the theoretical framework of this thesis by referring to the leading academic studies in Turkey on fictional translators and other relevant translation and literary theories, which provided fresh perspectives in handling different characters within the scope of power and power relations.

In Chapter Two, I will first present a summary of feminist literary theories by making references to Barbara Godard, Susanne de Lotbinière-Harwood, Hélène Cixous, Linda Gaboriau along with Lori Chamberlain who traces the gendered metaphors used to describe translation and translators, and I will examine Fatih Balkış's novel *Yerçekimi* within the scope of its protagonist as a female translator. The chapter will also focus on how this main character is constructed as a fragile and abandoned female translator who always looks for an opportunity to be under a man's arms –be it her father, brother, husband, partner, or son– and will discuss her vague presence as a woman under the hegemony of the male-dominated publishing world and secondary position against male authors. The last part of the chapter will

also question *Yerçekimi*'s author Fatih Balkış's gendered discourse towards the construction of a female translator as a protagonist who is always –except once– referred to as just *Kadın* meaning woman in the Turkish language without a proper name throughout the novel.

In Chapter Three, my focus will be on the potential tension between the author and translator by querying the notions of reader, writer, thus winking implicitly at the notion of translator who is acting both as a reader and a writer during the translation process. Bringing the protagonist of *Zafiyet Kuramı* by Ersan Üldes, an *unfaithful* and *creative* translator into focus, I will also touch upon the notion of rewriting and rewriter as opposed to or as compared with translation and translator to provide a basis for the translator's manipulations in the target text, which might fall under the theories that discuss translator's fidelity and/or flexibility regarding the source text. These discussions will also help to understand the power domain of the author against the translator and to see the power struggles between them in the transfer of meaning. This chapter will also cast doubt upon the recent theories on translation that see translators as the author of the target text and translations as texts on their owns.

Chapter Four will present a discussion on the employment of translation as a tool of discourse in shaping and changing the ideology with the help of *Mütercim*'s main character Mütercim Halid Hamdi who begins to earn his living by doing translations as an officer. The notions of "censorship", "manipulation" and "patronage" will also be probed over to determine the role of this book in changing the society it is translated into. The transformation process of the translator *Mütercim* will be closely examined in this chapter, who changes his translation method and prefers to work under the pressure of ideology and power exercised by the

government and creates an entirely different text from the original book. The demand for censorship and manipulation on translations will also be discussed within the scope of this chapter, which will bear results showing that a translation's success or acceptability in a target culture changes under different regimes and periods. Additionally, the translator's transformation as a subject will also be closely followed as he loses his independence and finds himself under the hegemony of power authorities.

Even though this is not the first study in the field of Translation Studies, it is the first one on this subject within the field of Turkish Language and Literature in Turkey with an interdisciplinary approach to the fictional translators in Turkish novels. The thesis sets out with the aim of making a textual study of Turkish novels that feature fictional translators as protagonists and deal with translation-related problems and/or topics, thus bringing them together under the umbrealla of the "fictional turn" in Translation Studies. These novels, as literary texts, cover a wide range of topics and allow for a variety of readings from different theoretical approaches. Each novel has sparked a separate debate about fictional translators and their role in the text, which is why this thesis is divided into three chapters based on on three different literary theories and reading methodologies. Therefore, the first objective of this thesis is to contribute to the academic discussions in the Turkish literature by employing different literary theories and translation theories within the framework of fictional turn, and secondly, to encourage researchers from the field of Turkish Language and Literature to carry out studies on fictional translators used as secondary and/or main characters, which may offer new insights especially for interdisciplinary approaches and different theoretical readings. Thirdly, this study aims to appeal to students and/or scholars from Translation Studies to turn their

attention to the works of Turkish literature so that the field is broadened and deepened.

1.1 Literature review

The first and foremost study in this field was by A. Selin Erkul in 2005 from Dokuz Eylül University and is entitled "Discourses on Translators and Translation in the Turkish Fiction". The thesis focuses on the translators in Turkish novels including Felatun Bey and Rakim Efendi, Mansur, Bihruz and Ahmet Cemil in Ahmet Mithat's *Felatun Bey and Rakim Efendi*, Mehmet Murat's *Turfanda mı Turfa mı?*, Recaizade Mahmud Ekrem's *Araba Sevdası* and Halid Ziya Uşaklıgil's *Mai ve Siyah*, respectively. And Erkul also examines the different discourses on translation in these four Turkish novels from a historical perspective by suggesting "an interdisciplinary approach combining literature, history, translation and sociology" (2005, p. X) with the aim of "(re)writing an alternate history of Turkish translators by using data coming from novelistic discourses" (2005, p. X).

In her Master's thesis titled "Postmodern encounter between translation and fiction", Mehtap Işık from Istanbul Bilgi University tries to explore the "use of translation as a theme and of the translator as a character in postmodern fiction" to argue that the "fictionalization of translation and translator in postmodern times might be a prolific source for theorization on translation" (2013 V). For this, she uses the metafictional works of Jorge Luis Borges, Italo Calvino, and Nicole Brossard and refers to the analyses of Rosemary Arrojo, Adriana S. Pagano and Edwin Gentzler. This thesis suggests a direct relationship between postmodern fiction and translation, which she sees as entirely different from reading fiction in translation.

In her book *Çevirmenin Yazar ve Kahraman Olarak Portresi*, Ayşe Ece follows translators' journey throughout the fictional world of novels. She does not only focus on translators as characters in the novels but also studies translators who are actively taking part in the translation process of their literary works, and the ones who are both authors and translators, and those seen as pseudo-translators. Among the fictional translators that Ayşe Ece examines in her book are Ahmet Cemil (from *Mai ve Siyah* by Halid Ziya Uşaklıgil), Jake Donaghue (from *Net* by Iris Murdoch), Reta Winters (from *Unless* by Carol Shields), Ricardo Somocurcio (from Mario Vargas Llosa's *The Bad Girl*). In this book, she concludes that [this approach to fictional translators] enables scholars to see the differences and similarities between the identities of authors and translators within the fictional world of novels so that it will be easier to witness how translators are constructed within the scope of fictional narratives. (2016, p. 89)

In her article titled "Fictional Translators in the 21st-Century Turkish Novel: Reading Between the Lines to Find Hints about the Translation Profession", Dr. Volga Yılmaz Gümüş tries to explore how translators are represented in fiction and picks three novels for this study, which are *Kan ve Gül* by Alper Canıgüz, *Musa'nın Uykusu* by Tuğba Doğan, *Zafiyet Kuramı* by Ersan Üldes. She points out that the main characters in these three novels are translators and they are engaged with literary translation –i.e. book translation, and she studies the representation of this profession under four headings that are income, education and expertise, visibility, power and influence. (2018, p. 592)

Within the scope of fictional turn in Translation Studies, in her article titled "Pseudotranslation as Passage into History: Murat Gülsoy's *Gölgeler ve Hayaller Şehrinde* as Transmesis", Professor Şehnaz Tahir Gürçağlar studies Gülsoy's novel

Gölgeler ve Hayaller Şehrinde, the frame story of which has been formed as a translation and so the narration is presented as a pseudotranslation. She argues that the "transmesis of this novel works against verisimilitude by creating a fragmented reading experience through translation that shuttles back and forth between fiction and history" (2017, p. 650) With this article, Tahir Gürçağlar comes up with fruitful results confirming "recent findings about the fictional uses of translation" (2017, p. 650).

Another article is by Nur Zeynep Kürük from Boğaziçi University and is titled "Tracing the Translator in Fiction: The Representation of Women and Translation in *Bir Tereddüdün Romanı*". As it is clearly understood from the title of this article, Kürük makes a descriptive textual analysis of *Bir Tereddüdün Romanı* [The Novel of a Hesitation] (1933) by Peyami Safa, where there are three main characters, namely the reader, the translator and the author/writer. In this paper, Kürük aims to demonstrate how the gendered metaphors in Safa's novel could be used as a literary tool to reflect the perception of translation by focusing on the hierarchy that Peyami Safa builds between these three characters through their gender roles and relations to writing, translation and reading. Kürük tries to demonstrate that "women in this novel have a secondary position", and "translation which is associated with a female character is also presented as a derivative act" (2020, p. 134).

In the PhD Program in the Department of Translation Studies in Boğaziçi University, Professor Şehnaz Tahir Gürçağlar offered a course titled "Literary Translation: Integrating Theory and Practice" between the years 2012 and 2017. She also opened a course titled "Fictional Approach to Translation" for Master of Art Program in Translation in 2018. These two courses offered an overview of "fictional

turn" in Translation Studies, delving into the origins of this new era. These two courses make it possible to discuss the issues and concepts such as "translator's visibility", "metaphorics of translation", "ethics", "fidelity" and "conflict" which are commonly discussed issues in contemporary translation studies.

Most previous research has focused on foreign authors and their translated literature, which has led to further discussions in the works of international authors such as Borges, Calvino, to name a few; however, this thesis aims to investigate the works of Turkish literature in order to learn how these fictional translators are employed by Turkish authors. Even though Yılmaz Gümüş's article discusses three Turkish novels, it instead provides a descriptive analysis of the profession in terms of income, education, and expertise, among other things, and thus lacks the necessary textual analysis and critical readings of the books in question due to the article's limitations. In a similar spirit, Erkul's thesis was a ground-breaking study in this field; nevertheless, it was limited to descriptive norms and findings in terms of translator's economy, education, and social status. In her article, Kürük conducts a feminist textual analysis of Peyami Safa's novel and discusses the fictitious translators in order to assess their positions and attitudes. Tahir-Gürçağlar's article has useful insights for the fictional turn in Translation Studies, although it is not about fictional translators, but rather the translation activity itself. Ece's book on fictional translators is the first work in the Turkish language in this topic, but it only mentions *Mai ve Siyah* from the Turkish literature. Taking all of this into account, these various studies in the field of fictional turn have made significant contributions to both Translation Studies and Literary Studies, as they provide various readings and approaches to literary texts, thereby opening up new areas to research and consider.

1.2 An overview of the fictional translators in the Turkish novel

Despite their rarity, translators are frequently featured as main or secondary characters in the Turkish fiction. The traces of this can even go back to the end of the 19th century with Ahmet Mithat Efendi's novel *Felâtun Bey ile Râkım Efendi* (1895) where Râkım Efendi, as knowing a second language to a degree that he can translate books, is earning his life by doing translations thus having an intellectual status in his community. Ahmet Cemil in *Mai ve Siyah* (1897) by Halit Ziya Uşaklıgil, however, loses his father just before he finishes The Civil Service High School and so has no other choice but to do translations to bring home the bread, which also attributes an intellectual attitude to him within his social community. Mansur in *Turfanda mı Turfa Mı?* (1891) by Mehmet Murat and Bihruz in *Araba Sevdası* (1898) by Recaizade Mahmut Ekrem also follow similar characteristics of translators as in previous novels. Therefore it would not be wrong to assert here that these fictional translators of 19th century Turkish novel all take the advantage of knowing more than one language -i.e. the mother tongue- and get a high status in the society that they are part of. The economic and social aspect of being a translator has been an issue in these works but translators have never been the main subject of their own problems, benefits, losses and gains until the 21st century Turkish novel.

During this centennial period between the 19th and 20th centuries, Turkish novel witnessed some other significant works in which translators are characterized – still as secondary– characters. Nihat in *Mahşer* (1924) by Peyami Safa starts to do translations for a newspaper to earn his living; while Vildan in *Bir Tereddüdün Romanı* (1933) by Peyami Safa paves the way for the representation of female fictional translators. As a strong female character, Vildan is a friend of a reader named Muâlla, who spends her days reading books. The book is structured in a way

that the author discusses about how women traditionally should be treated and puts an author up against the translator Vildan, whose real name is not revealed until the last pages of the novel, thus bringing the translator to secondary status while putting the author in the primary as in the social status of women and men according to his belief. Berna Moran's (1998) explanation below helps to understand the reason behind Vildan's characterization: "Kadın erkekten aşağıdır; onun yeri evidir, görevi de iyi bir ana ve iyi bir eş olmak. (…) Yazarımız kadının okumuş olmasını, onun doğal bir hakkı saydığı için istemez; erkeği düşünerek, erkeğin kadında aradığı doyurucu, güzel bir nitelik olarak ister" (p. 174).

In Kenan Hulusi Koray's *Bahar Hikâyeleri* (1939), the short story titled "Milyarder Mak Kinley'in Halıları" is told from the perspective of an interpreter who works as a sales person at a carpet store in Grand Bazaar; this has been the first time the *narrator* is employed as an interpreter in a Turkish novel. In the longseller book *Kürk Mantolu Madonna* (1943) by Sabahattin Ali, the main character Raif does also some translations even though this is not a profession that affects the course of his life or the story line. In Pınar Kür's *Yarın Yarın* (1976), the main character –the male one– criticizes Şeyda –the female one– for being of no use, which upsets the woman, for sure. She gets afraid that the man will leave her, so she starts to do translations for some magazines so as to win her spurs and to be admired by Selim. This kind of characterization reinforces the concept that translators gained a higher status in a given society during the 1900s.

In *Sersem Kocanın Kurnaz Karısı* (1971), Haldun Taner characterizes Mr. Tomas Fasulyeciyan on the rehearsal of an old translation of a play, who insists that the translation of the play should be faithful to the original, non-improvisational and in a Westernized way, which may give clues and insights on the general approach to

translation activity at that time. In her novel *Yaz Sonu* (1980), Adalet Ağaoğlu portrays Nevin as a woman who records everything for the sake of making everything unforgettable, who used to earn her life by doing translations in the past but now wants to write her own stories with her own words so that her voice will be heard. So, the novels is about Nevin's own writing story; and even though it is certainly known that she is a translator, there is slight reference to what and how she translates. So, this is a story of a character who happens to be a translator but the story actually revolves around her authorship and life in general.

Orhan Pamuk's *Beyaz Kale* (1985) can be regarded as one of the leading Turkish fictions which uses translation as a frame story. So it is not possible to say that this is a novel of a fictional translator; instead, it is a story of a fictional translation. In his novel *Kara Kitap* (1990), however, Orhan Pamuk portrays Rüya both as a female reader who reads and as a translator holding a secondary position when compared with Galip and Celâl who are in the power domain of creativity and male writing. This comparison between Rüya, and Galip and Celâl further puts the former in an inferior position since she reads and translates detective novels as opposed to the other two's readings and rewritings of high literature (Sağlam, 2014 69). Kubelik in *Puslu Kıtalar Atlası* (1995) by İhsan Oktay Anar is also a fictional translator whom Arab İhsan gives a book to translate and is portrayed as someone who uses an inappropriate vulgar language and who was previously working as a clerk but lost his job since he drank a lot.

It is crucial to note here that the works mentioned thus far are the ones I have been able to find and read for this thesis study; there may be other literary works from Turkish literature depicting fictional translators that will undoubtedly make important contributions to the existing studies. When considering all these novels

listed above, it would not be wrong to suggest that translation has never been the main issue and translators have never been used as the main character in any of the Turkish novels until the very first years of the 21st century when the way the authors deal with the translation activity and the translators have changed a lot. Barış Bıçakçı's character Çetin in his novel *Bizim Büyük Çaresizliğimiz* (2004) who works from home as a freelance translator and is seriously interested in literature can be considered a new way of using translators as characters within the story since the storyline is shaped by the nature of this profession which enables the translators to do their jobs at home. Since the protagonist stays at home during the daytime, his relationship with Nihal changes its course, thus offering both of them an opportunity to spend more time together. *Zafiyet Kuramı* (2007) by Ersan Üldes follows Bıçakçı's novel, which also portrays a fictional translator working from home but Üldes also gives the translator's psychological portrait and emotional journey along with offering details about his approaches to the translation activity and struggles to create a text better than the author's own writing. Alper Gürkan's *Mütercim* (2013) presents the transformation period of a translator from his early years as a student who wishes to interpret texts correctly and transfer the meaning of the original to the target text to his mature years when he has no other choice but to manipulate the original meaning of the source text and even rewrite the book so as to keep his existence within the society. Fatih Balkış's *Yerçekimi* (2014) reminds of Peyami Safa's *Bir Tereddüdün Romanı* as this novel also portrays a female translator in a male-dominated publishing world and gives details about her personal and social lives.

As mentioned above, Murat Gülsoy's *Istanbul Hayaller ve Gölgeler Şehrinde* (2014) is another book that is essential in terms of the fictional turn in Translation

Studies but it does not include any fictional translators at all, so this book has not been accepted within the corpus of this thesis. In *Kan ve Gül: Bir Kara Dejavu* (2017), Alper Canıgüz brings a translator of romance books to the attention of the readers and gives details about the translator's background, education, and love affairs with the help of a coma he falls into after an accident. So, the translator gets the chance to confront his own past and himself, to go back to his university years in the 1990s and to control his future by making changes in the mistakes he did in the past. He is the only translator among all these fictional translators so far who has been trained as a translator at a university and aspires to become a successful translator of high literature rather than commercial books.

And *Musa'nın Uykusu* (2018) by Tuğba Doğan introduces the readers to Zeliha who is working as a translator in a publishing house and has to be working from home since her discordant twin Musa is on the deathbed and she has to take care of him. The nature of this profession makes it possible to carry out her translations from home and Zeliha goes back to her childhood times and talks with her brother with the help of stream of unconsciousness, and during her dialogues with herself, it is sometimes possible to read her thoughts on how to deal with transferring meaning into the other languages and her discussions about the translation itself. Even though the main character is a translator, this is not a story of a translator per se but can be seen as a story of two siblings and Zeliha's confrontation with her own past.

Taking all these fiction titles into consideration, it has not been difficult to limit the scope of this thesis; the first and foremost goal has been to choose the books who employs translators as main characters, then the corpus has been reviewed again so as to find a common umbrella which brings these books together. Then three

books -*Zafiyet Kuramı*, *Yerçekimi* and *Mütercim*- have been selected as the corpus books of this thesis as each has a problem with the authority, the power itself. Short stories and plays have not been included in the corpus as the thesis only aims at reviewing the translators in the Turkish novel, and this explains why Yekta Kopan's short story "Bir de Baktım Yoksun" (2015) and Haldun Taner's play *Sersem Kocanın Kurnaz Karısı* (1971) have not been included. Last but not the least, interpreters who are doing oral or sight translations have not been included within the scope of this thesis; therefore, *Tercüman* by Süreyyya Evren and *Simültane Cinnet* (2015) by Enis Batur and Yiğit Bener, have not been mentioned at all as the protagonists of these novels are actually interpreters and the latter is even regarded as fictionalised nonfiction book.

Throughout the process of the literature review, as many fiction titles as possible from the Turkish literature have been reviewed with the thought that they might be regarded as the corpus of this thesis and provide fruitful discussions. In the following pages, the three chosen works Ersan Üldes' *Zafiyet Kuramı* (2007), Alper Gürkan's *Mütercim* (2013), and Fatih Balkış's *Yerçekimi* (2014) will be under discussion of power relations in terms of gender, authority, and ideology, respectively with references to the relevant literary and translation theories.

1.3 Theoretical framework

The integration of fiction to the discussions on translation and translator has been heralded as a new field of search in Translation Studies following the cultural turn put forward by Susan Bassnett and André Lefevere (1990). With the arrival of the cultural approach in Translation Studies, Bassnett and Lefevere shifted the perspective from purely linguistic models committed to the structuralist principle to

the cultural approach which questions the social background, the influence that cultural tradition imposed on translation, the translators's subjectivity etc. Underlining the fact that the role of culture in translation will also improve the literariness of translated texts so that this method of study has broadened the scope of translation studies and paved the way of new findings and perspectives.

In his article titled "The Translator as Hero in Postmodern Fiction" (1995), John Thiem makes a correlation between postmodern fiction and the debut of the translator as literary character and suggests that this occurrence is the result of two factors: The first is the internationalization of literature, which grows with modernism and intensifies in the decades after the Second World War. He asserts that the most striking factor in this internationalization of writing has been political and in the following years, the difficulty and also the necessity of literary translation have been understood by the migration of various writers and their texts across languages and boundaries (p. 209). Thiem also says that writers have even tried to change their languages, or to engage in self-translation but generally have had no other choice but to rely on translators to give their work a new voice (p. 209). Therefore, it would not be wrong to suggest that translators have become key players in the literary arena. The second factor, as he puts it, is the fact that there is a widespread belief that post-moderns are epigones, and in parallel with this, the translator can be considered as "latecomer in the processes of intertextual transformation", which attributes a secondary position to the translator along with the belated artists who are under the burden of artistic "achievements not of their own making" (p. 209). This feeling of epigone reminds of the fact that "we live in the shadow of giants, that everything worth saying has already been said, that the possibilities of originality, of primary creation have seriously diminished" (p. 210).

So, the second factor can be summarized as the "identity crisis of the postmodern artist who either constructs an adequate identity or accepts epigone status and takes on the tasks of secondary creation" (p. 210). As a way of challenging this situation, Thiem puts forward here that these writers choose to "write fiction about the problem of writing fiction in a period of cultural belatedness" or "fictions about translators". (p. 210) He even sees translators as representative figures, as the alter ego of the postmodern writer, and suggests that this situation results in the "Borgesian paradox of the epigone text being superior to the original" (p. 212). By suggesting the fact that the original hardly has an existence independent of the numerous existing translations or seeing the original as the sum of all the translation, he uses the term "translator fictions" which deals with issues of originality, authorship, primary and secondary positions of text making etc. (p. 214).

According to Judith Woodsworth and Gillian Lane-Mericer, in their introduction to "Translation as a master metaphor" in *Fictions of Translation*, the term "fictional turn" was coined in 1995 by Else Vieira, who argued "works of fiction can become a significant source of theoretical knowledge about translator" (2018: p. 1). Vieira was the initiator of the term and also inspired many other scholars to "analyse literary works to enhance the theoretical understanding of translation phenomena (cited in 2018, p. 1) Rosemary Arrojo has also been one of these scholars whose book *Fictional Translators: Rethinking Translation Through Literature* (2018) invites readers to rethink the traditional approaches to translation and to question the main clichés and common prejudices about translators and their act of translating. For this, she tries to shed light on translator's role and fictional translators as well as the relationship between the original texts and their copies on the basis of the following literary works: Julio Cortázar's short story entitled "Letter

to a Young Lady in Paris", Rodolfo Walsh's short story "Footnote", Oscar Wilde's *The Picture of Dorian Gray* and Edgar Allen Poe's "The Oval Portrait", Jorge Luis Borges' "Pierre Menard, Author of the Quixote", "Funes, His Memory," and "Death and the Compass", Franz Kafka's "The Burrow" and Dezsö Kosztolányi's *Kornél Esti,* Jose Saramago's *The History of the Siege of Lisbon* and Isaak Babel's "Guy de Maupassant", Moacyr Scliar's "Footnotes", Italo Calvino's *If on a Winter's Night a Traveler,* and last but not least, Cervantes's *Don Quixote*. Her detailed analyses on these works of world literature demonstrate to the scholars and students how to approach to such representations of translators and translation-related issues in fiction so that they might produce critical material to help the growth of translation studies as an interdisciplinary field. As parallel with this, Klaus Kaindl asserts that these studies on translator characters and the representation of translation in the fiction by the help of different theories may "go beyond 'real' theories of translation, develop them and take them one step further or explore new paths altogether." (2018b, p. 162) In her concluding paragraph, Kaindl again emphasizes the significance of examining transfictional literature, which might make a great contribution to translation studies since "fiction depicts our world not by copying it", as he puts it, "but by liberating itself from it" (p. 169). In his introduction to *Transfiction: Research into the realities of translation fiction*, Klaus Kaindl describes the appearances of "translation and interpreting as literary themes and of translators and interpreters as characters" in the fictions as "a veritable boom" and asserts that the topic of translation and interpreting can be found in all genres (p. 4).

This focus on fictional translators and translation in fiction "provides a comment about our socio-cultural values", as Dirk Delabastita & Rainier Grutman puts it, and leads people to understand translation as cultural events between people

and societies in the real world (p. 14). In the same vein, Klaus Kaindl underlines the importance of these studies on fictional turn in translation and finds the reason for the increased interest in the fact that "literature […] is never detached from society, but rather react to its developments, changes and upheavals with their own methods and devices" (2014, p. 4). These fictional depictions are important again as they "provide insights into the ideas, clichés and stereotypes of translating and interpreting that exist in a given society" (cf. Kaindl & Kurz 2005: 10) (cited in Klaus 2005, 14).

Last but not the least, it is essential to bear in mind that when studying a translation or a translator within the limits of a fictionalized world or when any of these becomes the theme of a fictional text, the "author does not deal with translation itself, but with a certain image of translation" or similarly the author does not deal with the translator herself/himself but with a certain image of translators in a given society in a rooted "collective translatorial memory" of a society, according to what Klaus puts forward. (2018b, p. 165)

When taking all these theoretical discussions and the new perspective on translation and translators into consideration, it would be obvious that fictional texts are essential to focus on since they represent the dialogues within the society, and are fruitful for discussing the current translation theories and taking them one step further and understanding the society's stance to translation and translators. For this reason, this thesis aims to make an integration between the translation theories and the fictional translators in the contemporary Turkish literature so as to see how the conventional approaches in translation studies are represented within the pages of these fictions and where these characters should be positioned in terms of cultural and *fictional* turn. For this purpose, the theoretical framework of this thesis will be

not limited to translation theories and fictional turn specifically but will also be based on gender studies, ideology and power, and authorship and originality. And other literary theories that have been employed for the discussions within the context of this thesis will be summarized in a detailed way in the beginning of each chapter in the following pages; however, it will be useful to make a short introduction to them in this part.

In the analysis of Fatih Balkış's novel *Yerçekimi*, the translator as a woman will be in the focus and studied with references to feminist translations scholar Lori Chamberlain's notions of gendered approaches that she details in *Gender and the Metaphorics of Translation.* Hélène Cixous' words in "The Laugh of Medusa" where she insists that "woman must write her self" (p. 875) will also be commonly referred to in this discussion. In addition, Elaine Showalter's "double-voiced discourse" in "Feminist Criticism in the Wilderness" will also be one of the theoretical approaches to be used in chapter two. Lastly, "palimpsest" which Susan Gilbert and Sandra Gubar calls within the dominant male tradition and "double-voiced discourse" containing a "dominant" and "muted" story as Elaine Showalter puts it will be useful to position the novel *Yerçekimi* and its female translator in the fictional turn studies from a feminist perspective.

When discussing Ersan Üldes' novel *Zafiyet Kuramı*, the theoretical focus of the chapter will be on the notion of "rewriting" which André Lefevere defines as a "manipulation, undertaken in the service of power" (1992: vii). And the translator Meriç's struggles to produce his own text and to change both the meaning and the style of the source book will be discussed within the scope of "power turn" as Maria Tymoczko asserts in her "Introduction" to the book *Translation and Power* (2002: xvii), and Rosemary Arrojo's discussions on the "desire of the author/creator and to

forever imprison meaning" (2002: 69) will form the basis for the argumentation in this chapter.

In Chapter Four, where Alper Gürkan's novel *Mütercim* will be in the focus, and the subject's transformation process will be discussed in terms of the dominant ideology and the relative use of censorship and manipulation on the subject's translation act. The terms "censorship", "patronage" and "manipulation" will be in the centre of the discussions as a reference to André Lefevere and Susan Bassnett's articles. The notions of "power" and "ideology" will also be debated in Foucault's and Tymoczko's terms so that the protagonist Mütercim's manipulations on the source book as a result of the dominating ideology and historical context of the time will be probed into. The power struggles of these three translators will be mainly read in the light of Michel Foucault's understanding of power that he sees in every part of social relations, and the behaviors of these three subjects will be analysed with the help of other literary and translation theories and scholars.

CHAPTER 2

TRANSLATOR AS A WOMAN SILENCED BY THE POWER OF MEN

"Translation is not a matter of words only: it is a matter of making intelligible a whole culture."
Anthony Burgess

This chapter will analyze the novel *Yerçekimi* by Fatih Balkış and will focus on the female translator Kadın[1] ("Woman" in the Turkish language), who is the protagonist of the novel and all the other relevant points dealing with this fictional translator. Her womanhood against the manhood of the authors, her relationship with her father, her husband, her son, and her loneliness as a woman both in her professional and personal lives will be studied within the scope of this chapter. The starting point of the discussion will be Lori Chamberlain's article "Gender and the Metaphorics of Translation" and the behaviors and attitudes of the people around towards Kadin will be discussed in her terms. The fictional translator's being silenced by the author of the novel along with the other characters in the story will also be examined within the context of feminist literary theories with the help of pioneering theorists including Hélène Cixous, Susan Gubard, Sandra Gilbert, Elaine Showalter and to name a few.

2.1 A theoretical discussion and the book *Yerçekimi*

Fatih Balkış's[2] first novel *Yerçekimi* was initially published in 2010 by Aya Kitap and then republished by Can Publishing in 2014, and was followed by his second

[1] The main character of this novel has not been named but has been referred to as Kadın, the Turkish word that means "Woman" in the English language. This is an intentional choice by the author, which he used with the capital letter until the very last pages of the novel when we learn that her name is Handan on page 160. Therefore "Kadın" will be specifically used as the name of this fictional translator throughout this thesis.

[2] Born in 1977 in İstanbul, Fatih Balkış graduated from İstanbul University, Department of Theatre Criticism and Dramaturgy in 2002. He pursued an academic career at Bahçeşehir University and started the MA program in Art and Communication. He was also a member of the Studio Players. The author's critiques, reviews, and interviews have been published in numerous literary magazines and

book *Fars* (Can Publishing) three years after *Yerçekimi*'s initial publishing. His third novel *Baht Dönüşü* came out in 2015 from Can Publishing, which is also the publisher of his other two works. Balkış brings the inner thoughts, emotions and daily routines of a theatre person to the readers in *Fars*; of a musician -an opera composer- in *Baht Dönüşü*; and of a translator in *Yerçekimi*. His fourth novel *Karaçam Ormanı'nda* [Black Pine Forest] was published by Kafka Kitap in 2019 and tells the story of two authors -one male and one female- who come together in *Karaçam Ormanı* in the house of the female author. The dialogues between the two authors on their prison, migration, exile, and their punishment experiences give voice to all the authors who were silenced by the hand of society and the state. He uses the third-person narrator to give a voice to this silenced group, yet still, the author Fatih Balkış states that this is the story of a female author; however, the readers do not hear her on words but follow the narrator's perspective. This is still a problematic point; and this is certainly not a coincidence. Balkış loves to problematize artistic abilities; that is to say, he prefers to focus on the artistic abilities of artists, their lives, and all the difficulties they experience during their production. His latest novel *Monograflar* was recently published this year by Heron Kitap, which the author himself founded in Vancouver, Canada, where he still lives with his family. In this novel, the author shares fragments from a reader's life, which can be summarized as the archaeology of remembering in a book that falls somehwere between fiction or nonfiction, or both. Looking at his books so far, it is seen that he brings the lives of a stage actor/actress, an opera composer, a translator, an author, and a reader forward. In this thesis, however, only his novel *Yerçekimi* will be studied and his female translator character will in the focus in terms of gender issues, the encounters

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newspaper book supplements such as *Cumhuriyet Kitap*, *Radikal Kitap*, *Hürriyet Gösteri*, *Remzi Kitap Gazetesi*, to name a few. He also worked as an advertising copywriter and a freelance editor. According to the findings, he has never worked as a translator.

between the author and the translator, and the power relations between men and women in her family and society in general. This focus will be supported with passages from the novel and the leading theoretical works of translation and literary feminist theories.

In *Yerçekimi*, the author tells the story of a female translator who was divorced from her husband, Taner and is the mother of Güneş, their son. She is an educated, intellectual woman in her thirties who is suffering from her existential anxiety and is questioning her femininity, her sexuality, and (past) marriage. The story does not follow a single plot line but has lots of flashbacks that shed light on the woman's memories from which we learn a lot about her marriage, her school days, her friends, and her family –i.e. her childhood. She earns her life by translating but is a bit hopeless about her future since she has been disappointed by all the men in her life – her father, her husband, her boyfriends, her publishers, the male authors. Under all these black clouds above her head, the translator still finds a way to believe in the existence of love during a short journey she takes with Cem, which could be read not only as a literal meaning but also a figurative one. In other words, the author Fatih Balkış takes the readers on a translator's life journey in which the reader witnesses the difficulties she goes through in her personal and professional life, caused by the male figures, the male "authorities". Since its protagonist is a female translator who is also a daughter, a mother, a wife, and a lover, the novel is an outstanding example where it is possible to problematize translation in a fictional narrative in the contemporary Turkish novel. (Studies with such a scope and aim are considered to be situated in the fictional turn in Translation Studies.) All these identities will be discussed in this chapter by underlying her role as a translator.

2.1.1 Gendered encounters between author and translator

The novel *Yerçekimi* is a book that puts a translator -a female translator- significantly forward and offers a platform for a discussion of fictional translators in the Turkish novel. Following the words of Andre Lefevere, who sees translators as professional readers carrying the responsibility for the general reception and survival of works of literature among non-professional readers (1992, p. 1), it is inevitable to mention the readers when talking about the translators. In her article titled "Fictional Representations of Author-Translator Relationships" in *Translation Studies* (2011), Judy Wakabayashi states that the key players affected by or affecting the act of translations are authors and translators, and highlights the fact that their relationship merits examination (p. 87). So, in this part of the chapter, the relationship between the author and the translator will be examined in terms of Kadın's attitudes towards the male authors she gets acquainted with throughout the novel. And this is also an important point that the authors she gets to know during these occasions are always men, which might be interpreted as the indicator of how male-oriented the publishing atmosphere is in this narration. On page 12, it is said that she sees "one editor and his wife". In a meeting she sees the publisher, the editors -one is for German books, the other is for French books, and another for Spanish books-, and some authors from the publishing house among which there is Ferhan (p. 59). Even though their genders are not specifically stated, the emphasis on "Kadın" in the sentence "Kadın toplantı odasına girince, editörlerden biri, 'Yer yok sanırım,' dedi" (p. 59) makes the reader deduce that Kadın is the only woman in this group; otherwise, it will not be plausible to refer to this translator as Kadın throughout the novel. And this sentence above

demonstrates that they do not want this woman to get involved in their team: “Oysa masaya yapışmış iki boş sandalye vardı. Kadın onlardan birini çekip oturdu” (p. 59).

Apart from readers and institutions such as publishers, subsidizing bodies and translator training institutions, the key players affected by or affecting the act of translation are authors and translators, so their relationship merits examination.

Kadın takes a cruise to Greek Islands just to get a good rest after she leaves her son with his grandma behind, and there she meets Cem who is not someone from the publishing world and who makes his money from equities, so they do not have much in common in terms of their professions. Since Cem wants to know more about Kadın, he asks her whether she is an author or not. Kadın responds to his question by saying that she is a translator, that she does translations from German and English languages (p. 124). He also wants to hear her own life story, but Kadın insists that it is not such a literary one, so she does not know what to tell (p. 124). This response of Kadın perfectly reminds one of Judy Wakabayashi’s words stating that the notion of the limits to the “translators’ intellectual ownership of the text is apparent in the phrase ‘I’m just a translator,’” which is mostly expressed by fictional translators as she puts it, “albeit not necessarily shared by the writers who created them” (p. 89).

In a literary event held sometime later, Kadın meets Ferhan, a famous author, and her friend Niran wants to hear more about this encounter. Niran wants her friend to have a relationship, to fall in love, and to change the course of her life; however, Kadın does not want to give more details about her life and only tells her that she already read Ferhan’s novel as well as some of his short stories in the past, and did not like them at all, she even thinks they are really dark stories (p. 18). Kadın and Ferhan also have a discussion about Salinger, *Don Quixote*, Augustus, to name a few, during this literary event, and she intentionally underlines the fact that she

always wants to be a lonely reader who follows her path in the fictional world of any book she is reading (p. 19). Kadın tries to talk about Ferhan's stories that she dislikes and tells him her reasons; it is a satisfying chat on books, writing, and authors for both of them. This conversation between the author and the translator shows how enthusiastic Kadın is to talk about literary works and to have a critical stance on today's authors. She is seen to be a diligent reader who is not skimming the books and makes a careful reading to come up with her reasons to like or dislike.

Despite all the negative comments Kadın makes on Ferhan's stories, Ferhan as an author is always in the spotlight and praised by the publishers in another literary organization, and Kadın gets nervous as she overhears the conversations between the publishers and other authors and some other people from the publishing world. She underestimates what she hears since she believes all these authors always tell similar stories, which again reminds the readers of the matter of rewritings and the saying that there is nothing new under the sun. However, her approach is more critical, she even underestimates today's authors as they copy the previously written works or created characters, and they do not produce anything original and unique. The crucial point here is the publishers' affirming attitudes towards the other authors she dislikes, and this makes it certain that what she thinks is not accepted or approved by the society:

> Televizyonlarda boy gösteren tanınmış romancıların söylemleri geldi aklına. Suç deyince olmazsa olmaz Habil ile Kabil örneğini verip ardından Karamazov Kardeşler'e sözü getiren ve tıkanan romancılar midesini bulandırıyordu. […] Bitirilmiş bir romana eskimiş, modası geçmiş gözüyle bakıyorlardı. Yapıtlarını bir bütün olarak göremiyorlar, hep aynı budalalıklar […] (p. 25)

This passage from the novel makes the reader think that Kadın is not satisfied with what the authors produce in the current publishing market even though she loves to read Ruth Rendell, Salinger, Patricia Highsmith, and so on. Even though this novel

does not pit the translator against the author she is translating, Kadın has some negative thoughts on glorifying the writing process and has a problem with authorship and writers' egoism. This, however, does not mean that she favors translators over authors or looks for an equal position for translators and authors, she only questions the creation process of writers and the meanings they attribute to authorship:

> Yazma eylemini yücelten her türlü düşünceyi, yazarların kendilerini öbürlerinden ayırmak için övündükleri o yaratım sürecini anlamsız buluyordu. Bütünüyle zihin gücü gerekliydi yazmak için ve bütünüyle kendindelik. Duygu sapmalarıyla, ruhsal bunalımlarla yola çıkan birinin yazdıklarına güvenmiyordu... (p. 65)

In her essay titled "Translation: the biography of an artform", Alice Kaplan asserts that there are endless "possibilities for both real and imaginary relations between translator and author: they may become lovers, enemies, rivals, or traitors to each other's cause" (2003). So in this case, it can be said that Kadın tries to become lovers with the author, who falls out of love in the end. She continuously repeats that writing has never been a priority for her since she sees herself as a translator and reader as she is not such a social and self-confident woman as portrayed in the previous parts of the novel. Kadın's unambitious character enables her to portray herself as an obscure and modest translator and to shelter herself. On page 84, the reader learns that Kadın tries to write something down when she goes to her room at night, and she has a notebook which she has been taking notes for more than two years: "Okuduğu romanlardan, oyunlardan, deneme kitaplarından notlar almıştı ve o kitapların altını çizmek yerine, üzerine düşünmesi gereken yerleri bu deftere kaydetmişti" (p. 84).

With this act of writing, she can be the perfect example of the professional reader as Lefevere defines within the field of Translation Studies. She was once

invited to another literary event organized by the Swedish Council together with some famous Turkish and some other Swedish authors. When they talked about different works of literature of different countries, she complained that the Turkish authors mostly look at the others, discuss the others, and write about the others while the Dutch authors or the Swedish authors mirror themselves, thus focusing on "we". Kadın even got ashamed when the Swedish authors started to chuckle about the question posed by one of the Turkish authors about the lack of detective stories in the Turkish novel since authors here are deprived of the capability to search (pp. 93-94). Kadın, the heroine of *Yerçekimi*, gains her life by doing translations, defines herself as a translator, and is happy to be a full-time reader spending most of her time buried among her books, but she is not happy with how the authors see themselves. She thinks all they want is to be appreciated by others; they only care about their egos; it is surprising for her that writing something is not a necessity for these authors (p. 94). Kadın complains about the fact that these authors believe they are superhuman or more than humanbeings. And she thinks they presume what they write is the best that has ever been written, which she believes is not correct (p. 94). Following Alice Kaplan's words, the imaginary relations between the translator Kadın and the other authors here are on a professional level; they are not friends at all. These approaches to the authors' behaviors will be discussed in the following chapter in a different context and this repressed position will be taken over by a powerful and visible translator. The important point here is that the translator in this chapter is a female who is only making criticisms on authors and their productions, whereas the other translator in the next chapter is male. In parallel with what Judy Wakabayashi states in her article, the translator protagonist in *Yerçekimi* does not believe that her language will be as good as the languages in the novels she reads, so she believes she

is more suited to translating, and this might be considered as her lack of poetic talent, which is actually what she thinks (p. 84). All these could be linked to her personality and her femininity, but they could also be interpreted as the result of the power relations between her and all the men in her life, which will be delved into in the following pages to discuss more questions in this regard.

2.1.2 The power struggles between kadın and men in/of her life

From the feminist perspective, Lori Chamberlain in her article titled "Gender and Metaphorics of Translation" (1992) traces the gendered metaphors that have been used to describe translation and translators and state that in the western tradition, the act of writing has always been associated with the notions of originality, creativity and masculinity while translation has been associated with being derivative, re-creative and feminine. And the story of *Yerçekimi* and its characters act as a supporting point of discussion to what Chamberlain here suggest since the story revolves around Kadın who is a translator and all the other male characters; her son Güneş, her ex-husband Taner, her new boyfriend Cem, the author Ferhan, the other editors, the publisher whose name is not given but is referred to as Yayıncı, the Turkish word for publisher (starting with a capital letter), her brother and her father. Chamberlain thinks this sexualization of translation goes back to the saying *les belles infidels* in the French language, which means if the translation is faithful, it is not beautiful (p. 455). Even though this generalization was put forward hundred years ago, its effects are still observed in the discourses on translation and translators. And *Yerçekimi* is one of those examples.

This male-dominated story of the author Fatih Balkış and the male-dominated life of the translator Kadın could be considered as a text that implicitly tells women

to see that they are surrounded by male authorities in this society, to understand men's pressure and power, and to liberate themselves from the oppression of men's writing and men's surveillance. Kadın's thoughts on the stereotypical female characters in the novels such as poor women, strong women, comics, and some others, and her complaints about all the clichés the readers are exposed to need to be focused on here. It is clearly stated so far that Kadın does not want to be an author; in other words, writing has never been a priority for her since she is already busy with words while translating and reading books. However, she wants to change the current fiction characters and narrations because they all portray the same type of women, which do not portray the real women, as she says, and do not represent the females in the society: "Hiçbir zaman romanlarda gerçek kadın tipleri olmadı, diye düşündü. Kadınlar tek tip oldular. Kadınların bütün özellikleri eşitçe bölüştürüldü ve bir kadını düşündüğümüzde aslında bütün kadınlığı düşünmemiz istendi" (p. 86).

The language in the very last sentence of this passage is pretty significant since the subject is null, but it refers to the nameless authorities who control the literary system and the social lives of women; mostly male publishers, male-dominated societies, male patrons, male editors, and male authors. Her complaint about these stereotypical writings on women and their stories may bring to mind Hélène Cixous' words in "The Laugh of the Medusa", where she insists that "woman must write her self", which perfectly defines Kadın's point of view, and explains the reasons of these gender-related problems in this novel as it is written by a male author:

> I shall speak about women's writing: about what it will do. Woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies -for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the text -as into the world and into history- by her own movement. (p. 875)

It can be asserted that this power of male writing, in Michael Foucault's definition of power, changes the discourse and the language to which women are subjected, and so the power relations shape the narrations and takes the readers to Elaine Showalter's "double-voiced discourse" in "Feminist Criticism in the Wilderness" since Kadın states how she avoids these two different groups: "Kadınlara reçeteler yazan bir erkek grubuna ait olan erkeklerden ve kadın gruplarına ait olan kadınlardan kaçmıştı hep" (p. 56).

Showalter puts the term "double-voiced discourse" for women's writing so as to highlight the social, literary, and cultural heritages of both the muted and the dominant (p. 201), and referring to Virginia Woolf's sentence in *A Room of One Own* "a woman writing thinks back through her mother's", she expresses an opposite opinion and says that "a woman writing unavoidably thinks back through her fathers as well; only male writers can forget or mute half of their parentage" (p. 204). Similarly, the protagonist Kadın in *Yerçekimi* thinks about the images of men in her life. She tells this thought process as a creative process during which she dreams about a man in her imagination. These dreams are then morphed into flesh and bones, and various specters from her childhood flash before her eyes. The first specter belongs to her father and is followed by her brother. And then both disappear at once. She thinks of Taner, her husband, in his pajamas later on (p. 38). These specters from her childhood, these vague images might be considered as an indication of the lack of male characters back in her childhood days, thus turning her into a woman living with words and books, finding happiness in loneliness but does not have any dialogues with people. After she thinks about Taner, his image disappears as well, and then she visualizes Ferhan's face, but her mind bears him as the photo displayed on the back of his novel rather than imagining him as a real

person. This photograph is not the real Ferhan, it is just a photo of his image and his fake smile, as Kadın puts it (p. 38) Kadın believes she does not know men, does not understand them. She confesses that she has begun to know men after Güneş, her son after he has been a part of her life (p. 132). This confession needs an inquiry as it makes it clear that she has never felt the real presence of men until she gives birth to her son; this lack of presence might be associated with her tendency to be alone, to have difficulty in becoming social in the society and with why she rather prefers to be immersed in books. Kadın's approach to male figures in her life can be read as a double-voiced discourse, as Elaine Showalter puts it, containing both a "dominant" and a "muted" story (p. 205). This is what Susan Gilbert and Sandra Gubar call "palimpsest" within the dominant male tradition (p. 50). In her article "Emphasis Added: Plots and Plausibilities in Women's Fiction", Nancy K. Miller asserts that there is always "another text" in women's fiction, "more or less muted from novel to novel, but always there to be read" (p. 47).

Kadın, the protagonist of *Yerçekimi*, can be considered as "muted" in both ways: She is "muted" by the author of the novel, Fatih Balkış since the book is told from the third-person's perspective and it can be said that she is not allowed to tell her own ideas from her viewpoint but is only able to share her thoughts within dialogues which are again written by a male author. Therefore, the influence of the dominant story of the male characters makes the protagonist "muted" in this narration. This silence becomes much more apparent in the lack of the character's name; since nobody makes a direct connection with Kadın, they do not need to learn what her name is. Between the lines of her vague remembrance of the male figures in her life, it can be interpreted that Kadın could not find a platform to show herself among these males and so prefers to remain silent. This quotation helps to strenghten

this assertion: “Aslında kendi yaşamını düşündüğünde güçlü bir erkek portresiyle şimdiye değin karşılaşmamıştı” (p. 38).

Even though she has never met a man of a strong image and is surrounded by all these vague portraits, she has an image of a man in her mind that is real and destructive. This man appears in a translation she makes, who surprisingly ignores his son’s death and takes care of his own life, reads newspapers, has an excellent breakfast, and makes plans to destroy his marriage (p. 67). Kadın even asserts that men always expect women to wait for them, to cry for them even when they leave women. As if the power women have is something that is granted to them by men: “Güçlü olmamız bile onlar tarafından sunulmuş sanki...” (p. 62).

That is where she uses the term “homo faber” as a type of man (p. 62). Therefore, she thinks about Enkidu, the friend of king Gilgamesh, also a man, who considers the role of women as seducers or obstacles trying to distract Gilgamesh. Kadın also remembers other types of men and decides that she loves the type of man who writes letters on behalf of others, who must be Cyrano de Bergerac (p. 86). This also indicates that she has a problem with types of men, which is a crucial subject of her life. When translating and being immersed in the story, Kadın ponders on the old man in the novel she is working on and questions what she lacks in herself and what is complete in this man. She will give up being in love with the men in the novels when she understands this, as she puts it. She again thinks of the cowed men, who are also silent, and a bit stupid, and inconsiderate. She gives deep consideration to the men walking on the trapeze between their weaknesses and powers that they suppose they have (p. 74).

These quotations make it clear that Kadın is problematizing the male figure in her life as much as she questions herself and her life. She does not want to be an old

and hopeless woman in the future and does not wish to be a nursing home resident (p. 55). Recalling Medusa's words "And why don't you write? Write! Writing is for you, you are for you; your body is yours, take it" (p. 877), Kadın asserts that she knows both acts of reading and writing which turn a person into something out of themselves, into a new person (pp. 65-66). This might be associated with Medusa's call for the "New Woman" (p. 878). Kadın gives priority to the words, to the fictional world she creates via words, a room of one's own or a world of one's own:

> Öncelik her zaman sözcüklerindi. Sözcüklerin tek hâkimi olmak, dillerin arasındaki gizli yer altı sularını keşfetmek, bir sözcükten bir dünya kurmak hoşuna gidiyordu. Kendine ait bir oda ya da kendine ait bir dünya. En çok da buna inanıyordu. İnsanın yapayalnız oluşu en temel gerçekse, o yalnızlığın değeri ancak sözcüklerle ölçülebilirdi. (p. 55)

"Belief and the Problem of Women" (1972) and "The 'Problem' Revisited" (1975) by Edwin Ardener imply that women are a muted group whose culture and reality overlap but are not entirely contained by the dominating (male) group. As Elaine Showalter puts it, "understanding both how the dominant group perceives them and how they view themselves and others requires a model of women's cultural situaion" (p. 199). The protagonist Kadın talks about the pressure of conscience when she has not fulfilled her duties, especially when she misses her translations' deadlines. And says she gets nervous when she feels this guilt, which, she believes, is inherited from her mother: "Görevini yerine getirmeme duygusu. Annesinden aldığı bir özellik daha. Ama ne zaman böyle hissetse, kendi kendine sinirlenirdi" (p. 154).

According to Showalter, this sense of guilt can be linked to what Edwin Ardener says about the cultural context because the concepts of perception, silence, and silencing are so fundamental to debates about women's participation in literary culture (p. 199). This feeling of nonfulfillment of duties is something inherited from Kadın's mother, whom she does not refer to much throughout the text, so this is a

cultural inheritance that needs to be delved into in this case. Seeing this novel as a woman's text and a female translator's story, as Showalter says, this is not only mothered but parented text unlike a man's text, which is fathered according to what Bloom and Edward Said suggest (p. 203). This parented text deals with both paternal and maternal predecessors and so it should address the issues and benefits of both lines of inheritance (p. 203). Therefore, Kadın's story references to her relationship with her mother and father, the previous male and female figures she lived with in the past.

Up to now, the loneliness of the protagonist has been underlined with various quotations from the novel. Also, her aspiration to be alone in her room, and her evaluations of the male characters in her life have been touched upon in this chapter, which can be interpreted in Gubar and Gilbert's words below and can be understood why she is in such a situation:

> Thus the loneliness of the female artist, her feelings of alienation from male predecessors coupled with her need for sisterly precursors and successors, her urgent sense of her need for a female audience together with her fear of the antagonism of male readers, her culturally conditioned timidity about self-dramatization, her dread of the patriarchal authority of art, her anxiety about the impropriety of female invention-all these phenomena of "inferiorization" mark the woman writer's struggle for artistic self-definition and differentiate her efforts at self-creation from those of her male counterpart. (p. 50)

Following this claim, they also imply that women writers belong to a unique literary subculture from male writers, one with its own set of literary traditions. (p. 50) Kadın participates in lots of literary events, meets different people from the literary environment, and finds a chance to talk about books. Upon some questions posed, she explains which book she is translating, wants to talk about the English character living in Verona, but she cannot give more details since nobody cares what she is rendering. Even though she is ready to speak about the novels and the world of

fiction, these people only care about the transfers and transfer fees in the publishing world, money, resignations, people who have been kicked out, etc:

> Ona da birkaç soru sordular. Ne çevireceğini. 'Verona'da yaşayan bir İngiliz'in romanını,' dedi. Bunu özellikle söylemişti. Kimse ilgilenmedi bile. İleri gitmek istiyordu ama yapamıyordu. Romanları, romanların dünyasını paylaşmak için şimdi burada her şeyini vermeye hazırdı. Ama söz dönüp dolaşıp transferlere, bonservislere, istifalara ve işlerinden kovulanlara geliyordu. (p. 25)

Even though she shows some effort to take part in this literary environment, she still feels alienated from the existing one and stays alone in this crowd.

The term "panopticon" Michel Foucault introduces in his book *Discipline and Punish* indicates a kind of internal surveillance so that each prisoner becomes her or his own guard (p. 195). This prisoner can also be a translator, editor, writer, employer, proofreader, agent, or any other person taking part in the publishing industry working under a power that can be exercised by the director, the patron, the family, the friends. The female translator, Kadın, can be considered as a self-disciplined person and a self-checked employee due to the implicit pressure she feels when she has phone calls from the Publisher (referred to as "Yayıncı" in the novel with the capital letter without giving the person's real name). Even though the gender of the publisher is non-specified, it is still possible to deduce that whatever the gender, Yayıncı has the authority over the translator, s/he is the patron who exercises power. Since Turkish is a gender-neutral language by its nature, it is not understood in the third-person narrations whether the subject is female or male unless it is specifically stated, so this is the case in Yayıncı. It is not possible to be sure about Yayıncı's gender but is clear that s/he exercises power over the translator:

> Yazı masasının başındaydı. İçeriden annesinin ve çocuğunun sesleri geliyordu. Zor da olsa çeviriye devam etmek zorundaydı. [...] Aslında çevirinin hesapladığı tarihte bitme olasılığı vardı. Bu, en azından içini rahatlatıyordu. Çünkü Yayıncı'nın onunla her konuşmasında ona yönelik gizli bir baskı yaptığını düşünüyordu. Bütün yayıncıların taktiği bu, diye

> düşündü. Açıkça konuşmak ya da sözleşme imzalamak yerine, el yordamıyla yürütülüyordu bu işler. (p. 73)

This is not an oral agreement or anything else, this is exactly the way the patrons call for the internal surveillance of their employees. And this makes the power not individualized and also turns it into something general for all the publishers in this case. As Foucault suggests, it is not necessary to use force "to constrain the convict to good behavior, the madman to calm, the worker to work, the schoolboy to application, the patient to the observation of the regulations; they will do whatever they need to" (p. 202). The power relations in the literary market are not constrained with the defined duties, for sure. The publishers -or the employers- want more than their employees are expected to do, so a translator, in this case, Kadın, is expected to make suggestions for new authors or new books to be translated. As mentioned before, Kadın is a successful translator who is highly esteemed; this is why the publisher gives high importance to whom she thinks should be translated into Turkish. This can be seen as another power and pressure imposed upon the shoulders of the translators -or the other actors in publishing: "Ne kadar çok çeviri yaptığımız değil, ne kadar çok öneri götürdüğümüzün önemli olduğunu düşünürdü" (p. 96).

This is something related to prestige and economy; the publishers want to add important and successful authors to their lists to have a highly acclaimed authors' list and thus make more money. So, this necessitates suggestions to be received from the translator along with her own work -to translate- but she has to keep her respectability, reliability and has to make the right suggestions:

> İşin aslı, bu yaştan sonra belli bir saygınlık kazandığı, yeni girdiği yayın dünyasında ciddiye alınan bir çevirmen olduğu gerçeğiydi. Yalnızca bir yazarla yetinmeyen ve başka başka okumaların sonucu eğilimleri doğrultusunda öneriler getirebilen bir çevirmen. Doğrusu böylesi biri her zaman aranılan insanlardan olur. (p. 95)

There is no mention of any penal system to explain what the publisher can do if the translator does not deliver the translation on time, or submit an unsatisfying translation; however, the anxiety to preserve the prestige will most probably increase, and the trust relationship will most possibly be destroyed, thus resulting in the exclusion from the publishing market and losing the job. According to Foucault, as Ferda Keskin puts it in his introduction to *Özne ve İktidar*, there is always a power domain in the center of discursive or nondiscursive practices performing the establishment of our experiences for which we are introduced as subjects of these experiences (p. 16). In this case, the publisher and other authorities in the publishing market make up this power domain. When Kadın has a phone call from the publisher at a very late hour, she gets nervous and immediately starts to think about the parts of her translation that she has already delivered, believing that the publisher certainly has negative comments on her partial translation. The fact is, the publisher invites her to an emergency meeting in which some topics concerning her translations will be discussed. It is the pressure she feels from the publishing house's authority even though s/he does not openly say anything negative or implies so. This is also an indication of her unconfident character, which is mostly due to the society with the tendency to blame women for any inconsistencies, any delays, any mistakes, any kind of wrong behaviors, as inherited by Kadın's mother. Even though what she feels in this passage below is not directly related to her femininity, it is exactly about her unconfident and suspicious subject as a translator:

> Derken cep telefonu çaldı. Arayan Yayıncı'ydı. Geç bir saatte aradığı için özür diledi. Ertesi gün için acil bir toplantı kararı alınmıştı. Gelse çok iyi olurdu. Hem onu ilgilendiren konular da vardı. Kadın, telefonu kapadıktan sonra düşündü. Şu sıralar pek yolunda gitmeyen çeviriyi düşünüp huzursuz oldu. Gönderdiği bölümleri mutlaka beğenmemişlerdi. (p. 53)

According to Gubar and Gilbert in *Madwoman in the Attic*, the nature and the distinctiveness of women's writing rests in its problematic, even tormented relationship to female identity, as Elaine Showalter claims. That's why they believe the female writer sees her own gender as a "painful obstacle or even a debilitating inadequacy" (pp. 194-195) With this assertion in mind, Kadın's saying that she does not have a literary story of her own to tell and her being unsure about herself all the time might be a sign of this *inadequacy*: "Aslında bakarsan ne anlatacağımı bilmiyordum," dedi Kadın. "Pek edebi bir tarafım olduğu da söylenemez zaten" (p. 124).

Last but not the least, despite all the vague and weak male characters in Kadın's life, she meets Cem, and she finally has a chance to have a long chat with someone, to share the burden of her problems and troubles with a friend, to ask for help by looking into his eyes, and so she feels relieved as she has not felt for a long time:

> Uzun uzun konuştular. İkisi de birbirlerinin gözlerinin içine bakıyorlardı. Cem ne yapacağını bilmez bir durumda öylece bakıyordu. Kadın nedense kendini iyi hissetti. Cem'in kötü hissettiği için ortaya çıkan bir duygu değildi bu. Yalnızca ona anlattığı için, gözlerinin içine bakarak ondan yardım istediği için, sorunlarını onunla konuşabildiği için. Uzun zamandır hissetmediği bir enerji doldu içine. Tanımlayamadığı bir güç onu hafifletmişti sanki. (pp. 179-80)

Cem is an idealist man, a columnist writing book reviews, doing interviews for a leading newspaper, and is a well-known and respected person who has a strong position in his field. He gives high importance to his career. He even pens a criticism on Kadın's translation, and they discuss it. Interestingly enough, she only says, "You are absolutely right," to him, she does not oppose to his comments, or defend her translation or justify her decisions; she only accepts his criticism and says nothing: "Bir keresinde Kadın'ın çevirdiği bir kitabı eleştiren bir yazı kaleme almıştı.

Tanıştıklarında bu konuyu da konuşmuşlardı. Bütünüyle haklısın, demişti Kadın" (p. 105).

Again, this passage and these details bring the stereotypical assumptions about the female writing that Showalter examines in her article in a detailed way. This is mostly because the author of the novel *Yerçekimi* is a man, so he believes the best solution for Kadın is to find a man of her dreams who can criticize her translations, protect her with his strong position in the market, and become the father to her son as she openly states at the end of the novel by saying that the only thing she wants is a photograph of the three of them -Kadın, Cem and Güneş- to be taken on Güneş's birthday (p. 181). If a female author told this story, the end would most probably be different. Finally, being in love with a man and finding happiness and peace in his arms can be interpreted as a defect of the novel. However, that strengthens the hypothesis of this thesis that the authorities, the people who have the power win over the silenced ones, the oppressed ones. It would not be wrong to say that the male author's power domain, in this case, bestows the female translator a space to speak yet only within his own discourse. Not only the male characters in the novel but also the male author, the creator of the female translator, have silenced Kadın in this novel.

2.2 Translator as a woman in *Yerçekimi*

The novel *Yerçekimi* opens with the sentence, "Çevirdiği kitabın tanıtım gecesindeydi," (p. 11) and the null subject in this sentence, the female translator is mentioned as "Kadın" -starting with a capital letter "K"- which is kept being referred to that way until page 166 when a little girl asks this woman her name, and she says her name is Handan. Another significant point here is that the book ends fifteen

pages after this interaction, which implicitly makes the reader consider that this woman can be thought of as the symbol of all the other women, other female translators, authors who are perceived as mothers and wives but are more than that and deliberately silenced in any community.

The word “kadın”, therefore, is not only an indication of the fact that this main character as a translator is invisible in the society, which will be discussed in a more detailed way in the following pages but also of how unheard women (as a gender) are. The male-dominated reality is itself rather explicit on the pages of this novel and so when the word “woman” is applied in this thesis, it will initially refer to the female translator in this novel in question, but it will at the same time imply all the other female translators -and women, in general- in the publishing world as well.

The use of the noun -and/or subject- “Kadın” rather than the woman’s own name Handan when referring to her work, her life, or her presence might be considered as a choice of the author of the novel who might have intentionally wished to underline the silenced women in the publishing world as well as the society as it has been stated before. However, it might also be seen as the indication of the author’s way of silencing his character and as a reflection of his approach to women in society. There might come two arguments to the minds; the author Fatih Balkış however, takes a female translator as his protagonist/heroine and makes the novel revolve around her feelings, her decisions, her career, and her life, so the author wants to put her to the foreground and make the readers witness the difficulties she experiences, the problems she deals with and all the other social pressures she has to face. In this thesis, this argument will be favored and the “Kadın” in this novel will be examined with the help of the author’s narration,

language, and style. And the author's narration will also shed light on how female translators are seen with the help of fictional turn in the Translation Studies.

In the article "*Women Translators in Contemporary Iran"* in *Translating Women: Different Voices and New Horizons*, Farzaneh Farahzad, co-editor of the book with Luise von Flotow and the author of this article, discusses how the attitude of men and male-dominated society have (not) changed towards female translators from the late Qatar period until now in contemporary Iran. "Kadın" in the novel *Yerçekimi*, is a divorced mother who has to earn her life and make some money for her little boy Güneş. She is a very talented translator with her translations of eight novels, three plays, and one non-fiction work. She was even awarded a translation prize for one of them (p. 11). She used to work as a tour guide but decided to devote her life to translation when she got divorced. This is a decision she took after the divorce as she puts it clearly in the novel (p. 11), even though it is not openly stated in the narration, the social pressure on the widow could be the reason for this, as the society expects women to take care of their kids, to be busy with the domestic affairs, to spend more time at home after they end their marriages; therefore, the justification of her decision to pursue her life as a literary translator can be traced on Farahzad's lines stating that [women] "could participate in literary activities by working at home and at the same time attending to the domestic family life" (p. 8), which makes it clear that even if women earn their own money and have a profession to perform at home or in the office, they still have to conform to their traditional lives:

> Many of the working women of the time were forced into contradictory roles: that of a modern woman who had an income and helped the family budget and that of the traditional mother and wife. The good woman was now defined as modern, but modest and traditional. (p. 8)

This passage indicates women's in-between identity in Iran: modern and traditional. And this is not that far from what "Kadın" experiences in this novel. She has to perform her own duties as a mother, but she is not married anymore, so she is not a wife of someone, has her own family budget, and stands on her own feet. Her decision to work as a freelance translator can be read as an easy way of dealing with motherhood responsibilities while staying and working at home. She was left alone after their four-year marriage with her ex-husband and then four more years passed, and the narrator tells her life from past days to present time. And it is understood they got married eight years ago and their children Güneş has not started school yet. This also means when she was divorced, her baby was very little, and so she chose to be a translator so that she could both babysit and make money: "Onunla geçirilen dört sene söz konusuydu. Ama sonunda buna alıştırmıştı kendini. Çok geçmeden oğlu okula başlayacak ve masrafları artacaktı. Eğer bu kadar çok çalışması için neden aranıyorsa, buna oğlunu göstermek gerekirdi" (p. 12).

Along with this practical reason for devoting her life to translation, she is also a book person; she loves reading, living with words, being embedded in fictional worlds, enjoys reading sentences from a different languageü and rendering them into her own language (p.12). Even though she is a renowned translator whose translation is perceived to be perfect according to what the author tells her on the phone, she does not want to steal the spotlight during a special event held for the author, whose book she recently translated. She even wants to get rid of this huge attention to herself; being surrounded by editors, journalists, readers who ask her questions about the book. The event was initially planned for both the translator and the author (it is never clearly stated which language the translator is translating from but it can be

English, Spanish, or French based on a sentence in the novel on page 12[3], where an interviewer asks the translator which language she has translated the book from), but the latter cannot come due to some unexpected reasons, so "Kadın" attends this event as a translator and as a spokesperson for the author. She talks with the author on the phone before the event takes place, and she thinks some people believe that this - talking with the author on the phone- is a privilege: "Bunun ayrıcalık olduğunu düşünenler vardı" (p. 13). It can actually be inferred from this line that the translator does not think this is a privilege. She says she spent four months working on this translation and tried her best to finalize the Turkish text (p. 13). It is not difficult to understand that she is successful in her profession; however, she lacks the self-confidence to socialize and enter into the atmosphere of this literary event, which has been held in her name and her translation indeed. This can also be considered as an indication of the low degree of women's social presence which Farzaneh Farahzad draws a parallel to the low rate of women in publication (p. 3). The fact that the woman, "Kadın", defines herself by domestic works rather than by her professional job shows that her motherhood responsibilities and housework come first when compared with her translations and the literary world she is in: "Halsizim biraz. Üşüdüm de. Hem biri sürü işim var. Oğlumu biliyorsun, söz verdim ona. Bu aralar bensiz uyumuyor" (p. 13).

The sentence on page 14 "Kaçarcasına mekândan ayrıldı" saying that she hurriedly left the event makes it apparent that she does not feel a belonging to this group of the publishing world:

> Her zaman böyle oluyordu. İnsanlarla bir araya gelmesi gerektiğinde anlam veremediği bir boşluk duygusu kaplıyordu. Güzel olduğunu bilsin, yaptığı işe

[3] "Bir editör ve karısı, sonra bir gazete muhabiri ve tanımadığı iki genç yanına gelmişti. Sorular hep kitap üzerineydi. İngilizceden mi çevirdiği, kitabın İspanyolca mı olduğu, hatta bir ara yazarın önce Fransızca, sonra kendi dilinde yazdığı söylentisinin doğru olup olmadığı sorularına karşılık verdi" (pp. 12-13).

> değer verilsin istiyordu. Ama aynı hayal kırıklığı burada da gelip onu bulmuştu. Gecenin en çirkin kadını olduğunu düşünmüş, yapılan sohbetlerde sessiz kalmıştı. Koca bir aptal gibi hissetmişti kendini. (p. 14)

These feelings and thoughts can be read as a sign of the woman's invisibility and her lack of presence in the social world, and of her unhappiness with being around people. She wants to be alone; she wants to keep silent in all conversations and she does not find herself beautiful, which is important in this case since she makes a comparison with all the other women in the society and finds herself the ugliest one. She does not trust in herself and her beauty. This might be interpreted as the result of all the men in her life to this day who has not shown enough interest in her. This shows itself as a fit of jealousy when she learns that her ex-husband has a new girlfriend who is always smiling. She cannot help but compare herself with the other women and always thinks the others are the better ones. She is aware that this is a jealousy that is not motivated by passion or melancholy but only by the love for the ex-husband (p. 17). It is understood that she has been left by her husband, and is still under the impact of these negative feelings of abandonment. This part of the novel deserves a psychological reading to tell the truth, but it is not within the scope of this thesis, unfortunately. Taking all these points into consideration, however, Kadın can be read as a representation of women's invisibility and their lack of social presence in publishing, which implicitly refers to women's problems with the men in their lives; husbands, male publishing actors, male authors, their fathers, and their sons. Kadın, in this novel, is surrounded by lots of male characters, each of whom asks or expects something from her. The narration is told from the third-person's perspective, which also hinders the possibility of a woman's voice being heard.

In her article "Translating the past, negotiating the self: Discursive resistance in Elisabeth Reichart's *Komm über den*" in the book entitled *Transfiction: Research*

into the realities of translation fiction, Resch examines the heroine translator in Reichart's novel, who has health problems along with the problems she experiences in her marriage, profession, and family. Resch puts forward that the problems she has are closely linked with her past; her professional crisis, her identity crisis, and also her communication problems related to her childhood (pp. 262-263). This reading can also be helpful to understand Kadın's decisions and behaviors in *Yerçekimi*. She prefers to be alone even in crowded events "[…] ardından bir masanın başında yalnız kalmıştı. […] Belki benim gibi partinin havasından sıkılmış bir-iki kişiyi bulabilirim, düşüncesiyle merdivenlere yöneldiğinde, mikrofonun boğuk sesi tüm salonda çınladı (p. 11). She is bored with all these people and this atmosphere; she finds happiness and peace in words, in sentences, in books lined in her bookshelves where she welcomes fairy tales, and huge forests where fiction characters live (p. 12). She deals with her loneliness by reading and translating, i.e. the fictional world. She feels alone at home; she would even feel alone when having sex with her husband in the past:

> Bazen sevişmeleri sırasında sessizlikten daha fazla yoran ve anlamsızlaşan ve giderek uzayan zamanlarda bir ölü gibi katılaştığını hissederdi bedeninin. Bedeninin kıvrımlarını, yumuşaklığını değil, giderek keskinleşen ve bir bıçak gibi acı veren dokunuşlarını duyumsardı. Sonra uyuyakalırdı Taner. Bir süre sonra yataktan sessizce kalkar, buzdolabının ona yaşamı yeniden bahşeden ışığına ihtiyaç duyardı. (p. 23)

It is not hard to comprehend from all these words that she takes shelter in books and withdraws herself from society:

> Yalnızca oradan üzerine yayılan ışıkla ve serinlikle içine tuhaf bir neşenin dolduğunu hissederdi. Gidip bir kitabı aralar, tozlarını üfler, onların yerlerini değiştirir, saate bakar, uyumak için bir zaman belirlerdi. Hızlıca göz attığı bir cümleyi aklında tutmaya çalışır, derken canı portakal suyu ister, berjer koltuğa oturur ve kitapta daha fazla yer açardı kendine. (p. 23)

These two passages from the novel make one trace the loneliness and introverted personality of the translator on her past, which is implicitly given in the novel. This is not the aim of this thesis or chapter, in particular, to make a critical review of the

literariness of this novel but this fictional character deserves more psychological analysis so that the readers could understand her decisions, behaviors, and choices. However, this lack of psychological approach can also be considered as the failure of Fatih Balkış's masculine perspective that puts women in an inferior position and does not think that women are deemed to be important.

It is, however, noteworthy here to see how disciplined she is while translating, even though she is unwilling to write anything *original* but prefers to render translations. She reads the book to be translated beforehand as an ordinary reader and then takes notes for the problematic phrases or difficult words, puns, etc. She is such a reader that she reads the passages she likes more than once since she wants to reflect the same effect in the target language and always does her best to put an obstacle between her and the novel; this is most probably for the sake of being *faithful* to the original text even though it is not explicitly said in her words:

> Çevirdiği romanla baş başaydı. Şöyle bir tekniği vardı: Önce kitabı gelişigüzel okuyor, çoğu zaman sonuna kadar olmuyordu bu, arada karşılaştığı dil oyunları ya da zorlayıcı sözcükleri not alıyor, sonra kitabı bölümlere ayırıyordu. Sevdiği, etkilendiği bölümleri defalarca okuyor, bulduğu karşılıkları seçerken dikkat ediyordu. Her zaman yapıtla arasına bir engel koymayı başarıyordu, ama şimdi bu romanı okurken kendini iyice kaptırmış buldu. (p. 37)

Kadın has never considered finishing a book or completing a translation as the most important event, the biggest success, or the best move of her life; this has never been something she proves to herself, she has never boasted about herself and her translations. She spends most of her time translating a novel, follows the words until her eyes get very tired, but she completes her translation in the end and never considers this as a victory over something or someone. She never competes with other people but only competes with the texts she translates, especially some challenging texts that have complex sentences or phrases. She personally wants to be

away from this environment in which powers fight against each other thanks to her experiences gained over time; she becomes patient, and finds a way to make herself pleased. This is the way she is portrayed throughout the novel: A woman who has dedicated herself to translation and books, who is away from people but close to the fictional characters, wgı is not ambitious and competitive, but is only busy with words:

> Çevirdiği romana geri döndü. Şimdi çevresindeki insanları, yazarları, bir kitabı bitirmeyi yaşamlarının en önemli olayı yapan insanları düşünüyordu. Kendisi asla böyle biri olmamıştı. Günler, geceler boyu çeviriyor, gözleri yorgunluktan kuruyana kadar harfleri izlemeyi sürdürüyordu. Ama sonunda, tam zamanında bitiriyordu işini. Üstesinden gelinmiş, kazanılmış bir oyun olarak görmüyordu asla bunu. Onun için kolaydı. Ama bazen onu zorlayan metinlerle de karşılaşmıyor değildi. Böyle zamanlarda kendi kendine sabırlı olmanın, kendini mutlu etmenin ve ödüller vermenin yollarını buluyordu. Bu süreç ne kadar zor geçerse geçsin, asla ertesi güne, daha doğrusu insanlara bir şey bırakmıyordu. Bir ritüelin parçası gibiydi çevirmek. Fısıltılı sözlerle usulca akan nehirlere bakmak gibiydi. (p. 65)

Her dedication to the books she reads and translates is something her friend Niran is also aware of. Niran warns Kadın not to be so profoundly affected by the books, to look around and see the world that presents opportunites to her: "Şimdi bence sen şu okuduğun romanların etkisinden çıkmalı ve elindeki fırsatları değerlendirmenin bir yolunu bulmalısın" (p. 33).

Renate Resch characterizes fictional heroes and heroines who work in the field of translation as usually "crisis-hidden" middle-aged heroines (p. 261), just as the Kadın in *Yerçekimi*. It can be said that her crisis is multi-dimensional: She is not a confident professional even though she is a successful translator, her marriage has been unsuccessful and her husband is in a relationship with a nice looking, smiling woman, her son is under her responsibility so she needs to earn more, she is not happy being around people, she is not a social person and prefers being immersed with books and fictional characters. Worse still, and probably the most importantly,

her concept of self as a woman and as a female translator have always been affected by the past. One day, she starts to question herself and her life when she sees her name as a translator on the hardcover edition of a very thick book that she translated. She believes this name, her own name, defines only someone who has never reached the forgotten, hidden moments of life. So she feels very sorry about the fact that this name does not represent the whole life. This is when she dreams of some memories, some scenes from her childhood (p. 43). The point that deserves to be discussed here is her not mentioning her name, she does not want to say her name, she does not attribute any meanings to her name; the readers still lack this minor detail –her real name. This translator's life is not limited to this name but her womanhood, her motherhood, her sisterhood, her relationships with all other men.

The character in Reichart's novel says "Nur fremde Sätze sind in mir" [There are only foreign sentences in me] (2001: 43) which makes it clear that she understands these words and sentences she is happy to live with are not her own as the character Kadın in *Yerçekimi* feels the same way. Kadın's close friend Niran tells her that she should get over these characters in the novels she reads and translates and find a way to utilize the opportunities (p. 33). Kadın thinks about Isabel Archer in *The Portrait of a Lady*, *Marie Grubbe* of Jens Peter Jacobsen, or the beauty of Bathsheba in *Far From the Madding Crowd*. And she thinks she is too powerless to survive in this world (p. 56). She never gives up questioning herself and her life by making comparisons with the lives of the fictional heroines she is fond of. That can be considered as an indication that Kadın in *Yerçekimi* defines herself with the books she spends time with since some other implications make this heroine be detached from the real world. She even gathers strength from the paths that the heroines in her readings follow since she prefers to be in the fiction world:

> Ayakta kalabilirdi. Daha başında romanların dünyasını tercih ettiğini söylemişti ona. Kendi hikâyesine benzeyen romanlar okumamış mıydı? Öyleyse? Üstesinden gelecekti. Romanlardaki kadınlar üstesinden gelmişlerdi. Kimi zaman gözyaşlarıyla onların mutluluğuna eşlik etmişti. Şimdi ağlasa bile önemli değildi. Onların hikâyelerinden birini düşünüp yeniden mutlu olabilirdi. (pp. 177-178)

Secluding herself in the world of sentences, words, paragraphs makes it more straightforward that there are some impediments in the real world, which makes her remain silent, live alone, exclude herself from the environment. With the help of flashbacks, it becomes much easier to understand how she has become such a lonely woman fed by her readings: "O yıllar, kendini yalnızlaştırdığı yıllardı. Yaşamı kendi gördükleri üzerinden değil, okuduklarıyla tanımladığı zamanlardı. Duyguları bile kitaplardan dökülen kırıntılar gibiydi" (p. 162). Her excluding herself from the world of real people can be traced back to her pregnancy times. Kadın in *Yerçekimi* is pessimistic when she learns she is pregnant; she thinks she will never do any readings, writings, translations anymore but spend all her time bringing her son up. These are the similar fears that most women have to bear in the society as she underlines: "Bütün kadınların yaşadığı türden korkular" (p. 154). And this situation can also be supported by Farzaneh Farahzad thoughts on the domestic life of women in her article mentioned above, where she asserts the modernization period (starting with Reza Shah's taking power in 1926) in Iran required women to adhere to their traditional roles while they opted for more significant social presence at the same time. She continues that women started working outside their homes, increased the family budget, but their domestic duties did not get reduced, so they had to face with the double work (p. 13). Society and the traditional way of living ask women to be split into their professional and/or domestic lives. The personal lives of women are not taken into consideration at all. This is the time that Kadın wishes to watch her own life from afar: "Bir çocuğun, bir evin, işin ve çevresindeki her şeyin

sorumluluğunu sırtında taşımak istemiyordu. İşte önünde onlarca davetkâr broşür, hepsi ona uzaktan el sallıyordu... İşte böyle kendi hayatına el sallamak istiyordu" (pp. 100-101).

In her article titled "Neither is a translator, unless they're transauthers: Confusion and (re-)gendering in feminist fiction /translation" *Transfiction: Research into the realities of translation fiction* (315-329), Daniela Beuren from the University of Vienna shares a conversation between two people, "My name is Carmen,' Carmen said in English. 'I am woman [sic]. Please, what are you? Woman or man?' 'Neither,' I said in English, then in Spanish. 'I'm a translator'" (Wilson 1991: 74) (p. 316-317). This is, of course, a pun here which the author uses with the help of the nature of the Spanish language but it helps to contextualize the position of "Kadın" in *Yerçekim*, who is neither a woman nor an author, she is just known as "Kadın" who hides herself within the pages of books. In parallel with this, the passage above taken from the novel also helps to understand the fact that Kadın in *Yerçekimi* defines herself as a translator rather than a writer, who translates from the English and German languages and sees translation as one of the most joyous works in the world (p. 124). Douglas Robinson's definition of a translator as a writer in his book *Who Translates? Translator Subjectivities Beyond Reason* might sound functional to interpret Kadın's words above. Robinson states that when he translates, he sits at the computer and forms sentences in his head and his fingers move across the keyboard, and words appear on the screen. So, Robinson realizes this is the same thing he does when he "writes" original things. Of course, he is aware of the fact that his imagination is more constrained by someone else's words when translating than when he writes articles or books but the lines between are not absolute according to him. This is because he thinks his imagination has to be at work when he translates

as well; since he chooses the words in the target language, everything he writes has to be filtered through his experience, his interpretation (pp. 1-2). However, Kadın in *Yerçekimi* especially makes it clear that writing has never been at the forefront of her life. But if she ever writes something one day, she wants to write something akin to what Canetti is doing, resembling his literary style. If that would be the case, there would be one distinct difference, though. She would only portray female characters, the stock ones, and make all real women fictionalized in her novel (p. 86). So this is what Robinson stresses in his description that both translators and writers draw on their own experiences of language and the world to formulate the practical course (2001: 3). So this takes the reader to the problematizing of the rewritings, which covers all artistic productions. And this is actually something that Robinson uses to depict translation as something not inferior to original writing.

Kadın, the heroine in *Yerçekimi*, complains about the clichés, the stereotypical female characters in novels such as poor women, strong women, comics, and others. She asserts that real women have never been characterized in novels. The women depicted in novels all look uniform, and the authors' primary purpose has been to ask the readers to visualize all women while they are only reading about one woman (p. 86). And this is also her criticism of the books she approaches not only as a translator but also just as a reader. This can be associated with what Susan Gubar and Sandra Gilbert claim about the New Women liberated from the Old Woman, which has been examined in more detail in the previous part of this chapter.

In a nutshell, the fictional female translator in the novel *Yerçekimi* enables readers to see the stereotypical approaches of male authorities both in domestic and professional lives towards the silenced women in the society. In terms of Lori

Chamberlain's survey of metaphorics of translation, it can be deduced that "Kadın" in this novel, who is not been named until the very last pages of the novel but is always referred to by her female identity as a woman in the Turkish language, is used as a metaphor for female translators in the male-dominated publishing world. This narration, therefore, implies that the production of the author, who also happens to be a male in the novel, is more valuable than the reproduction of the translator who is Kadın as known. Even though there has never been a comparison between the translator and author in terms of inferiority and superiority, it is understood that Kadın as a translator is not as powerful as the authors. In parallel with this, if the translator is female, then the inferiority becomes doubled since women are portrayed as less powerful than men.

In addition, the author's narration does not give voice to the character Kadın although it is, in fact, a novel of a female translator. One expects Kadın to act as the protagonist of the story; however, the narrator does not allow this. Thinking that the author is male, and he uses the third-person narrator, it will not be wrong to suggest that this male-voiced narrator from a gendered perspective is the main character. This also takes the reader to remember Cixous' discourse highlighting the importance of female writing on women.

Also, Kadın in this novel is not portrayed as a woman who stands on her feet but is shown as a woman who has troubles with men and so is therefore left alone. She dedicates her life to novels and fictional characters; in consequence, she also acts as if she does not live this life but is just dreaming about her memories or thinking of her dreams. This characterization does not help the readers to visualize this female translator as a real woman but as a copy of the characters from the novels she has

read or translated. So, this fictional translator has been the victim of a pseudo-characterization of the author.

CHAPTER 3

TRANSLATOR AS AN AGENT

WHO HAS THE POWER TO MANIPULATE THE TEXT

"The original is unfaithful to the translation." Jorge Luis Borges

In the previous chapter of this thesis, the translation activity has been scrutinized in the light of gender studies and discussed under a fictional woman translator's aspect. In this chapter, the discussion will be carried out within another context of power struggles between the translator and the author, employing the terms intervention, fidelity, rewriting, and alterations and/or interventions as designations of the translator's manipulation of the original text. The word "manipulate" has been intentionally used here as a reference to André Lefevere's conception of rewriting as "manipulation, undertaken in the service of power" (1992: vii). He also claims that all rewritings, regardless of their intentions, reflect a specific ideology and poetics and, so manipulate literature to operate in a particular way in society. (Lefevere 1992: vii) Employing the word "manipulate" here is not only to refer to the translator's intervention to the text itself but also to imply any ideological, poetical, or political attitude of the translator towards the literature in a general sense. This 'will to power' in Nietzschian terms will be probed in more detail based on the translator's desire to kill his father, the unsuccessful author.

3.1 Theoretical discussion and the book *Zafiyet Kuramı*

The book *Zafiyet Kuramı* (*The Theory of Infirmity*) written by Ersan Üldes and published by Plan B Publishing in 2007 and republished by Sel Publishing in 2015 and will be republished again in 2022 by Kafka Kitap is a pivotal example amongst

Turkish novels in which a translator protagonist plays a leading -crucial- role suggesting a critical and intriguing example of a fictional translator. Born in Manisa in 1973, Ersan Üldes is the author of *Yerli Film* (Domestic Film, 1999), *Aldırılan Çocuklar Örgütü* (The Organization of Aborted Children, 2004) and *Hindinin Ruhu* (Spirit of Turkey, 2015), *On Kişot* (Ten Quixote, 2015), *Zafiyet Kuramı* (The Theory of Infirmity, 2007) and *Modern Meram: Büyük Romanları Okumak* (Kafka Kitap, 2021). He is also the translator of Italo Svevo's *Generous Wine* and Robert Musil's *Über die Dummheit* with Amy Marie Spangler. Having worked as a copywriter at several agencies, Üldes founded his own advertising company in 2001 and has written various book reviews for different literary supplements of Turkish newspapers and literary magazines. In 1999, he was awarded İnkılap Bookstore Novel Award for his first novel *Yerli Film* and an excerpt from his novel *Zafiyet Kuramı* was published in *Dalkey Archive's Best European Fiction 2011* anthology.

3.1.1 The potential tensions between author and translator

Zafiyet Kuramı starts with querying the notions of "reader" "and "writer", thus winking implicitly at the notion of "translator" who is acting both as a reader and a writer during the translation process. Comprised of four chapters titled "Physical Education", "Behavioural Science", "Analytic Geometry", and "Conclusion: The Pleasure Discipline" respectively, the novel mainly focuses on the life of Meriç Ateşke, the mourning son of a father who recently passed away and left an unpublished *supra-genres* book behind. Ignoring the insistence of his best friend Bahadır that he should write his novel to earn a living, the protagonist Meriç chooses to put off being an author; instead, he continues to pursue his career as a translator due to economic reasons, until the day when all the *patrons* in the publishing market

refuse to deliver any books to him for his rendering. His only income channel has been the money he gets paid for translations, when his renderings have started to be harshly criticized and even accused of being unfaithful to the original texts, his income has been cut drastically as well. Meriç's renderings are full of over-interpretations, alterations in the structure of the texts, the characters –even in the storyline. His unfaithfulness to the source texts becomes the reason for losing his job as a translator, and henceforth, he has no other choice than to devote himself to writing a book.

The novel is structured in the form of a metafiction; the author speaks to the readers through footnotes during the story flow so that the readers witness his writing process and become a part of his novel as well: "Çay demleme işi, en azından yirmi dakikamı aldı. Fakat ne yazık ki bunu yazım kuralları dahilinde ifade edemiyorum. Son yazdığım cümleyle ardından gelen cümle arasında geçen zaman dilimini, mevcut disiplin içinde, birebir yansıtabilmek mümkün değil" (p. 50).

The readers find themselves somewhere between a sentence already written and a sentence to be written; in the middle of the novel's production itself. The author -or the narrator himself- questions the creation process of any written work and has complaints about the inadequacies of any conventional written work to reflect the reality as it is. The author/narrator dreams of a simultaneous creation of literary works; he can be considered to be dissatisfied either with the already written works that he was once given for translating or with the literary works to be written by himself. His problem is with the creation process, the impossibility of reflecting the reality as it is in the produced literary works; in other words, he has problems with artworks and literature in general. His search for literary tools or symbols to help the authors create a work representing the passing of time as it flows or his

passion for making alterations to the source texts while translating them into his mother tongue might be considered as signs of his unwillingness to accept any settled personalities or established attitudes of an author:

> Üstelik çay demliyorum cümlesini yazdığım zaman, çayımı çoktan içmiş bitirmiş oluyorum; takdir edersiniz ki bu da asla gerçekçi bir yaklaşım olmuyor. Buradan da anlaşılacağı üzere, müzik sanatından aşina olduğumuz bir takım es (sus) işaretlerine ihtiyacı var edebiyatın. Gerçek bir eş zamanlı edebiyat yaratmak için… (p. 50)

Apart from the narrator's dissatisfied and inquisitive approach to the writing discipline and written artistry in general, the novel is full of sentences and passages representing translation-related subjects, problems, matters, difficulties and therefore offers fruitful discussion on various translation theories among which are the conflict between the translator and the author; the position of the translator as the second-author of the source text; the methods employed by the translator during the translation; the faithful and/or interfering approaches of the translator to the source text, the right of the translator to make changes on the original text, the ethics of translation, to name a few.

3.1.2 A theoretical focus on power and translation

As it was touched upon in the Introduction, there has been an increase in the number of questions on the relationship between power and translation since the 1990s (2002: Tymoczko, xi), but the most crucial point here is that translators have begun to realize that their translations could manipulate readers to achieve certain desired effects (Tymoczko, xi). In *The Manipulation of Literature*, edited by Theo Hermans, with the contributions of leading translation scholars such as Susan Bassnet, Raymond van den Broeck, André Lefevere, Maria Tymoczko, Gideon Toury, to name a few, it is shown that translations were one of the 'primary' literary

instruments available to larger social institutions -education systems, arts councils, publishing houses, and even governments- to 'manipulate' a given community and to 'construct' the kind of 'culture' wanted (Tymoczko, xiii). With this object in mind, "the source text itself was manipulated to create the desired representation" (Tymoczko, xiii). The contributors to to this anthology made it clear in their articles that churches would commission Bible translations, governments would support national epic translations, schools would teach translations of great books, kings would patronize heroic conquest translations, and socialist regimes would underwrite translations of social realism, all for their own purposes in line with their ideology and cultural power (Tymoczko, xiii).

The term "cultural turn", as Gideon Toury puts it, has been replaced by or has been taken one step further with the term "power turn" after the questions of power which have been put forward in a more detailed way in Chapter 1 have been brought to the fore in discussions of both translation history and strategies for translation as Maria Tymoczko asserts it. (2002, p. xvii) In her article "Writing, Interpreting, and the Power Struggle for the Control of Meaning", Rosemary Arrojo analyses three short stories: "The Burrow", "Death and the Compass" and "The Kleptomaniac Translator" by Franz Kafka, Jorge Luis Borges, and Dezso Kosztolanji, respectively. The common point of these three stories is their relevance to creating meaning and the power to preserve that meaning. In "Burrow", Kafka's character -though not clearly described, it might be a badger, a mole, or another small animal living underground- does its utmost to shelter itself from any dangers, any interferences from outside. It is told in the form of a monologue of the creator who is always thinking over and over the protection of its burrow/creation/text from *the other*, from the other's interpretation, and the interference of an imaginary beast.

This, as Arrojo puts it, is "the desire of the author/creator to control and to forever imprison meaning" (p. 69). The creature wants to own the meaning and keep it unchanged. However, throughout the short story, it is clearly depicted that the absolute meaning and silence that the creator, who can be regarded as an author within this context, aspires to reach could be possible were it was on a sleep (p. 69). In Borges's short story titled "Death and the Compass", the readers find themselves in an encounter between a reader, an author, and a labyrinth maker, following in the footsteps of Kafka's story. Here, the reader is acting as a diligent reader and working as a detective, while the author is the assassin himself. Three different murders have taken place, and the diligent reader is trying to decipher the mind of this assassin and also his writings; this is not enough, of course, so the reader/detective would like to anticipate the assassin's motives and reasoning behind these actions. Arrojo interprets this story within the context of "human desire to achieve divine mastery over meaning, which is ultimately also the quest to control life and death" (p. 72), and concludes that Borges "cannot protect his story from our reading, which – precisely because it is a reading —necessarily finds an opening in his text and necessarily interferes with it, taking our authorial stance as we weave our own hypotheses and attempt to find the thread that will show the way out of the labyrinth" (p. 73).

Last but not least, in Kosztolanyi's "The Kleptomaniac Translator" Gallus, who is a very successful translator and has a good command of English, has only one defect: he is stealing. The word "stealing" has both literal and symbolic meaning in this context as Gallus has the bad habit of stealing everything he finds precious and even steals anything expensive and precious in the text he translates. The plot stays the same, but the accessories and any other valuable things get lost in his translation

since he cannot help but steal. This story is another example of the author and the translator's encounter in their motives to construct the texts' meaning and deconstruct it, respectively. In this part of this Chapter, Ersan Üldes' *Zafiyet Kuramı* will be deeply probed in the light of Rosemary Arrojo's question below regarding the possibility for interpreters to be faithful to the authors or to the texts they are translating:

> If one cannot clearly and forever separate the author from the interpreter, the text from its reading, or even one text from another, and if the will to power as authorial desire is that which moves both writers and readers in their attempts at constructing textual mazes that could protect their meanings and, thus, also imprison and neutralize any potential intruder, is it ever possible for interpreters to be faithful to the authors or to the texts they visit? (Arrojo 2002: 73)

The translator Meriç Ateşke in Üldes' novel is a good reader as well; he reads a lot and closely follows the contemporary authors and trends in not only Turkish literature but also in European literature, and he reads German authors in particular. However, he adopts a critical approach to what he reads and finds the imperfections and/or inefficiencies in those literary works. He further asserts that these contemporary authors cannot create original plots or employ well-described characters and that they only imitate what was written in the past by the leading authors of world literature. That is, for sure, another discussion topic about the rewritings or the creation of artwork in general; which brings to mind the well-known statement, "There is nothing new under the sun," in *King James Bible* (Ecclesiastes (1:9)). Meriç's complaints are far from this approach, accepting all newly rewritten works; his approach can even be seen as a kind of accusation against them for being stolen/copied from anything written previously. By doing so, he also attempts to dethrone the author's position, claiming what the authors write is the rewritings of previous works:

> Yazarlar, bütün yeni yazarlar, kendi eserlerine hacim katabilmek için, eski yazarların eserlerini anaforlayan hırsızlardı. Edebiyat ilerleyen bir sanat dalı değildi. Yalandı, aslında hep yerinde sayıyordu. Ama her çağdaş yazar, esasa dair bir yenilik yapmaktansa, birkaç şekilci parendeyle eski yapıtların çok sayfalısını, biraz şişirilmişini koyuyordu soframıza. Bütün hepsi La Manchalı asilzadenin cesaretinden ya da Akaki Akakiyeviç'in paltosundan çıktıysa, daha da ötesi, Rabelais'nin fantezilerinden doğduysa, gözünü boş yere yormanın ne anlamı olurdu? (p. 132)

Meriç Ateşke used to work as a literary translator and earn his living with this job in the past until all the publishing patrons blacklisted him due to his *unethical* translation methods and he has no other choice but to write his novel, thus ending up being an author even though he never likes authors as he finds them all super snobby:

> Kısaca *yazarlar* adını verdiğim sünepe zümreyle ilk tanışıklığım, tercümanlık yaptığım döneme rastlar. Yayınevine gittiğim nadir zamanlarda karşılaşıyordum o kılıksızlarla. Beni ifrit ederdi; bacak bacak üstüne atışlarında, sigara dumanını savuruşlarındaki kibir ve herkese üsten bakarken, yayınevi sekreterlerine alttan bakmalarındaki ikiyüzlülük, yılışıklık… Ve söz geçirmez bir dokunulmazlık perdesi; çevrelerine alev gibi yaydıkları, her şeyden muaf olma hali… (p. 52)

Following this attitude, Meriç gets to know an author named Necdet Balkan Sezai, whom he does not like at all, and criticizes him along with other authors for being so full of themselves with their identity of being just an author and *nothing else*. Meriç has a serious problem with this idea -being an author- and always finds himself questioning their behaviors, saying that this is really a psychological disorder: "Yazmak başka; ama yazar olmak, yeryüzünde ısrarla o kimlikle bulunmak, psikoloji bilimine havale edilesi bir bozukluktur" (p. 78).

This is not the only problem he has with being an author; he also has troubles in understanding this authority they used in different levels applied in their works. Such encounters between the author and the translator do not only take place on a textual level throughout the novel; they -have to- come together on some occasions, but it is obvious that the main character Meriç does not *respect* what they are doing

and what their profession is –being an author. His best friend Bahadır, however, makes a direct comparison between a translator and an author, favoring the latter by saying that a translator is not someone who creates something original but one who copies or imitates the one at hand, which makes the translation process inferior in people's eyes, which takes all of us to the traditional discussion on translation: "Çevirmenlik dediğin ne ki? Yazarlık daha fazla yakışır sana" (p. 100).

Within this context, Bahadır's perspective can be considered as a representation of the society's general attitude towards translators and the translation activity, who generally think that writing is superior to translating. Being totally different from his friend, Meriç does not portray himself as a reliable character and warns the readers not to listen to him: "Size verebileceğim tek kayda değer nasihat şu: *beni dinlemeyin*" (p. 87).

Meriç sees his translation activity as a kind of self-actualization; he needs money, he needs to pay his bills, and he has to continue living and so becomes a translator. After two or three pages of translating, he feels he is a "useful person" and gets "a great sense of satisfaction every time he translates something" (p. 52), and these feelings help him finish what he works on. That might be considered as an indication of his pleasure in keeping the meaning of the source text and carrying it across to another language; it is a matter of producing or creating something as it indicates that he does not feel that he just copies something written but is in the creation process himself: "Tekdüze giden hayatımda başıma silah dayasalar okumayacağım türde kitaplarla tanışıyordum mesela. Bir sayfacık tercüme bile, huzurla dolu saatler demekti sonra. Faydalı bir iş yaptığını düşünen insanın iç huzuru hiçbir şeye değişilmez" (pp. 51-53).

As a translator full of unfavorable feelings to all the authors he translates and reads, Meriç cannot help but make interventions or alterations to the literary texts he is to render, saying that he hates the novels with perfect endings and the literary works which are very clear and never leave any room for interpretation of the readers. That is the reason why he starts to use his power of creating a new meaning and make changes in the course of the novel:

> Mesela bir defasında, yazarın yarattıktan hemen sonra, belki de romana fazla şey katmayacağını düşünüp öldürdüğü bir karakteri, romanın sonuna dek kendi çabamla yaşattım. Üstelik *okur*lar da pek sevdi o karakteri. Ayrıca dönemin tanınmış eleştirmenlerinden biri, benim o hayali, uydurulmuş roman kişimin, bir yanıyla Proust'un çok boyutlu karakterlerini, bir yanıyla da Beckett'ın tuhaf ve acınası yaratıklarını anıştırdığını yazdı, yüksek tirajlı bir gazetenin kitap ilavesinde. (p. 79)

Meriç's interventions to the literary works are totally different from those of the kleptomaniac character Gallus in his translations since Gallus steals the properties while Meriç adds more to his translations; however, they act similarly with the same motivation: They wish to put something new into what they are translating and cannot help but find themselves between the author and the text. This is an indication of the struggle to capture the utmost meaning and to create something original:

> Net bir son hazırlama takıntısını sevmediğim gibi, kurguda bırakılmış büyük boşluklardan da haz etmezdim. Böylesi çabaları, eli yüzü düzgün bir kompozisyonu hakkıyla tamamlamaktan aciz yazarların, derinlik yaratma kisvesi altında başvurduğu soytarıca bir gösteri, bir tür kepazelik olarak görürdüm, artık kendimi ne sanıyorsam. Tercümesini yaptığım bütün sözde postmodern yazarların bozdukları yapıları yeniden onardım, bıraktıkları boşlukları bir bir doldurdum, gereksiz bulduğum geri dönüşleri de ortadan kaldırdım, mekânları değiştirdim, olayları değiştirdim, tarihlerle oynadım, bazen coşkun dalgalanmalara kapılıp aralara şiirsel metinler bile döktürdüm. (p. 79-80)

This passage shows clearly that Meriç is "editing" the books he is translating; he changes the places the characters go to, he even deconstructs the structure of the plot of the post-modernist novels he translates, he adds new passages in his translation that do not exist in the source book, he alters the dates referred to in the flow of the

story; which altogether makes the target book a new, original one that is totally different from the source text –even though he still insists on referring to his product as a translation. It can be argued that this is Meriç's way of showing how superior he is to the authors he is translating into his own language; which he acknowledges as his "right to interpret": "Her defasında yorum hakkımı daha da ileriye götürüyordum" (p. 82).

Just as Arrojo asserts, it is impossible to divorce the author from the interpreter, the text from its reading in a clear and permanent way; Meriç might be put in the position of an "over-interpreter". Although he has a source text in front of his eyes to translate, he chooses to make supercritical changes to the text itself, which the author, the one who has the authority on the source text, would not be satisfied with and would probably get angry if he heard anything about these interventions. Having employed an interfering approach in his translations, Meriç uses his power of rendering the book into another language to produce an 'original' book; he even makes one of the characters live until the very last page of his translation even though this character loses his life early on in the source book: "Ben bir türlü kıyamadım Albay'a. Elim gitmedi, öldüremedim" (p. 83).

Meriç's considering his translation process as a rewriting process presents another issue concerning the discussion of his translation; he believes he does not ignore the source book or the original writing but increases the literariness of the book and produces an excellent literary work in every aspect, which the author has failed to do: "Romanları yeniden yazıyor, onlara hiç sahip olmayacakları kadar güçlü bir kişilik kazandırıyordum" (p. 80).

As Itamar Even-Zohar puts it in a more detailed way in his polysystem theory, foreign authors are imported into different literary systems via translations,

and so translators play a crucial role in this importation. (1990, pp. 47-48) Being an intervening translator, Meriç changes the literary style of the author Judith Wohmann, whom he is translating; he alters the storyline and creates an entirely different literary work, thus resulting in differences between the reception of the author in the Turkish literary system and other literary systems. And Meriç's power as a translator to *manipulate* the texts clearly shows itself in this case. The author's works sell more successfully in Turkey as clearly demonstrated from the passages given below; her works are read and loved by a lot of readers, which can be an indicator of the success of Meriç's translations to catch the Turkish audience and also brings to mind the question whether any artwork should be assessed with the quantity or quality of their readership:

> Judith Wohmann yüzündendi her şey, kafayı ona fena takmıştım. Wohmann külliyatının tamamını ben tercüme ettim, dersem, mübalağa etmiş sayılmam. Ülkemizde tanınmasını sağlayan ikinci romanı *Şahinin Feryadı*, ilk baskıya üç binle giren *Sırlar Kulübü,* edebiyat çevrelerinde günlerce tartışılan ve adını söyler söylemez anımsayacağınız *Bir Gezginin Anavatanı*, kadın *okur*ları yüreğinden yakalayan *Aşkın Pi Sayısı* da dahil olmak üzere toplam yedi eserini dilimize kazandırdım. (p. 82)

The Turkish publishing market system receives Meriç's translation very well, the sales of Wohmann's books are very high, and the author becomes more popular day by day; and this success can all be considered as the result of the power struggle between the author and the translator, the latter is thought to win over the former:

> Ülkemizde, Almanya'da olduğundan daha yüksek satış rakamlarına ulaştı *Sırlar Kulübü*, çok sevildi. Geberip gittiğinde hiçbir *okur*un üzülmeyeceği bir karakteri garnitür niyetine kullanmıştı Wohmann. Onun aksine ben, yaşadığında bütün okurlar ve eleştirmenleri hassas noktalarından yakalayan, yeni ve çok boyutlu bir karakter yaratmıştım. (p. 84)

As in Gallus' fluent, readable and good translation, which is later found to be missing so many things after a comparison between the source and target texts has been finished, Meriç's translation becomes very successful per se even though it has

so many differences, alterations, and changes from the original text. The reception of the translation by the target readership -Turkish readers- is such a success that it is not the author's text but the translator's rendition surpassing the author's meaning and creativity. There appears the struggle between the decisions of the author and the translator: "Doğrusu Enke'yi biraz abartılı çizmişti Wohmann; ağzını tutamayan, savruk ve dengesiz, aynı zamanda korkak ve jurnalci... [...] Duruma el koydum" (p. 83-84) and this is also another example of this struggle: "Albay'ın boğazlandığı sayfaya kadar, romanı kayıpsız çevirmiştim. [...] Albay'ı bir üç yüz sayfa daha yaşattım, seksen ikinci sayfada romandan çekilmesi gerekirken..." (p. 84).

During his translation activity, the translator chooses not to allow a character to die until the very end of the novel even though he gets killed in the beginning in the source text of the author. It would not be wrong to suggest here that such interferences and interventions to the source text show the instinctive motive of the translator to make changes on the text s/he is translating; to add a new layer to the meaning of the text, the work itself, and s/he even wishes to surpass the author and her/his creation. This struggle between the author and the translator puts the latter in an awkward situation as s/he is always in between: either translator or author; neither translator nor author, both translator and author:

> Tercümanlık, yapıma uygun bir iş aslında, bir arada kalmışlık; ne tam *okur*luk ne de tam yazarlık. Nasıl ki yazarlık için çirkin bir görünüme sahip olmak avantaja dönüşebilir bir nitelikse ve nasıl ki *okur* olmak için bağışıklığı zayıf bir saflık lüzumluysa, tercümanlık için de aranan vasıf, neden arada kalmışlık olmasın? Bu da benim koyduğum bir kural olsun. (p. 187)

As Arrojo makes it clear in her article, traditional approach to such intervention suggests "author is the only legitimate producer of meaning to be allowed in this encounter" and so "translators are traditionally accused of chronically improper behavior" (p. 74). What Meriç experiences after it has been revealed that what he

delivers as a translation is totally different from the source text at some levels can be accepted as the outcome of this traditional approach. Immediately after it has been heard that Meriç is not a "faithful" translator, the publishers put him in their blacklist altogether and decide not to give him any more works to translate: Önceleri tercümandım mesela, yıllarca da (iş ahlakından yoksun olduğum piyasaya duyurulana kadar) tercümanlık yaptım. Bütün yayınevleri fikir birliği ederek bana iş göndermekten vazgeçince, mecburen işsizliğin bordasına yaslandım (p. 57).

It is visible in all the excerpts cited above that the translator has been in a power struggle against the author, the source text owner, the authority of the meaning, and would like to dethrone her position, deconstruct the meaning she has constructed and defeat her authority. On a textual basis, the translator succeeds as his translation becomes very successful, the Turkish readers love to read his translations i.e. his novels in the Turkish language, the books he translates have been sold in such big numbers that the author gets invited as a guest of honor to the book fair held in Turkey eventually. In a cultural and social context, however, the translator fails, as his translations are harshly criticized, his name has been blacklisted, all the editors and publishers decide not to give him any work, and he is even excluded from the publishing industry.

3.1.3 Translator's questionable (in)visibility

In his book *The Translator's Visibility: A History of Translation*, Lawrence Venuti (1995) advocates for the visibility of translators in their translation activities; by saying this, he refers to any kind of decisions, changes, even interventions in the foreign text which make it obvious for the target readers that they are reading something from a different culture and something from a different language. With

this in mind, it can be asserted that Venuti is against the established norms which require that the "translation should be a faithful rendition of the work into English; it shall neither omit anything from the original text nor add anything to it other than such verbal changes as are necessary in translating" as it is put so in his book titled *A Handbook for Literary Translators* (1991:16). Venuti also argues against the comments on existing translations which praises the renditions by using adjectives such as "readable" and "fluent" but lacks any necessary comparison and does not pay any attention to the cultural transfer from the foreign culture to the domestic culture and only evaluates the translation on a textual level: "In the regime of transparent discourse, where fluency routinely makes the translator invisible, even reviewers who praise the translator by name are likely to reduce the translation to the foreign author" (p. 268).

The translator Meriç Ateşke's translation strategies might be found questionable, problematic, or even unfaithful when assessed in terms of the traditional norms, but it is perfectly shown that his translation has been welcomed by the Turkish publishing market and the readers like it very much. The translator makes changes to the source text but creates something different in the target culture, which still makes the author popular and a bestseller in the Turkish literary system: "O yılki kitap fuarının onur konuğu Judith Wohmann'dı, çevirilerimin ne denli başarılı olduğunu artık siz hesap edin" (p. 88).

When looking from Venuti's viewpoint, it will not be wrong to suggest that what Meriç does as a translator works very well in his target culture, and the author has been well received by the target audience. The translator's interferences on the source text help him become more "invisible" as his translation reads as a perfectly written original story. Then the author's position is threatened by the position of a

translator since it is not clear whom the target text belongs to. And this power struggle between the author and the translator makes the translator more visible and makes him assert more authority on the target text: "[...] her şey kontrolümde; okur beni seviyor, Wohmann'ı değil" (p. 163). And there is another example of this, showing the superiority of the translator over the author's own production:

> Peki şimdi ne olacaktı, ona gerçekleri mi söyleyecektim? 'Sevgili Wohmann, bu kuyruk senin için değil, çok satan kitaplarını aslında ben yazdım! Sen yoksun, anlıyor musun, dişimle tırnağımla seni ben yarattım!' Mı, yoksa gidip yanına kuzu kuzu, 'ben de sizin bir çeşit hayranınızım sayılırım,' mı? (p. 90)

The visibility of the translator Meriç is only possible after comparisons are made between the source and target texts by the readers and some critics, and this visibility is not something any authority, any institution using the power on translators favor. Still, Meriç does not believe he makes changes on the source texts, rather he only thinks he corrects or edits them, which can be interpreted as an act against the author's activity, which again implies a rebellion against the author image -and father image, most probably- in his mind that he wants to change or recreate: "Hiçbir zaman, *bozma*, *değiştirme* ya da *tahrifat* koyuluğunda sözcüklerle tanımlamadım yaptıklarımı. Konuya açıklık getirecek kelime, sanırım *düzeltme*dir. Ya da *tashih* mesela... Veya *rötuş*... Bilemiyorum, duruma uyan en masum ifade, artık hangisiyse..." (p. 80).

3.1.4 Nietzschian will to power:

Considering all these acts by the intervening translator Meriç, it sounds useful and helpful to study and discuss Meriç's approach in Nietzschian term "will to power" to contextualize these motives of translators. Appeared firstly in his work *Daybreak* (1881), Nietzsche defines the term as "one human drive among others, the striving

for competence or mastery" as it is mentioned in *The Shorter Routledge Encyclopedia of Philosophy* (2005, p. 739). This can be explained as the "need or desire for the effectiveness of one's first-order will" (2005, p. 739). This is something Nietzsche finds in revenge, the lust for money, striving for distinction, cruelty, blaming others, blaming oneself, and asserts that power has a special relation to human happiness. He even calls the love of power "the demon of men" and continues to explain this by telling that though men -people in general terms- have everything at hand, they remain unhappy and low-spirited since the demon waits to be satisfied (*Daybreak*, 2005, p. 146). Nietzsche places a high emphasis on the "will to power" a lot since he regards it as "the most life-affirming drive" and "the source of all great human accomplishments, including political institutions, religion, art, morality, and philosophy". His central psychological premise is that human beings are prone to severe experiences of powerlessness, which lead to depression until a mechanism is found to restore a sense of power (p. 740).

In *Nietzsche and the Question of Interpretation*, it is explained that "becoming" is defined as something passing over from something to something in Nietzsche's language, and so "becoming" is "will to power", and "will to power" is "the fundamental characteristic of life". Taking all these into consideration, these three terms mean the same thing (1990, p. 123). Therefore it would not be wrong to say that all people will look after their will to power throughout their lives since it is inevitable.

The translator Meriç Ateşke experiences economic difficulties after his father's death and needs to find a way to make money and earn his living. Meriç underlines the fact that money is his will-to-power by saying:

> Kirası bir yana, bin türlü ekstrası var; yol parası, site aidatı, gece aydınlatması, çevre düzenlemesi… Babam hayattayken bunlarla bir şekilde

> baş edebiliyordum; o odasından çıkmıyor, ben salonda yaşıyordum ve bu müşterek hayat, masrafların en azından yarısını kurtarmamı sağlıyordu. Şimdi her anlamda bir başıma kaldım, masrafların altında eziliyorum. (p. 38)

Even though he is a metallurgy engineer, he only wants to earn his living by writing or tranlating. His unwillingness to pursue his life by working as a metallurgy engineer can be explained by his willingness to produce something written: "Kendi mesleğini niye yapmıyorsun, sen metalurji mühendisi değil miydin?" diye sordu. "İstemiyorum," dedim, "beceremediğimden değil, sadece istemiyorum" (p. 40).

Meriç Ateşke needs money to pursue his life, he needs stories to write, he aspires to be a writer though this is inexplicitly understood, and so he uses his power to narrate and create new sentences in translations, which altogether explains how he manages to survive against the sorrow of his father's loss, how he deals with the pennilessness, how he fulfills the duty of his father, how he has the instinctive motive to have power over all the powerful people in his life.

He, however, promotes the idea that being a writer is much better than being unemployed (p. 45). And that's why he begins writing and working on this novel that the readers –the readers of *Zafiyet Kuramı*- are reading. He also lists the things that he learns from being a writer, which in general underlines the fact that he learns to be more humane, respectful, and positive:

> Ama yazar olunca değiştim, kendime korunaklı bir alan açtım. Ben yazarlıktan çok şey öğrendim; küfretmemeyi öğrendim mesela, ağzımı topladım. Araya girmemeyi ve arada kalmamayı, bazı meselelere yüksek sesle konuşmamayı sonra, yüksek sesle yazmamayı, sevilesi ve ertesi gün kurban edilesi bir kuzu kadar sempatik görünmeyi […] (p. 49)

He confesses that this is not his choice: being a writer is not suitable for his character, but it is coincidental. He even thinks he does not have any stories worth telling as a writer: "[…] benim yazarlığımın daha çok rastlantısal olduğunu başta belirtmemde fayda var. Çünkü bu mesleğe terfi edişimde kişiliğimin hiçbir etkisi

olmadı, diyebilirim. O güne kadar yazmaya değecek bir hikâyem de yoktu zaten" (p. 49).

This approach to him being a writer can be explained with the terms "becoming", "the will to power" and "the life" itself rather than with just a coincidence. Life is changing; his powerful images are certainly lined in his mind; therefore, he follows his "will to power" and starts controlling this power over the authors firstly by making changes in their works as he thinks they are poorly written. He translates and edits the original texts as their authors are not successful and talented enough to even plot a story just like his father. Meriç's will to power, his ambition to make amendments in his translations is so strong that he gets furious if the plot or the structure of the story does not allow him to do this. He sees this as a defeat against the powers around him:

> [...] beni ilgilendiren kısmı, duygusal yanından çok, *düzeltme* ya da *tashihe* imkân tanımayan bir yapıda kurgulanmış olmasıydı. Öfkemi boşaltmamı sağlayacak bütün imkânlar elimden alınmıştı. Baştan sona her şeyiyle üç rakamına hizmet eden yapı, müdahaleyi olanaksız kılıyordu. Bir ara, hem de ciddi ciddi, bu üç rakamını acaba başka bir asal sayı yapsam mı, diye bile düşündüm. [...] *Aşkın Pi Sayısı*, aslına sadık kalarak çevirdiğim tek romandı, diyebilirim. Galiba yenilmiştim. (p. 90)

All this can be combined with the idea that people who are not part of the ruling class or have control over others must use their power in a different way, using "their instincts to lead them to seek a different kind of power by pronouncing their masters' masterful instincts to be vices they were, in fact, turning against their own instincts as well" (Craig, 2002, p. 97). Edward Craig sees these people as needy and oppressed, psychologically sick, inwardly divided, which can be perfectly applied to Meriç Ateşke's situation (2002, p. 98).

Meriç Ateşke's power struggle against the authors or the German author Judith Wohmann, in particular, is one aspect of his struggles. On the other side,

however, there is his power struggle with his father, who is also an aspiring author and dies before he publishes his draft novel. This also necessitates a close study of this father-and-son struggle in light of Foucault's definitions of power and power relations, which will be discussed in the following part.

3.2 A paternal authority: Meriç and his father

The translator Meriç Ateşke's relationship with his father who always wanted to be an author with a published work of himself but failed to accomplish this during his lifetime will be discussed in this part within the context of Michel Foucault's term of power. In Michel Foucault's writings, power relations are not only dealt with in an institutional context but also referred to as something that should be studied on an individual basis. In the book *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, Michel Foucault delves into the representations of power in a given society:

> I think one must be wary of the whole thematic of representation which encumbers analyses of power. For a long time, the great problem was how it was possible for the will of individuals to be represented in or by the general will. Nowadays the same thematic is evoked in the oft- repeated statement that fathers, husbands, employers, teachers all represent a state power which itself "represents the interests of a class. (p. 188)

Foucauldian definition of power in *History of Sexuality* is different since he sees power in every part of social relations, as it is ubiquitous; that is why operations of power are constantly present:

> Power is everywhere: not because it embraces everything, but because it comes from everywhere… Power is not an institution, nor a structure, nor a possession. It is the name we give to a complex strategic situation in a particular society. (p. 93)

From this point forth, the behaviors/actions of Meriç Ateşke as a translator in *Zafiyet Kuramı* can be discussed from the perspective of his relationship with his father, i.e.

the power asserted by his father over his son, by an author over a translator, by an unsuccessful author over an intervening translator. Meriç goes to any lengths and does his utmost to find a publishing house for his father's untitled draft novel, but he accepts the fact that this is really a problematic text and is impossible to get published. Since the "author image" in Meriç's mind is his father, and as the son of an unsuccessful author, his interfering decisions and acts during his translation processes could be interpreted as his wish to defeat this "power", to overcome this unsuccessful author in his mind and to turn his unsuccessful father into a powerful and successful author after these alterations are made on the badly written texts; in other words, he wants to make all these editorial changes on the works of bad writers so that the image in his mind will change consequently: "Yayıncılara kızamadım, zira babamın metinleri sahiden sorunluydu" (p. 11).

It is obvious from Meriç's way of referring to his father that there is no close relationship between the two, and he does not have a soft spot in his heart for his father. The words he uses to describe his feelings after his father's death perfectly reveal this assumption:

> Babamın gidişiyle birlikte içime tarifsiz bir hafiflik yerleşti. Daha önce hiç tanımadığım bir duyguyla, saydam bir genişlikle tamamlıyordum günü. Çiçekler başka türlü açmıyor, kuşlar başka türlü ötmüyordu belki. Apartman yönetmeliğinde ya da sosyal yaşantımda da başkalaşan bir şey yoktu, görünürde her şey eskisi gibiydi. Değişen yalnızca yoğunluğumdu; yerkürenin eşyalarına karşı bir azalma, ihmal edilemeyecek boyutta bir irtifa kaybı yaşandı yoğunluğumda. Haşmet Ateşke hayattayken, omzuma ağırlık yüklemekten asla çekinmemiş binlerce nesne, cümle, ifade ve akıl yürütmenin beni boğan sarmalından sıyrılmıştım; hepsinin üzerine yükselmiş görüyordum kendimi. Rahatlık dedikleri bu olsa gerekti, frenim boşaldı. (p.13)

These vivid descriptions can be seen as signals of the strength of power Haşmet Ateşke has on Meriç Ateşke's life and the reason for Meriç's feeling of relief finally. His negative remarks about his father and their relationship can also be an indication

of the power image -authority or author- in Meriç's mind and might help to justify his problems with this *power*: "Ben babam gibi açgözlü değildim" (p. 12), "Dengesi bozuk biriydi babam, ölçü nedir bilmezdi, biraz da kalın kafalıydı" (p. 7), and "Anlaşılan sevgili babam, bana yine inanmıyordu" (p.15). The power struggles are always for the sake of surpassing over the powerful one or competing with one another; in Meriç's relationship with his father, however, he underlines his powerful image with the sentence "O yekvücutla bile kalabalıktı. Biz iki kişiyken yalnızdık" (p. 39).

Meriç's father, the image of power in Meriç's life, gives his son a duty just before he dies; he asks him to find a publishing house for the draft manuscript of his supra-genre. This is really not an easy duty, and he already knows this; and even after his death, Meriç's father continues to use his power over his son's decisions and actions by making his son feel unsuccessful, unfaithful, and unhappy:

> Ancak bu gayretimi, hiçbir zaman kayda değer bir vefa örneği olarak görmedi babam. Ölümünden hemen sonra bir iç daralması, yoğun bir kasvet sardı bedenimi. Bıraktığı miras, zayıf varlığımı ezen büyük bir yemin gibiydi. Aristoteles haklıydı, insan politik bir hayvandı ve babam son isteğini dile getirirken, hayatında hiç olmadığı kadar politik davranmıştı. (p. 115)

Meriç even thinks that his father has no confidence in his son. Considering that a family is the smallest part of a society, and a surname is carried over generations from father to son from a traditional viewpoint, then it will not be incorrect to deduce that Meriç's father does not want to be wiped off the face of the earth, and wishes to leave something behind so that his name and surname may live forever. In Meriç's words, it is implied that his father is afraid of being replaced by his son; in other words, Haşmet Ateşke does not want his son to represent him; he just wants to be represented by the work he has written himself:

> Bana kalırsa, öldükten sonra dosyasını kendi adıma bastırabile- ceğimden de korkuyordu babam. Bu onun için, olabilirliği epeyce yüksek bir ihtimaldi.

> Ama düşük bir ihtimalle, eğer aklımda bu şeytani fikir yoksa, bence durup dururken aklıma sokmamak için de bu endişesini dile getirmekten hep kaçındı. (p. 115)

As mentioned in previous parts, Meriç works as a translator before he starts to write his own work. He has always dreamt of writing something similar to what his father produced. As a translator, he makes changes to the source texts during his translation processes, he omits some parts from the original stories, and he even does not allow a character to die in his translation, but still, he does not think that these productions are his writings. It is my contention that Meriç has a notion of power in his mind, which represents unsuccessful authors like his father, and he corrects them unintentionally as he cannot correct his father during his lifetime.

> "Bilmiyorum," dedim, "bir roman olabilir bu ya da bir öykü. Ya da babam gibi türler üstü bir şey döktürürüm. Zaman ne gösterir bilinmez ki. Bugüne kadar bitirme tezim dışında bir şey yazmamış olmam da ayrı konu, edebiyattan bihaberim."
> "Olur mu, onca çeviri ne güne duruyor?"
> "Onlar başkalarının... Ben sadece üzerlerinde bazı oynamalar yaptım." (p. 100)

After his notorious reputation as a translator is forgotten by many of the publishing authorities, he starts to go to the publishers again with his father's unpublished work in his hand so that he will be able to place his father's name in the Turkish publishing market as an author. However, he unwillingly accepts the fact that what his father has written is poor and unsuccessful:

> Aradan yaklaşık iki sene geçmişti. Bu defa babamın türler üstü şaheseriyle çıktığımda karşılarına, adımın çoktan unutulmuş olduğunu gördüm. Buna sevinmem gerekirken bozuldum. Ne şekilde olursa olsun, insan hatırlanmak istiyor. Bir meslek grubu olarak yayıncıların balık hafızasına sahip olduklarını, çekincesiz söyleyebilirim. Pek saygılı ve kibar davrandılar bana, çay ikram ettiler, tatlılar, tuzlular, sade gazozlar... Şöyle de denebilir: Misafir tarafında her şey gayet iyi gitmişti, ne var ki bu defa da babamın metinlerinde iş yoktu. (p. 203)

He tries to find a place for his father's work, which will mean he becomes successful finally; however, this never happens: "Babamın bana yüklediği son görev, namazının

kılınmasından ibaret olsaydı keşke. Dosya hâlâ, bugün bile, bu satırları yazarken bile, her geçen gün daha da büyüyen bir utanç lekesi gibi alnımda" (p. 129).

Taking all these discussions into account, it will not be wrong to suggest here that Meriç Ateşke has always felt the power of his father on his shoulders as being the head of his family and an unsuccessful author, and he wants to pursue his career as a translator to correct his being as a son and as a translator, who (un)intentionally wants to use his power to "kill" the powerful one, his father or the authors, or both.

In a nutshell, all these discussions take one to Arrojo's question "Is it ever possible for interpreters to be faithful to the authors or to the texts they visit?" and make it clear that even though it is impossible, the norm still wants translators to be faithful to the text and the author. The target authorities have never accepted Meriç's alterations to the translation even though the target readership liked the translations very much, through which they knew the author and her style and made her a bestseller author in Turkish publishing. The readers' responses to the translation are not deemed important for the publishers and editors, which clearly shows itself in their negative feedback to the translator when they notice his mistranslations and/or interventions. Unlike the general view that regards translation as a "text in its own terms" in the contemporary theories on translation, the novel *Zafiyet Kuramı* can be seen as an example of the common attitude towards translation, which still favors the original text and looks for faithfulness in the translation. Therefore, the translated text is not a text in its own terms but a copy or reproduction of the source text.

In addition, the fictional translator Meriç touches upon the fact that the writers do not say something new or produce any original works since what they write is mostly rewritings of the previously written works. So, he starts a discussion about rewriting and the originality of the produced artworks; however, the common

belief in the publishing world, as seen in this novel, demonstrates that they still fight for the uniqueness of the literary work, and its unchangeability. In this way, the analysis of this novel points out that the authority who has the power in the publishing world -editors, publishers, owners of the publishing houses in this context- has won out over the translator.

Last but not least, Ersan Üldes, the author of the novel *Zafiyet Kuramı* has some personal experience in translation, and he is the only translator among the authors of these novels which include fictional translators, and this enables him to discuss this matter in terms of creativity, originality, and authority of the text. In addition, Meriç's relationship with his father deserves a psychological analysis as well; the scope of this thesis does not allow this but it recommends future researchers to focus on this aspect of this fictional translator.

CHAPTER 4

TRANSLATOR AS A SERVANT CENSORED BY THE POWER OF IDEOLOGY

"The translator is the author's accomplice."
Jorge Gonzalez Moore

In this chapter of the thesis, the focus will be on the power and ideology exerted by the state authorities on translators and their translations. The use of censorship and manipulation on the translation through additions and omissions will be studied in a detailed way by putting Alper Gürkan's novel *Mütercim* in the center, which brings to the spotlight the struggles of a government's official translator against the government regarding the translation he is supposed to render. The book characterizes the translator Halid Hamdi as the protagonist and tells his transformation story as a translator from one who is close to the source text in the beginning to the one who is gradually putting a distance between the source text and the target text by moving away from the original meaning and the content of the book due to the drastic increase in the ideological pressure on his translation activity. This chapter will follow André Lefevere's notions of "manipulation", "censorship", and "patronage", and Maria Tymoczko's approach to the relation between power and translation and Michel Foucault's term power will be in the focus of all the discussions, similar to the previous chapters.

4.1 A theoretical discussion and the book *Mütercim*

The book *Mütercim* [Translator] (2013) is the first novel of Alper Gürkan[4] and is followed by one fiction and three nonfiction books titled *Karagöz'ün Rüyası*

[4] He was born in 1980 in Niğde, Turkey and completed his primary and secondary education in different cities of Anatolia due to his father's position as a civil servant. Gürkan received his BA in Sociology. His articles appeared in various magazines and newspapers, including *Hece*, *Dergâh*, *Ayraç*, *İtibar*, *TYB Akademi*, *Düşünen Siyaset*, *Opus*, *Taraf*. Some of his academic studies also focus

[Karagöz's Dream] (2017), *Dünyevi Aklın Buhranı: Rasyonalizm ve Modernite Eleştirileri* (2017), *İslam Medeniyeti Söylemi* (2017) and *Ütopya ve Modern Dünya* [Utopia and Modern World] (2018) respectively. His novel *Mütercim* will be the focus of this chapter as it puts a translator in the center of the story, thus having lots of insights into the act of translation itself.

The novel starts with a frame story in which there is a hanging execution scene of a translator, Mütercim Halid Hamdi Bey, born in 1889 in Istanbul as the son of Müberra and Hamdi. Whatever he lived so far, he did not want to turn out to be right and wanted everything he produced thus far under his name to be erased from the memories and all the archives. His death penalty is somehow rescinded, and he starts to live a completely different life with his wife and sons under an entirely different identity from his former one(s). This opening frame story is inserted in the main story about a translator who commits himself to translate a Russian book into the Turkish language, which is titled "Dönüşüm" (Transformation or Metamorphosis in English). The name of the protagonist is Halid Hamdi, but he is mostly called Mütercim throughout the novel. There is another frame narrative in the novel from which we learn that Agâh Bey, who found a signed copy of "Dönüşüm" in the year 1984, fifty-eight years after the translation was done and published, acts as the narrator of the main story.

At the beginning of the 1920s, Mütercim Halid Hamdi returns to Istanbul from Paris where he completed his education and lived off the fat of the land during those days thanks to his father, who was a bureaucrat in Istanbul, which is referred to as "Payitaht" in the novel, meaning the capital of the Ottoman Empire. Thanks to his father's economic and emotional support, Halid Hamdi prefers to live in a western

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on sociology, Islam, Islamic tradition, history, Ottoman tradition, the concept of neoconservatism, etc., which were mainly published in various magazines such as *Ayraç*, *Düşünen Siyaset*, *Hece*, *TYB Akademi*, *Sosyoloji Konferansları*.

country where he can learn the French language and be a part of the European world, which his mother never approves. She only wants her son to find a regular job and get married. That is why Müberra Hanım puts pressure on her son, especially after her husband's death, to return to Istanbul. Finally, Halid Hamdi agrees to listen to his mother's words and starts a new life in Istanbul. His teacher Ali Nafiz Bey from Galatasaray High School (Mekteb-i Sultanî), introduces him to Mütercim Ârif Bey, who is a very old man looking for someone to help him with his translations. He will receive a small amount of money in return but have the chance to learn the Russian language and the profession of translation from him. So Halid Hamdi accepts this offer and starts to work with Ârif Bey at his office based in Üsküdar, İstanbul. There are many translation requests from the Palace, from newspapers, printing houses, foreign companies, or sometimes they get letters or heritage documents from ordinary people. Since Ârif Bey knows French, Russian, Armenian, Greek, Arabic, and Persian, there are lots of translations to be done. However, along with all these renderings, he begins to translate the book "Dönüşüm" which can be regarded as the main subject of this novel in question. Ârif Bey's primary goal is to complete the translation of "Dönüşüm", but he is aware that his health will not allow this, so he asks his student and/or assistant Halid Hamdi to continue this assignment after he dies.

Following the death of Mütercim Ârif Bey, who is also a well-respected Muslim figure of his time among his students in the *tekke* (dervish lodge), Halid Hamdi takes over the translation and goes to Ankara in 1924 to carry out his duty of loyalty to Mütercim Ârif, whom he mostly calls "Hocam" which means "My Professor" or "My Hodja" in the English language. "Dönüşüm" is a nonfiction book full of political, ideological and historical information and so is regarded as a bit

"dangerous" to translate into the Turkish language and so is therefore kept as a secret by Halid Hamdi.

Halid Hamdi learns that the translation of "Dönüşüm", which is a book on the Russian Revolution (1917), was assigned to Mütercim Ârif by the government immediately after the Turkish Republic was newly established in 1923, and Turkey was under a *transformation* process so that the government would make use of the experience of the transformation of big countries such as Russia and France. Hence, Mütercim Ârif is asked to translate this book and hand it over to Ankara in 1924. Halid Hamdi, who will be referred to as Mütercim from now on, has a meeting with a deputy in Ankara and this meeting will have a significant impact on the translation process and his life relatively. This deputy will ask Mütercim to make necessary changes, delete some sentences, or even omit some passages from the target text. In other words, the deputy uses his power on Mütercim, thus causing self- and institutional censorship issues.

During the translation process, Mütercim meets Zekeriya Bey, a talented, well-educated, intellectual, and experienced journalist who also completed his education in France and worked for a newspaper there for a long time. Zekeriya Bey belongs to a group of people who want to change the regime in Turkey. Mütercim understands Zekeriya Bey is an important figure in Ankara with his political stance against the government and after some time they spend together, they become close friends. Not surprisingly, this friendship significantly affects Mütercim's decisions as to the target text's problems and the translation process itself. It can even be said that Zekeriya Bey acts as a co-translator in some parts of the book "Dönüşüm".

After the deputy asks Mütercim to make alterations to the source text for the sake of preserving the current ideology, Mütercim gets sick and stays in a hospital

for three days and falls in love with Gülcemal, the nurse. This love endangers his position as a translator as well. Although he translates according to the methodology the authorities ask him to follow, which includes making necessary alteration, omitting some phrases or ideas from the original book, his friendship with Zekeriya Bey and the nature of the translation itself make the deputy believe that Mütercim is in the same boat with the proponents of communism and Bolshevism still. Mütercim also finds himself in an ethical dilemma of keeping the translator's authority and preserving the source text's content, context, and style when translating it into another language. Because of all this pressure on Mütercim's rendering, and his love for Gülcemal, he has no other choice but to rewrite the source text and create an entirely different text that will appeal to the government. The final text will get approved by the deputies, and Mütercim will be appreciated for a while, but the reality will come to light one day when a critic asserts that this translation "Dönüşüm" does not reflect the original book towards the end of 1926. After this, Mütercim is accused of being a Russian agent and is found guilty of making propaganda against the regime. Even though he listens to the orders of the deputy during his translation process, he is still found guilty and his journey ends with a death penalty, which is reduced to exile to Egypt at the last minute.

In light of all these, *Mütercim* is not only the story of a translator's translation process but also a narration of the *transformation* process of the translation, the translator's self, and the government itself. The narrator of the frame story takes the readers to the year 1984 and makes them question the reality of this story by carrying out a research about *Mütercim* and "Dönüşüm" and sharing his findings on Mütercim's hidden secrets. In the following parts of this thesis, the translator's characterization and his self-realization/transformation process; the methods of

translation used by the translator and his patrons; and the use of power to censor the translation will be studied within the context of ideology and power controlling the fictional translator. In an interview[5] with Alper Gürkan, which was conducted by Hatice Bildirici and published in the monthly literary magazine *Hece* in 2013, he describes the core of his novel as "depicting the transformation of a person" (p. 147) and adds that his main character Mütercim Halid Hamdi redefines himself as different subjects: "Mütercim Halid de kendini her yeniden tanımlamasında yeni bir oluşla hareket eden, yeni işler yapan insanın kendisidir" (p. 148).

4.1.1 The book "Dönüşüm" in *Mütercim*

Since the content of the translation in question is the driving force behind the government's demand for an accurate and complete rendition, it is essential to summarize what this book is about so as to understand the possible motivations behind the government's manipulation and patronage. The book within the book *Mütercim* is titled "Dönüşüm", which carries the meaning of transformation and implies the word "inkılap" in the Turkish language that has connotations of revolution, change in the social order, and/or the overthrow of the government. The readers learn that Mütercim is accused because of his translation and is asked for changes in the content of "Dönüşüm", so it will be helpful to delve into the details of the book itself to comprehend the motives of Mebus and the government to impose censorship on the source text.

According to what Mütercim Ârif tells Halid Hamdi, the book was written in 1916 upon the order of the Emperor of Russia, who perceived the upcoming uprising beforehand. Feeling himself and his country under threat and seeing that his country

[5] I am deeply grateful for the editors Manolya Gürocak and Cansu Dikme of Hece Yayinlari, who kindly sent me the copy of the magazine that is out of stock now.

had been becoming poorer, more chaotic because of the constitutional monarchy and that his army had been weakened, the Emperor asked some of the authors he had trust in to write a book answering his question "Ne yapmalı?" (p. 42) Even though there appeared many well-written books, neither the Emperor nor the opponents were satisfied with the recommendations they offered. There was only one book approved by all the community, and it was "Dönüşüm" (p. 42).

Mütercim Ârif describes this book as a scholarly work and says that its author is still a secret (p. 42). However, rumor has it that this author was an insect expert and a royal philosopher and recommended that there be an immediate land reform and economic regulation and suggested that the republican regime take over the monarchic governance (p. 43). So, it is clearly stated in the novel that the book "Dönüşüm" does not offer a political or economic theory, but still, the secret author's thoughts on the social transformation are more or less related with such theoretical approaches (p. 44). The book's language was not straightforward and clear so as not to frighten the Tsar, but was instead implicit and complicated: "Üstelik yazar, Çar'ı ürkütmekten ya da onun gazabına uğramaktan korkmuş olmalıydı ki kitabı açık ve basit bir üslupla yazmak yerine örtük ve karmaşık bir tarzla kaleme almıştı" (p. 44).

Mütercim Ârif puts forward that each reader of "Dönüşüm" will understand it differently: "Bu eser de hayatın tüm teferruatı gibi hangi gözle okursan o gözle göreceğin bir eşyadır" (p. 45). This statement makes it clear that this book, by its nature, is open to multiple interpretations and manipulations resulting in different translations, which is supported by the narrator's explanation below: Ama bütünün içinden birçok manaya gelebilecek kimi cümleleri cımbızla seçip okumak isteyen biri, diğer ifadeleri de aynı manaya dahil ederek şerh edebilirdi" (p. 97).

"Dönüşüm", written for the sake of introducing the rural society of Russia to a better social order, was produced just before the Russian Revolution (1917) and had lots of political, ideological, and social references which are believed to play a crucial role in the transformation process of the society. These will be dwelled upon in a detailed way in the following parts of this chapter by touching upon the details of the content of "Dönüşüm", the manipulative approaches by the government to transform this content into something supporting the government, thus showing how translation is used as an active tool of culture planning.

Among the novels that employ fictional translators as their protagonist, *Mütercim* is the only one that takes its title from the epithet of the main character, which can be considered as the main "peritextual element" the author employs, as Gérard Genette names it (1997). In his detailed study of peritextual elements, Genette also emphasizes that titles can be printed in various sizes and occupy different parts of the book, such as the front cover, the spine, the title page, etc. (1977, p. 65). The three functions that a title can carry, not necessarily all fulfilled at the same time, are to identify the work, to designate the work's subject matter, and to play up the work (Genette, 1997, p. 76). In this context, the title *Mütercim* designates the work's subject matter and gives clues to the readers that this book will most probably tell the story of a translator using the Ottoman Turkish words from the early 1920s or 1930s of Turkey. Although the word "mütercim" has a similar meaning to "çevirmen" they have different connotations in the Turkish language. The former comes from the Arabic language and stems from the word "terceme", which means translation. The latter, however, is a Turkish word that stems from the word "çevir-mek". It would not be wrong to say here that there is also an ideological difference between these two words; the former is mostly used in Islamic or conservative

contexts, while the latter is preferred in contemporary texts. As Genette suggests, the title "Mütercim" identifies the text itself as conservative at first glance and welcomes its readers with lots of connotations and references.

4.1.2 Mütercim as a subject and his identity as a translator

Alper Gürkan's *Mütercim*'s second paragraph starts with the sentence "Arada bir içerden gelen seslerden başka bir şey işitmeyen mahkûm, bunaltıcı düşlerden uyandığı bu sabah, avluda yalnız olup olmadığını bilmeden bekliyordu," (p. 9), which describes the protagonist Mütercim's mood just before the moment of his death sentence. There is another sentence towards the last page of the book, which likens the protagonist to an insect by saying "Onun gibi, yaşama şen şakrak başlamış ve hayat denilen rejimin yumruğuyla bir böcek gibi ezilerek suratımı asmıştım" (p. 221). These two sentences from the novel enable one to draw a parallelism between this main character and Gregor Samsa, Franz Kafka's protagonist in *The Metamorphosis*, who "woke one morning from uneasy dreams and found himself transformed into some kind of monstrous vermin" (p. 29, 2009). And the fact that the book Mütercim is responsible for translating throughout the novel is titled "Dönüşüm", which means transformation or metamorphosis, strengthens this parallel. As Harold Bloom explains in his book *Bloom's Guides: Franz Kafka's The Metamorphosis*, towards the end of the story, Samsa's family grows stronger and more independent while Gregor Samsa, struggling in his metamorphosed state, becomes weak and eventually dies (p. 35, 2007). Alper Gürkan's main character Mütercim also struggles in his metamorphosed state, and has been undergoing a transformation process, which makes it possible to examine the subject of the translator and the transformation process of his construction as a character and

becomes . Alper Gürkan explains this parallelism in the interview by saying that this kind of transformation process is seen in Nuri Bilge Ceylan's movie *İklimler* (*Climates,* 2006), in Darren Aronofsky's movie *Siyah Kuğu* (*Black Swan*, 2010) and of course in Kafka's novel *Dönüşüm* (*Metamorphosis*, 1915) as well but he says he had to limit his transformation to the Muslim people: "Fakat ben bu sorunsala Müslümanlar için taşıdığı anlam çerçevesinden bakmak zorundaydım" (p. 148). This explanation is of course not enough to understand his main purpose but it can be interpreted as a way of using the metaphor of Samsa to tell the transformation process of the Turkish political movement in 1920s from the Islamic perspective.

Michel Foucault defines "subject" as a form and says that this form "is not primarily or always identical to itself" in an interview with Helmut Becker, Raul Fornet-Betancourt, and Alfredo Gomez-Müller, implying that when you constitute yourself as a political subject who votes or speaks at a meeting and when you are attempting to fulfill your needs in a sexual relationship, you do not have the same type of relationship with yourself (1998, p. 290). Even though these multiple forms of the subject have relationships and interferences, one is not dealing with the same type of subject as he implies, and one plays, one builds a different type of relationship with oneself. (1998, p. 290) Considering this, *Mütercim*'s subject as a translator established by his relationship to another translator Mütercim Ârif will be significant to focus on so as to understand the subject's relationship with the power in the following pages.

In his article "The Subject and Power," Michel Foucault states that his research's general theme has been the subject, not power, even though the opposite seems to be a general idea (1983, p. 209). He even states that in order to examine the objectivizing of the human subject, he had to work on the power relations that the

human subject is placed in and increase dimensions of a definition of power. (1983, p. 209) Mütercim Halid Hamdi, the main character of Alper Gürkan's novel, establishes relationships with his mother, his father, Mütercim Ârif, Zekeriya Bey, Gülcemal, the deputy Mebus, and each relationship turns him into a different subject such as son, student, lover, and exile, thus resulting in his search for the self during a translation and a transformation process, which will be discussed further in the following pages.

Halid Hamdi, son of Hamdi's son Akif and Seyfi's daughter Müberra, was born in Istanbul in 1889 (p. 11), goes to France with his father's support, and finally comes back to Istanbul upon his mother's insistence. Even after his father's death, he never gets along with his mother and does not care about his mother's thoughts on his career and life. When he gets a job offer from Mütercim Ârif, he accepts it and starts to work at the office in Üsküdar without asking his mother's opinion on this: "Annesinin fikrini bile sormadan çalışmayı kabul etmiş" (p. 84). That is mostly because he always finds his mother guilty of everything he has experienced after his father's suicide (p. 27). He even says that there is a wall inside of him, a high concrete that he is stuck behind, a wall bonded with the grief and pain his mother makes him suffer when she was alive, and this is mostly the reason that he only feels a kind of a deep compassionate longing when he thinks of his mother (p. 169). He never expresses affection towards his mother when talking about her, and he even confesses that he sometimes believes that he will overcome his mother's death in a much easier way and death will make him relieve when it is the time for her to die. (p. 169) It is clear from his words that he has a much better relationship with his father, but since he has lost him at an early age, he could not be a friend with his father: "Yaşarken babasıyla kâfi derecede ahbaplık etmediğini de bu şekilde idrak

etmişti" (p. 169). After the loss of his parents, the wall that his father builds up during his childhood gets demolished, and so he feels suspended in the world. (p. 169) Accordingly, his search for finding a job to earn his life and his obedience to Mütercim Ârif might be explained by the losses of his father and motherasa in his life –physically and emotionally.

Halid Hamdi gets to know Mütercim Ârif who is competent in six languages including French, Russian, Armenian, Greek, Arabic, Persian, and is a respected and trusted translator who has lived all his life in the way of disciplined and ordered working. He is also the father of five daughters but has no son, and this is mostly seen as the probable reason for his job offer and a close connection to Halid Hamdi: "Belki kader, ona beş kız evlattan sonra bir oğul verseydi Halid Hamdi'ye asla böyle bir teklifte bulunmazdı" (p. 85). Mütercim Ârif's unfair approach to his daughters in this context is out of this thesis's scope; however, this reality and Halid Hamdi's loss of his father establish a ground for their father and son relationship. As Halid Hamdi confesses toward the end of the novel, thanks to Mütercim Ârif's fatherly approach their good friendship speeds up Halid Hamdi's transformation process: "Bilhassa yeni bir ada gibi keşfettiği Mütercim Ârif'in hem meslekî öğretmenliği hem de hayata bakışında yarattığı değişiklik, onun başka biri olma sürecini iyice hızlandırmıştı" (p. 169).

Halid Hamdi's entrance to the field of translation can be regarded as a matter of coincidence and a chance; even though it is told that he was a student at Galatasaray High School and learned French as a second language, and then went to France to improve his skills in the language. It has never been a deliberate choice or a dream of his life to become a translator, but it certainly affects the course of his life: "Bu olay Halid Hamdi'nin hayatında sahiden bir dönüm noktasıydı: Hem

aklından hiç geçirmediği tercümanlığı meslek edinmiş hem de bu mesleğe girmesine vesile olan bu iki kişinin tecrübe ve sohbetlerinden yararlanma imkânı bulmuştu" (p. 85).

As a *son*, Halid Hamdi always wants to receive his father's approval on each step of life, which means a lot since he considers his father's thoughts as an order in his social, business, and even personal lives. Even though he suspects that whatever his father asks or remarks will bear negative consequences, he does not shift his ground by saying that his father has the final word and does whatever he asks: "Ama yine de sonsöz elbette sizindir!" (p. 64) His relationship with Mütercim Ârif is based on similar obedience. Halid Hamdi does his translations without making any explanations to someone else apart from his Hodja while working together (p. 68). He accepts the fact that he always needs to make justifications or to account for his hodja. Seeing him as a mentor, as a professor, or as a spiritual leader for his life, Halid Hamdi starts to change his lifestyle as well when he starts to work together with Mütercim Ârif, whose respected position derives mostly from his being a knowledgeable spiritual leader and a master of a dervish lodge. Halid Hamdi's acquaintance with Mütercim Ârif is a turning point in his life to reconstruct his personality, which he wants to build up with the help of lessons he learned from his father's mistakes (p. 54). Thus he decides to change his habits: "Beraber zaman geçirdiği arkadaşlarını, içkili sohbetleri, geç vakitlere kadar süren eğlenceleri bir bir çıkarmıştı hayatından" (p. 54).

These changes will result in an emptiness in Halid Hamdi's life, thus getting him to feel much closer to the spiritual world also thanks to Mütercim's Ârif's existence. He starts to perform morning prayer every day and reaps the benefits of working in the cold light of day. He even begins to take a completely different shape

without being aware of that: “Mütercim, zamanı en ince planlarla işlemenin yollarını ararken, farkında bile olmadan bir kalıba girmeye de başlamıştı” (p. 55). Alper Gürkan, in his interview with Hatice Bildirici, has a comment on this change, which will strengthen the new identity/subject of the main character: “Bir kişi namaz kılıyorsa kendini bir iman kimliğiyle tanımlıyor demektir, bu tanımlama ona neyi yapıp neyi yapmayacağını öğretecektir” (p. 148).

As a *student* of Mütercim Ârif, Halid Hamdi adopts the religion of Islam, his professor’s ideas, his new lifestyle, and a new existence as a new subject. Therefore, the loss of his mentor Mütercim Ârif makes a significant impact on the course of Halid Hamdi’s life after that. These two different translator characters, Mütercim Ârif and Halid Hamdi offer a teacher and student relationship, a father and son connection, a patron and worker collaboration on the translation process of “Dönüşüm”. Whereas the former is a respected figure and a well-known translator in the society, the latter always needs someone to define himself due to his lack of confidence and dependence on the others: “Varlığını ispat edebileceği birisi yoktu” (p. 77).

After losing his Mütercim Ârif Hodja, Halid Hamdi starts a new life in Ankara to complete Ârif Bey’s unfinished translation by working as a civil servant at Translation Council (Tercüme Encümeni). And after the deputy warns him that he needs to make some alterations to the translation of “Dönüşüm”, he starts to feel the pressure on him. Hee sees this as the beginning of the restriction on his freedom. As if that were not enough, he has no friends, no relatives, nobody to trust and to consult around him and so becomes lonely. As these feelings of fear and loneliness tear him up, one day he opens his eyes in a hospital where he stays for three days due to some heart problems. He sees Gülcemal, the nurse, whose length is above average and

whose hair covered by hijab seems to be curly as seen through the sides of the veil. (p. 75) She is so young that Mütercim initially does not want to believe that she is his nurse, but he gets to know her in two days and discerns that she loses her parents in the war and starts to work as a nurse of Turkish revolutionaries in the National Forces. This hardworking and well-behaved young nurse works with Dr. Burhaneddin Bey as a nurse and caretaker and also takes care of Burhaneddin Bey's mansion granted to him by the government. Gülcemal works as the nurse of the Russian Ambassador, which puts Mütercim in a dangerous position as a translator and a lover. His status as a translator of the Turkish government requires him to pursue his translation career with an accurate rendering of "Dönüşüm", while his being a lover asks him not to put Gülcemal and himself in jeopardy by translating a book that the government does not approve. This feeling of love is unfamiliar to Halid Hamdi, and prior to seeing Gülcemal, his main goal has only been to complete the translation of "Dönüşüm" and be a permanent civil servant: "[…] bunun için rahmetli hocası Mütercim Ârif Bey'in üzerinde çalıştığı "Dönüşüm"ü çevirip kadronun hayalî sayılabilecek değerler yargısını bir nebze gerçekleştirmekten başka bir düşüncesi de yoktu hani" (p. 155).

After Mütercim sees Gülcemal, the love of his life, in a hospital, his expectations from life begin to change their courses. In terms of the translation, particularly, for which he is supposed to risk his life and future, he decides to change his approach to the text in accordance with the demands of the regime, i.e. the ideological patronage, as put in the novel in these words: "Gülcemal'e âşık olduğundan dolayı tercümeyi Rejim'in beklentileri doğrultusunda…" (p. 161) In the beginning, the takes the risk of putting his life in jeopardy by not obeying the demands of the authorities but following his idealism; however, after some time, as

attracted by the beauty of Gülcemal, Mütercim changes his decision and opens the door to any manipulations, which is the result of his love for Gülcemal and his fear of losing this love, and the chance to live with Gülcemal in the future: "Bu genç kız ve güzel kız onu her yöne sürükleyebilir, onunla her yola kendini bırakıp sonunu düşünmeden akabilirdi çünkü" (p. 161).

As a lover, as a student, as a boy, and as an employee, Mütercim has always been in the pocket of someone and changes his decisions and behaviors accordingly. He even starts drinking alcohol as their bonds of friendship deepen (p. 124). Therefore, his transformation has always been an undergoing process throughout the novel in which the protagonist is always referred to as Mütercim (Translator), which might be read as the indication of the fact that these different subjects have negatively or positively affected and shaped his profession and identity as a translator.

4.2 Manipulation, censorship, and patronage

Alper Gürkan's novel *Mütercim*, as it has been mentioned above, features a book "Dönüşüm" within itself, which is a political text giving messages to its readers, thus having a role in changing the society it is translated into. "Dönüşüm"s political and ideological oriented content and scope make it possible for the readers to read through the book with concepts such as "censorship", "patronage" and "manipulation" supporting the central theme of the book, which is the transformation of the translator and the society. Walter Benjamin's view on translator as someone whose translation makes the critical works of world literature live much longer, and putting the term "afterlife of the works of art" can help one to contextualize the position of this book. According to Benjamin, if [the translation] were not a

transformation and a renewal of something living, it could not be called an "afterlife", which implies the fact that the original undergoes a change, and even words with fixed meaning undergo a maturing process. (256) Benjamin's approach to the "afterlife" of the text via translation can be used to describe the translation process of "Dönüşüm". Written in 1917 in Russian, the book was translated into the Turkish language in the 1920s and had its afterlife with the translation methods Mütercim applies under the manipulative motives of the deputy, with government's censorship requests, and within the patronage of the ideology. Therefore, "Dönüşüm"s afterlife will be examined in the following pages within the framework of these three terms: censorship, manipulation, and patronage.

The term "manipulation" is defined as the act of "treating or operating manually or mechanically esp. with skill", or "managing or using skilfully," or "influencing especially with intent to deceive" in The Merriam-Webster Dictionary (p. 436), which makes it clear that this term carries the meaning of controlling over someone, managing and/or using someone to make an influence on her/him. In parallel with this definition, in the General editors' preface to *Translation, Rewriting and the Manipulation of Literary Fame* (1992), Susan Bassnett and André Lefevere assert that translation is "a rewriting of an original text" (vii) and so broaden the scope of the translation stating that "rewriting is manipulation [which is] undertaken in the service of power, and in its positive aspect can help in the evolution of literature and society. (1992, p. vii) The evolution –and transformation- of society is something Pasha would like to realize in the book *Mütercim*, who explicitly tells his motives and goals, for which he is known to make the use of "Dönüşüm"s translation, which is a manipulated text of the original as known: "…Bundan sonra bizden beklenen bizi savaşmaya zorlayan toplumun seviyesine inmek midir? Elbette

hayır! Onları değiştireceğiz ve en doğruya en güzele dönüştüreceğiz. Yani efendiler onlara benzemeyeceğiz, onları kendimize benzeteceğiz." (Gürkan 2013, p. 65).

As Lefevere and Basnett suggest, rewritings can introduce "new concepts, new genres, new devices, and the history of translation is the history of […] the shaping power of one culture upon another" (1992, p. vii). Within the scope of this thesis, it will not be wrong to suggest that a rewriting, namely a translation, can introduce a new regime to the existing society, and so that the background of this translation process will shed light on the power relations between cultures, institutions, and individuals. In his book *The Manipulation of Literature: Studies in Literary Translation* (1985), Theo Hermans takes this concept one step further and states "from the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose" (p. 11, 2014). The political, psychological, and social manipulation of someone might show itself by using power, patronage, and censorship. Hermans puts the term "manipulation translation" with this statement, which might enable one to interpret that the manipulation engaged for any translation is a purposeful activity to control the reception of the target text in the target language. Considering this approach within the context of "Dönüşüm" the translation of which is under control and strict supervision of the deputies, it would not be wrong to suggest that the use of power and patronage has manipulated the translation process, thus resulting in/from censorship: "Şimdi, istediği biçimde hareket edemiyordu ve yaptığı tercüme; zorla bir kalıba sokulmak istenerek onun muradının dışına çıkarılıyordu" (p. 113)

In his article "Mother Courage's Cucumbers: Text, System, and Refraction in a Theory of Literature", André Lefevere claims that the literary system has a regulating body comprised of people, persons, and instutions who or which provide

patronage to it, and he analyses these under three headings: the ideological component, economic component, and status component. (1982, p. 236) In this chapter of the thesis, Mütercim works against/under the ideological one that Lefevere explains by saying that literature should not be allowed to get too far out of step with the other systems in a given society. (1982, p. 236) By the use of power, Mütercim's translation begins to be manipulated, which makes someone think that manipulation of work might be the reason for any censorship resulted from the ideological patronage, as explicitly shown below: "Yaptığınız tercümeler, bu haliyle bariz bir Rejim düşmanlığının izlerini taşıyorlar. Bu nedenle bizce münasip bulunmayan her kelimeyi cümleyi ve manayı ya sileceksiniz ya da münasipleriyle değiştireceksiniz" (p. 62).

In *Routledge Encyclopedia of Translation Studies*, Francesa Billiani defines the term "censorship" as "a coercive and forceful act that blocks, manipulates and controls cross-cultural and transnational interactions in various ways and to varying degrees" (2009, p. 56). In Billiani's words, censorship is primarily based on a set of specific values and criteria established by a dominant body and applied to a dominated one; the former is frequently associated with either the State or the religious authorities such as Church, or with social and aesthetic conventions established by cultural institutions, cultural agents or market rules, which police the latter. (2009, p. 56) Within the scope of *Mütercim*, the translation of "Dönüşüm" does not start with the State; however, the process is taken over by the official deputies who strictly control Mütercim's translation and asks for necessary alterations and interventions in the target text in accordance with the present ideology and politics. In this case, the censorship is imposed on the translator Mütercim and his translation by the power dynamics of the State, which will be

studied under the term “patronage”: “[…] diyordu ki, Halid Bey şu cümleyi lütfen siliniz, çünkü bu Rejim’in bekası ve miletin bütünlüğü için sakıncalıdır.” (69)

This excerpt from the novel *Mütercim* indicates that the censorship shows itself with the manipulative requests of the deputy who directly asks the translator to make interventions on the target text, that is to destroy the meaning of the source text. Maria Tymoczko puts it clearly in her introduction to *Translation and Power* (2002), the authors in Theo Herman’s anthology and their followers demonstrated that “churches would commission Bible translations, governments would support translations of national epics, schools would teach translations of great books, kings would be patrons for translations about heroic conquests, and socialist regimes would underwrite translations of social realism, all for their own purposes.” (xiii) In line with this explanation, the interventions can be seen as the tools serving the purpose of the government, which helps them to find a compromise in society:

> Bir taraftan Batı emperyalizmine karşı savaşırken, ülkeyi düşmanına benzetmenin bir anlamı yok. Çünkü emperyalizmin üzerimizdeki zulmünü yaşadık, neticelerini gördük. Ama diğer taraftan da emperyalizme karşı tek alternatif gibi duran Rus rejimini de muhtemelen tasvip etmiyorlar Başkent’te. Aradıkları bu ikisi arasında bir uzlaşma gibi. (p. 46)

Upon hearing these words, Mütercim finds himself in a difficult situation: He will either translate the Russian philosopher’s source text into the Turkish language properly and will bear the consequences, or will show regard to the demands of the government and will change the source text in accordance with the continuation of the government and expectations of the society. Mütercim might also try to create a text on its own in his language via interventions and all other changes on the source text so that he would survive: “Bu durum ona yeni bir metin üretme imkânı bile sunuyordu. Hatta onu buna zorluyordu. Başka türlü, bu Rus yazarın düşüncelerini

idarak ederek doğru bir tercüme edip -gerekirse uygun bir biçimde dönüştürerek- Hükümet'in dikkatini çekmeden işin içinden sıyrılamayacaktı" (p. 89).

The word "survival" used in the sentence above significantly underlines the existence of the patronage and explains the pressure of the state, which uses its force against Mütercim to manipulate the text. It would be helpful to define the term "patronage" in this scope to understand the government's use of its power on Mütercim; the former acts as the ruler while the latter acts as the suppressed. Within the literary system, according yo André Lefevere, critics, reviewers, teachers, and translators are professionals, and patronage is more concerned in the ideology of literature than in its poetics. As a result, he claims that when it comes to poetics, the patron delegates authority to the expert. (pp.14-15) Seen as the "control factor" by Lefevere, patronage can be defined as a power that can "further or hinder the reading, writing, and rewriting of literature" (p. 15). Lefevere uses the term "power" in the Foucauldian sense, not something repressive:

> What makes power hold good, what makes it accepted, is simply the fact that it doesn't only weigh on us as a force that says no, but that it traverses and produces things, it induces pleasure, forms knowledge, produces discourse. It needs to be considered as a productive network which runs through the whole social body, much more than as a negative instance whose function is repression. (p. 119, 1980)

Mütercim wants to complete the translation of "Dönüşüm" in memory of Mütercim Ârif Hodja. Therefore, it would not be wrong to suggest that this translation is not an ordinary duty, but a moral heritage that makes its completion more significant and more precious, thus putting him under more stress. As it has been in the previous pages, Mütercim likes this profession, he likes rendering various texts and playing with words from different languages, and he enjoys the nature of translation itself, which has the transformation process in it: "Bir mütercimdi. İşi kelimeleri evirip çevirmekti. Bir yerde kapalı kalmış bir anlamı, bir başka yerden bulup getirmek,

örtünün üstünü açmak, yabancıyı bilinir kılma çabası. Yaptığı işin özünde, tıpkı çevirdiği kitabın maksadı gibi dönüştürmek vardı" (p. 68).

When working with Mütercim Ârif Hodja, he would not have to account to anyone else except him, so then he gives a break whenever he likes, then continues to translate the text he works on, for which he only has to give a justification or present a commentary for Mütercim Ârif Hodja. But now, in Ankara where he works for the government, this is not the case since these comfortable days were over: "[...] herkesin kolay kolay bulamayacağı bir konforla yaşadığı günler geride kalmıştı" (p. 68). For the translation of "Dönüşüm", he does not feel as comfortable and independent as he was in the past; he cannot make his own decisions on the translations, he needs to get the approval of Mebus (deputy), or he has to create a new text that meets the expectations of the government or supports the existing ideology: "Bu görüşmeden sonra umutsuzluk ve içinde yayılan umarsızlıkla kendini giderek daha kötü hissetmeye başlamıştı Mütercim. Şimdi, istediği biçimde hareket edemiyordu ve yaptığı tercüme; zorla bir kalıba sokulmak istenerek onun muradının dışına çıkarılıyordu" (p. 113).

In addition to this, Mütercim is particularly asked not to leave Ankara until he submits the translation of "Dönüşüm". The reason has not been explicitly given but it must be due to the confidential and essential nature of the text and the urgency of this rendition. When considering the phrase "onun muradının dışına çıkarılıyordu" (p. 113), it is openly understood that he does not choose the words, the sentences, even the meanings in his translation but only listens to what Mebus asks him to do. Therefore, the situation shows that Mütercim's freedom is restricted by the patronage, that is by Mebus himself representing the government, in both its physical and mental meaning: "[...] özellikle dönüşüm tamamlanana kadar Başkent'i terk

etmemesi tavsiye ediliyordu. Mesleğinin onun için adeta bir esaret hâlini alması, yaptığı işe karşı duyduğu muhabbet ve sadakatini de yıpratıyordu" (p. 69).

Being a translator has nearly turned Mütercim into a slave, and so his faithfulness to this profession and his love for the act of translating begin to be damaged during this process. Mütercim's decision-making process is not under control by himself; he feels the domination of Mebus and the government over each sentence, each phrase he translates. What is more, he is anxious about his future, which will be shaped in accordance with his steps: "Bundan ötürü atacağı her adımla, söyleyeceği her sözle, çevireceği her cümleyle büyüyeceğini ya da küçüleceğini bildiği için sadece ihtiyatlı, tedbirli ve dikkatli olması gerektiğinden emindi" (p. 136). The deputy's influence and his manipulative acts are obvious in several passages. He even makes the last warning to Mütercim, the tone of which is threatening: "Bu size son ikazımdır Sayın Mütercim Halid Hamdi Bey!" (p. 131)

Also, the reference to the Law on the Maintenance of Order (Takrir-i Sükûn Kanunu) enacted on 4 March 1925 in the passage below, makes Mütercim foresee and understand what precautions these authorities may take and what he can experience. His close friend Zekeriya Bey, the journalist of his own newspaper, has been on the ropes after enacting this law decreeing his newspaper's closure. The censorship does not only show itself through the translational acts, but also everywhere in this society, and Mütercim has to decide to choose which way to go: He will either translate as his profession requires him, and object to the demands of the government, or listen to what the deputy asks him to do so as not to experience the similar situation with Zekeriya Bey. Should he choose the former, he will have to bear the consequences of his objections; if he chooses the latter, he will conform to the censorship and translate accordingly: "…hükümetin 'huzurunun sağlanması' için

çıkardığı kanunla gazetesi kapatılıp köşeye şıkıştırılan Zekeriya Bey'in kaderini yaşamaktan korkan Mütercim'in içindeki isyanı dışarıya salamadığı için daraldığını ve zehirlenmeye başladığını düşünüyordu" (p. 124).

In her article "Power and Ideology in Michel Foucault and Antonio Gramsci: A Comparative Analysis", Aslı Daldal attempts a comparative analysis of Foucault's and Gramsci's notions of power and ideology, claiming that Foucault follows Nietzsche's tradition and diffuses power relations into the "very grains of individuals" (p. 161). Daldal puts forward that the main goal of Foucault's research on power is "to decipher the way man is being turned into a subject through power relations" (p. 161). That is an excellent point to observe in the transformation of Mütercim's subject as discussed in the previous part, from a son to a student, from a lover to an exile, during which he has always been a translator going between a faithful one to a betrayer to the text, which makes him a traitor or patriot respectively. This transformation results from patronage, which shows itself in the manipulation and censorship of the translation, which presents another discussion on power relations: the freedom of the subject.

In Foucault's terms, "power exercised only over free subjects, and only insofar as they are free" (p. 342). Mütercim's dependence on someone else's control is observed when he says "[…] O günlerin aksine, şimdi mesleğini resmî bir şekilde yapıyor ve tercüme ettikleri birilerince tetkik ve tenkit ediliyordu" (p. 69). There is always a person who reads his translations, checks his sentences, and makes comments on what he chooses for the target text, so he complains about turning into someone else, not being able to behave as he wishes since he has to listen to what the deputy says, which means he loses his freedom: "[…] Hürriyetini yitirmiş bir halde kendini tıkılmış hissettiği bu köşede görebildiği gerçekle temasından doğan

hararetin, içinde yarattığı derin sıkıntının yanında aksayarak yürümesi dert bile değildi…" (p. 71)

His inability to make his own decisions on the target text and to leave Ankara until the translation is complete is the critical implication of his dependence on the government, thus making him alone and deprived of freedom. After he completes the translation and submits it, he receives praises and gets approval from the deputy who says "Bravo!", adding that he already knew that he could trust in him. (p. 177) Shortly afterward, his translation gets published in 1926, is read by some people, and one critic compares the source and target texts to find that the translation is a far cry from the original one. This criticism is published in one of the newspapers, and Mütercim is accused of being a Russian agent assassin, whose friendship with Zekeriya Bey is a well-known fact. That is the reason for his being condemned to death.

Reading these in the light of Foucault's understanding of power concerning the existence of freedom, it will not be wrong to say that Mütercim's power relations with the government and all the other state representatives are over when he gets the death penalty and then sent to exile. Foucault asserts that "the recalcitrance of the will and the intransigence of freedom" lie on the very heart of the power relationships. (p. 342) Mütercim has always been in a transformation process as a subject, and he changes so much that he does not resist authority; he does not object to what people ask from him: his father, his Mütercim Ârif Hodja, his lover Gülcemal, the deputy. It would be apt to suggest here that Mütercim has been put in the hands of power and patronage. In short, Mütercim has never been free in his decisions on the translations, in his actions during the translation process, and his life in general due to the existing power of the authorities and ideology.

Mütercim's fearful and anxious state of mind is also the indication of the patronage that plays a substantial role in the positioning of the translator within the social context, revealing the translator's vulnerability both during and after the translation process. This vulnerability will also show itself in the transformation of the translation process itself, which will be discussed in a detailed way in the following part.

4.3 The physical act of manipulated translation

As it is told in the previous parts in a more detailed way, Mütercim starts to work as a translator with Mütercim Ârif, who devotes his life to this profession and spends most of his spare time translating a Russian text secretly before he dies. Halid Hamdi has been Mütercim Ârif's student as he learns the translation methods he should follow and the points he should be careful about.

Mütercim Ârif reads the book he is to translate more than once, specifies the problems he will come across during the translation process, puts down complex notions, unknown names, and cities that the target readers might not know. This passage from the novel makes it clear that Mütercim Ârif gets prepared for the translation before he starts to render the text; he tries to find all about the complicated parts and suggests his solutions for these along with his justifications so that the text will serve the target readership:

> Ama kitabı çok kereler okumuş olduğu için içeriğinde tespit ettiği karmaşık mefhumları, isimleri, şehirleri ve genel okuyucunun bilemeyeceği birçok teferruatı belirlemiş ve ayrı bir defterde bunları tek tek şerh etmişti. Ona kalan sadece düz çeviri yapmak olduğu için bu defter, Halid Hamdi'nin işini oldukça kolaylaştırıyordu. (p. 41)

As an experienced translator, Mütercim Ârif prefers to elaborate on the source text and do necessary searches before starting the translation process. In the following

passage, he also teaches Halid Hamdi how to search and where to find the necessary information when he needs: "[…] bütün dikkatiyle onu çalışma metodu hakkında bilgilendiriyor, nerede neye başvuracağını ayrıntılarıyla izah ediyordu" (p. 47).

That also indicates that he is aware of the content of this book "Dönüşüm" which he initially named "Tagayyürü Muhteva" and was able to translate only one-third of the full book. And he leaves the rest of the translation in Halid Hamdi's care, whom he has absolute confidence in. After the death of his hodja, Mütercim wishes to complete the translation of the book and follows the translation methods he learns from Mütercim Ârif: He makes the book more understandable, refreshes the text, adds explanations where necessary, and transforms the text, but he still does not manipulate the text, or change it according to the ideology: "Nihayetinde olmayanı var etme küstahlığına girişmeden, olanı bir başkasıyla tevil ediyordu. Yeniliyor, anlaşılır kılıyor, tazeliyor, izah ediyor ama neticede dönüştürüyordu…" (p. 68).

The deputy, however, asks him to make some alterations in the content of the book, which are not like suggesting another word or rewriting a sentence, but omitting whole sentences, changing the meaning, for the sake of the ideology and this has not been similar to the method he learns from his hodja before: "Halid Bey, şu cümleyi lütfen siliniz; çünkü bu, Rejim'in bekası ve milletin bütünlüğü için sakıncalıdır…" (p. 69)

As it is understood from this passage, the intervention to the target text still comes from the deputy, and Mütercim just listens to his criticism and makes the changes the deputy wants; however, as the pressure coming from the authorities increases, Mütercim has no choice but to reread the parts he already translated, to revise them by making comparisons between the French translation and the Russian original: "Gündüzleri mesaide yeni metinleri tercüme etmeye devam ediyor; geceleri

de bir yandan evvelce yaptığı çevirileri okuyup düzeltirken bir yandan da Dönüşüm'ün Fransızcasıyla kıyaslamalar yapıyordu" (p. 87).

These comparisons mostly serve him as parallel texts that he can find alternatives for the words he chooses, the meanings he understands, or the methods used in other translations. This way he notices that there are some totally different interpretations in some parts of these two translations: "Rusçadan çevirdiği manayla Fransızcadan okudukları örtüşüyorsa bile bazen farklı anlamların ortaya çıktığını keşfetmeye başlamıştı" (p. 87). Gradually, he starts to change his translation method and applies it to the French translation many times to either justify his own solution or find a better one. When he compares two paragraphs in two translations, he sees that their messages are totally different from each other, which again indicates that this book "Dönüşüm" is open to multiple interpretations, and so he has to understand what the original text tells so he can translate it correctly: "Burada tam olarak ne söylenmek istediğini anlaması şarttı. Bunu anlamadan Mebus'un işaret ettiği "yozlaştırıcı" neticelere sürüklenip başına iş almaktan korkuyordu çünkü" (p. 88). He is afraid of getting into trouble; this makes him find a way to save himself by creating a new text rather than translating it: "[…] bu Rus yazarın düşüncelerinin neler olduğunu idrak ederek doğru tercüme edip –gerekirse uygun bir biçimde dönüştütrerek, Hükümet'in dikkatini çekmeden işin içinden sıyrılamayacaktı" (p. 89). As a student of Mütercim Ârif who devoted his life to the profession of translation and wished to complete "Dönüşüm"s translation until the last day of his life, Halid Hamdi gets upset about to think "transforming the text properly" and sees it as a baseness: "Birilerinin tasvip etmesi arzusuyla hakikati baş aşağı etmek gibi bir şeydi bu!" (p. 89)

Even if he seems to be criticizing himself and his own thoughts, Mütercim goes into a transformation process in terms of his translation method as the power authorities make more interventions and threats. As a solution, he starts to work with Zekeriya Bey who will act as a co-translator from then on: "[…] tercümenin belirsizlik taşıyan detaylarında kol kola dolaşıyorlardı" (p. 95). Since Zekeriya Bey is competent in the French language and has in-depth knowledge about Russian history, Mütercim begins to see the book as a complete work rather than a book consisting of various sentences; however, Mütercim's translation seems to be weak and inaccurate when he compares his translation with Mütercim Ârif's previously translated sentences, which implies there has been a change on the nature of the translation Mütercim has taken over:

> Böyle olunca Mütercim Ârif'in yaptığı müstesna tercümelerin üzerine onun tek başına ilave ettiği kısımların tekmili birden kuru basit sıradan gelmeye başlamıştı. Hepsi sanki üzerlerinde itinayla durduğu hiç aceleye getirmeden milim milim ilerlettiği, bazen içinden çıkabilmek için birkaç sayfaya birkaç gün ayırdığım çeviriler değildi de acemice ve acelecilikle, çalakalem yapılmış alelade tercümelerden ibaretti. (p. 95)

Mütercim has been working on the translation with Zekeriya Bey's support and the specter of the deputy whose patronage he feels all the time. Zekeriya Bey, known for his opposing stance against the government, makes some additions to the translation, which could be misunderstood and misinterpreted, thus making the other sentences to be comprehended in a wrong way. (p. 97)

While Mütercim has been still working on the translation, the deputy asks to see him to discuss the parts he already translated as he acts as the translation editor. The deputy appreciates Mütercim's efforts and dedication to the translation, but he wants Mütercim to make some alterations in his word choices and retranslate some of the sentences:

> Bu veçhile, tercüme ettiğiniz eserde hürriyet ve adalet gibi incelikli meseleleri daha münasip bir üslupla dile getirmeniz gerekiyor. Misal, cumhuriyet mefhumunun necip halkımız tarafından 'her kafadan bir ses çıkması' şeklinde kabul görmesine müsaade edilmemelidir. Bu yüzden kelimelerin seçiminde ve cümlelerinizde özen gösteriniz ki bir gaflet oluşmasın. (p. 111)

After listening to the warning, Mütercim only says, "Mutlaka efendim, mutlaka," (p. 111), which means he agrees to what the deputy asks him to do. He is aware that the translation will be shaped according to the authorities' demands, and he will not be able to act as he wishes. Eventually, he changes his translation method and starts to make interventions on the target text:

> […] yoğunlaşarak daha önce yaptığı tercümeleri okudu ve gerekli bazı düzeltmeler yaptı: Çok uzun cümleleri parçalayarak kısalttı; bazen heyecanla hızlı yazdığı satırları, paragrafları yeniden çevirdi; kullandığı bazı kelimeleri ve ifadeleri münasip bulmayarak başkalarıyla değiştirdi; bazen tüm bir sayfayı yırtıp en baştan düzenledi… (p. 114)

Mütercim has been in an in-between position: He listens to what Zekeriya Bey, his only friend says, and takes the risk of letting him add his own views to the translation: "Fakat arkadaşının açıkça Sovyetleri övmesi ve fikirlerini tercümeye yerleştirmesi onu ürkütüyorduysa da tanıştıkları zamanki yalnızlığını göz önüne aldığında bazı risklerin buna değeceğini düşünüyordu" (p. 119).

As Mütercim Ârif's student, Halid Hamdi initially learns that translation is a process of transferring the meaning of the source text to the target language with the help of words, sentences, paragraphs, and to provide an understandable and informative text for the target readership. Since the book, "Dönüşüm" is a work of nonfiction, its informative and explanatory purpose is of utmost importance, and so Mütercim is aware of the fact that he should do some search and determine the problems before he starts the translation process. Gradually, his approach to the translation activity undergoes some changes; when he compares the other translations of the same text, he understands that this is a creative act that enables the

translator to interpret some sentences differently. Shortly, he gets to know that these interpretations might be manipulated and the translation starts to become a text that is open to any kind of intervention, manipulation, and even censorship. Zekeriya Bey wants to incorporate his own thoughts into the translation, while the deputy asks Mütercim to manipulate the target text in a positive way serving the survival of the current regime. Therefore, Mütercim, a subject that can be easily manipulated by the authorities of power, opposes neither Zekeriya Bey nor the deputy. Mütercim chooses to add some parts to his translation, which the source text does not comprise so that he can abstain from the ideological patronage: "Bu yolla daha sonra Mebus'un üzerinde oluşturduğu baskıdan kaçınmak için aslında hakikî metinde olmamasına rağmen Rejim'in ilerlediği yönde bir şeyler yazarak, bunları sanki tercüme metinlermiş gibi çeviriye dâhil etmeye başlayacaktı…" (p. 120)

The deputy is still unsatisfied with Mütercim's on-going translation and makes a final warning to Mütercim by saying "Bu size son ikazımdır Sayın Mütercim Halid Hamdi Bey!" (p. 131). For some unexplained reasons, Zekeriya Bey refuses to see Mütercim Halid Hamdi so he becomes alone again with the translation and has no other choice but to continue to create his own text rather than translating for the sake of getting away from the deputy's pressure as these three quotations from the novel shows: "[...] daha doğrusu Mebus'un baskısından sıyrılmak için kendi uydurduğu metnin yazımına devam edebilirdi artık" (p. 151), "Dönüşüm'ün kilit noktasından itibaren kendi uydurduğu bölümlerin yazımını Rejim'in prensipleriyle uyumlu ve Mebus'un takdir edeceği bir çizgide tutmaya özen gösteriyordu" (p. 177) and "Akşamları da odasına çekilmiş ve yazdıklarını düzenleyip eklemeler, çıkarmalar yapmıştı durmadan. Bunu yaparken Muhsin Bey'in ya da bir başkasının bulunduğu durumlarda kimsenin dikkatini çekmemek için sık

sık Dönüşüm'e ve ne yaptığı belli olmasın diye okumasa bile arada sırada lügate de bakmıştı" (p. 177). These all show that the power authorities have manipulated Mütercim's translation process, and his translation has been rewritten and turned into an original text which is entirely different from the source text. The translation process takes more than one year, and when Mütercim hands in his translation to the deputy, he says, "Aslan oğlum!" as a response to his praised work (p. 204). The existence of ideological patronage and the power authorities have been the reason for this manipulated translation, which has been turned into a completely new text that does not resemble the original book. The translator Mütercim Halid Hamdi's deprivation/lack of a developed personality and his character that is open to any kind of manipulation enables this transformation process of the translation to progress in a much easier way.

In conclusion, this chapter shows Mütercim as the main character of the novel *Mütercim*, and the translator of "Dönüşüm" has to change his translation methods, to follow a risky -and censored- path in his translation process during which he has also undergone a transformation in different contexts and times for his shifting priorities. Mütercim's engagement in power struggles against the government and its ideological pressure enables the readers to see that the characterization of a translator can never be static and be open to any kind of internal or external interventions, which can easily be traced in the outcome, i.e. translation. His close relationship with Mütercim Arif Hodja makes him a dedicated translator whereas his love for Gülcemal and his position as a government officer turn him into an unreliable translator, which opens a discussion of power to see the limits of/for manipulation on the translation and translator.

CHAPTER 5

CONCLUSION

In this thesis, I focused on the fictional translators in three novels *Yerçekimi*, *Zafiyet Kuramı*, and *Mütercim*, respectively, to study the power relations of these characters with the relevant authorities –authors, men, and government. For this, the study led to contextual and descriptive research of these fictional translators in the three contemporary Turkish novels to explore how they are represented and shaped by the power of the authorities.

I set out by presenting the literature review and briefly talked about the works of scholars, who studied fictional turn in their theses, books, or articles. By referring to these academic studies, I tried to demonstrate how it is important within the context of the Turkish literary system to study fictional translations since it is still a fresh area of study for research and there have not been so much academic research carried out on this turn in Turkey, particularly in the Turkish literature. In Chapter One, I also presented the other Turkish novels that include fictional translators but have not been involved in this study for which I also explained my reasons. And I also presented my theoretical framework in this chapter to contextualize my study in the fictional turn.

In Chapter Two, I analyzed Fatih Balkış' novel *Yerçekimi* as its main character is a female translator and also presented a summary of the feminist literary theories which helped me to contextualize this novel within the feminist readings. Her relations with her father, husband, son, authors, and other publishing actors she works together were also focused so as to understand this female translator's

introverted and unconfident personality. The study was carried out in the light of the passages from the novel and the narration itself. I benefited from Lori Chamberlain's article on gendered metaphorics of translations, which shed light on how this female translator has been constructed and how gender-biased the author Fatih Balkış gave a voice to this character. The findings of this chapter showed that Kadın in the novel as a translator was not seen as powerful as the authors and was always repressed by the male-dominated authority.

In Chapter Three, my focus was on Ersan Üldes' *Zafiyet Kuramı* to discuss the power struggles between the author, owner of the original text, and the translator, accepted as the second-author of the translation. The translator Meriç's interventionist approach to the text he is to translate was discussed within the scope of Translation Theories which accept the translation as a text of its own terms. Although Meriç's translations were well-received by the Turkish readers and the author he translated became more popular than she is in her own country, Meriç was harshly criticized when it was founded that his translations were far away from the original books and finally rejected by all the publishing houses as a translator. This showed that the publishing authorities could exercise their power any time they would like to make someone –a translator in this case- be involved in the publishing or not. And I also touched upon his relationship with his father, who was an aspiring author, to trace his power struggles with the authors to his bad relationship with the father –the main authority in his life.

In Chapter Four, Alper Gürkan's novel *Mütercim* was in my focus and studied the fictional translator Mütercim Halid Hamdi's changing translation methods and approaches to the target text. For this, I made use of the terms "manipulation", "censorship" and "patronage" so that I could explain the power

exerted by the government upon the translator and his translation activity. This chapter also demonstrated that the translator was found guilty in the end although he was just a victim of the state powers and ideology.

Furthermore, when comparing the translators in *Mütercim* and *Zafiyet Kuramı*, the thesis revealed that the translator has always been the victim, regardless of who manipulates the text. The former was instructed to change the text in accordance with the regime's and ideology's goals, whilst the latter did it according to his literary tastes and expectations from the works of post-modern literature. When the modified texts were discovered, the power -and the society- imposed penalty on the translator.

The findings of this thesis revealed that three fictional characters in these three novels were constructed as either introverts, alone individuals or victims of inner trauma with their fathers, which may be regarded as the reason for their setbacks in their efforts against authority. This showed that in evaluating these texts with the help of fictional turn, the characterization of these translators was critical. Following Lori Chamberlain's metaphorical interpretations of translation, this thesis demonstrated that translators are now utilized as a metaphor in these books, which depict repressed, exiled, silenced, or abondoned persons who are victims of powers.

Furthermore, because the the author of *Zafiyet Kuramı* worked in the translation industry prior to writing this novel, we can see how he can reveal insider information such as translation procedures, translation-related problems, and disagreements with the authors. Ersan Üldes and his work are amenable to additional investigation in terms of self-translation, and author-translator interactions because he is the only author the works having a fictional translator who is also a translator. Despite the fact that there have been power struggles between a male translator

Meriç and a female author Judith in this novel, the former has been found guilty of being an unfaithful translator, which implies that authors, regardless of gender, are superior to translators in this aspect. If a translator is a woman, like in *Yerçekimi*, it becomes a doubled inferiority against the author's supremacy.

I am quite aware of the fact that these three novels require different readings on various textual levels, as well as more extensive theoretical approaches; however, this thesis has brought them together under the umbrella of the term "fictional turn" in Translation Studies and discussed these three fictional translators in terms of their relationship with the prevailing power of different authorities. Men in general have control in *Yerçekimi*, and feminist readings have been used to situate the female translator in her social, personal, and publishing setting. In *Zafiyet Kurami*, the authors are the patrons of the publishing market, who utilize their creative power against translators, whom they view as imitators. And the translator in *Zafiyet Kurami* has been in a power struggle with the authors he is translating and come across with the publishing house owners who are the other patrons that wield their authority over the translators. This discussion has led to see the power struggles between the translator and the author. The authority in *Mütercim*, was the state itself, and the power was wielded by the state authories agains the translator and his translation activities, so the discussion was framed in terms of cencorship, manipulation, and ideology. With the support of the "fictional turn" in Translation Studies, these three fictional translators from three distinct Turkish novels got together under the concept of power to investigate how their behaviour and translation activities were affected by the existence of power struggles. This thesis has made a significant contribution to existing research in this topic since it contains useful insights about the position of translators in the Turkish publishing market and

social enviorenment, as well as the real-world effects of literary and translation theories. Because there are only a few researches on Turkish literature in this field, this thesis has been one of the pioneering works that will serve as an inspiration to future researchers.

Each novel with a fictional translator can be studied as a separate character, allowing for interdisciplinary readings and perspectives. That is to say, psychoanalytic literary criticism, feminist literary criticism, gender-based literary criticism, sociological approaches to literary criticism and so on can be used to study these fictional translators more closely and critically. These readings will not only benefit other interdisciplinary studies, but will also allow us to consider translators – fictional translators in this case– as individuals in the given society like any other fictional characters, yielding fruitful results not only for Translation Studies but also for all other areas in the social sciences dealing with human and their –artistic– productions. Also, future research on the fictional translator in Turkish literature can look back in time to identify where the first fictional translator appeared in Turkish novels from Tanzimat Period to the present day. This will allow the scholars to provide a historical overview of the area and introduce students and researchers to new corpus resources. There is also a need for a bibliography of fictional translators in Turkish fiction to inspire more researchers to perform study in this subject.

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