

Routledge Advances in Translation and Interpreting Studies

PERSPECTIVES ON RETRANSLATION

IDEOLOGY, PARATEXTS, METHODS

Edited by

Özlem Berk Albachten and Şehnaz Tahir Gürçağlar



Perspectives on Retranslation

Perspectives on Retranslation: Ideology, Paratexts, Methods explores retranslation from a variety of aspects and reflects methodological and theoretical developments in the field. Featuring 11 chapters, each offering a unique approach, the book presents a well-rounded analysis of contemporary issues in retranslation. It brings together case studies and examples from a range of contexts including France, the UK, Spain, the US, Brazil, Greece, Poland, modern Turkey, and the Ottoman Empire. The chapters highlight a diversity of cultural settings and illustrate the assumptions and epistemologies underlying the manifestations of retranslation in various cultures and time periods. The book expressly challenges a Eurocentric view and treats retranslation in all of its complexity by using a variety of methods, including quantitative and statistical analysis, bibliographical studies, reception analysis, film analysis, and musicological, paratextual, textual, and norm analysis. The chapters further show the dominant effect of ideology on macro and micro translation decisions, which comes into sharp relief in the specific context of retranslation.

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Özlem Berk Albachten
and Şehnaz Tahir Gürçağlar

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Introduction

*Özlem Berk Albachten and
Şehnaz Tahir Gürçağlar*

The conceptual framework of retranslation has expanded considerably since the “retranslation hypothesis” proposed in the 1990s. Studies covering different text types, historical periods and individual retranslators have revealed the diversity of motives and contexts of retranslation. The field has grown considerably, with more and more studies focusing on retranslation as part of their main research questions and gradually leading to the emergence of “retranslation studies”. With the exception of the pioneering special issue of *Palimpsestes* 4 entitled “Retraduire” (Bensimon and Coupaye 1990), retranslation was mostly taken up in individual articles published in journals, or as a side motif in broader studies on various aspects of translation until the past decade. The 2010s saw an increasing exclusive focus on retranslation in scholarly publishing with books by Kieran D’Driscoll (2011), Sharon Deane-Cox (2014), the publication of a special issue of the journal *Target* on “Voice in Retranslation”, edited by Cecilia Alvstad and Alexandra Assis Rosa (2015), and edited volumes by Enrico Monti and Peter Schnyder (2011), Robert Kahn and Catriona Seth (2010), and Susanne M. Cadera and Andrew Walsh (2017). The present volume aims to join in the critical reflection originating from this focus and help further expand the field by drawing attention to a number of issues that are brought to the fore by retranslation.

As part of the recent developments in the field of retranslation studies, a project on retranslations in the Ottoman and modern Turkish societies was conducted at Boğaziçi University in 2011–2016, based on the understanding that retranslation can be a fruitful ground to explore various aspects of translation from a historical and cultural perspective. The first phase (2011–2013) of the project focused on the compilation of a bibliography of retranslated works in the Ottoman and Turkish societies starting from the 13th century, while the second phase (2013–2016) expanded the bibliography and launched a critical effort where the findings of the project started giving rise to qualitative analyses. In conjunction with the project, two international conferences were organized at Boğaziçi University on retranslation in 2013 and 2015, hosting over 60 speakers (Retranslation in Context I and II, program, and abstracts available at www.retranslation-conference.boun).

edu.tr/). These were the first two international conferences specializing on retranslation and gave rise to a conference series that have so far resulted in the organization of the third and fourth conferences in Ghent University, Belgium (2017) and Universidad Pontificia Comillas, Madrid, Spain (forthcoming in 2019). The chapters in the present book are all written by participants of the first two conferences.

The book is divided into four sections: ideology and censorship in retranslation; paratextual studies in retranslation; toward new objects, methods, and concepts; and retranslation history and bibliographical studies. The divisions among these sections should not be considered as strict conceptual boundaries as there is a great deal of dialog among the various chapters and a shared understanding of retranslation as an evolving and rich phenomenon. This richness, which Deane-Cox has termed a “mercurial inconstancy” (2014, 1), surfaces in all of the chapters as each opens up the concept of retranslation into closer scrutiny. For the authors of the chapters in the volume, retranslation is a gateway leading to various questions that are at the heart of translation as a cultural and sociological concept. In this brief introduction, we will set out to touch upon some of these questions.

A common characteristic that marks all of the studies included in this volume is **complexity**. The paradigm of retranslation that this volume offers is best represented as a network approach that displays the historical and synchronic interactions among texts, institutions, and agents. Well-known questions that have been posed in the field of retranslation, such as whether retranslation is a teleological act leading to closer renderings of source texts (i.e., the retranslation hypothesis), aging of translations as the main drive behind retranslations, retranslation as competition and struggle over a certain field instead of isolated instances of repeated textual transfer, are best viewed and analyzed in a complex web of relations among texts, contexts, and agents. The complexity emerges in the chapters in this book in multiple ways. **Gender** is one of the concepts that feature repeatedly in a number of chapters in the volume. Widman’s study on the celebrated Brazilian novelist Lispector’s English translations and translators takes an excursion into the role played by the gender of the source author, in this case a strong feminist voice, in her English renderings, and the relevance of the gender of the translators in textual translation analysis. The first three chapters of the book tackle ideology and (self)censorship, and reveal how closely gender and sexual taboos have mobilized acts of censorship, creating new dynamics among retranslations and retranslators. Changing cultural and linguistic norms of the source and target societies, inaccurately dubbed as **aging**, emerge as an important theme in many of the chapters and are not limited to the new expectations of communities of readers regarding censorship and gender. The studies in the book reveal that the passage of time may not necessarily “age” translations (as demonstrated by the resilience and popularity of many older translations) but transform audiences and producers, creating new segments of readers and new translational needs. This is where

the network approach requires the integration of a broader range of agents into the retranslation scene, a call keenly accepted by the authors in the volume. The book **market** and the various agents involved in it appear to play a big role in the way retranslations are planned and carried out. The market and the official institutions appear to have intricate links with each other as demonstrated by some contributions (Ségeral; Ziemann; Berk Albachten and Tahir Gürçağlar). Official lists of essential reading material prepared for schools is an embodiment of these links and the formal endorsement given by official bodies for certain source texts appear to give rise to retranslations. This situation not only has repercussions leading to further canonization of certain classical texts, but also has economic consequences for publishers. Another important component of the book market, **readers** and their reception of retranslations is an understudied area. Two studies in this volume (Ziemann; Işıklar Koçak and Erkul Yağcı) set out to remedy this gap and each offer invaluable insight on the readers' views on retranslation, and how these views may serve as guiding clues for other readers and publishers. Both of these studies partly rely on electronic data and reach out to various blogs and forums in their search for the otherwise elusive communities of readers.

Many chapters in the book enter the realm of **digital humanities** as they make use of electronic means of data collection or use statistical data in processing their findings. Widman, Şahin et al., and Berk Albachten and Tahir Gürçağlar have founded their approaches on quantitative methods in translation analysis in a variety of ways. While Widman uses statistical processing of her textual findings, Berk Albachten and Tahir Gürçağlar present the process of creating an electronic bibliography of retranslations, and Şahin et al. make use of a specific software to detect plagiarism in translation.

Plagiarism is an ethically problematic issue that is often associated with breaches of copyrights. However, it also triggers an interesting debate on the definitions of retranslation and its **mutability**. Paloposki and Koskinen's pioneering 2010 study on the fine line between retranslation and revision invites a broader discussion on the link between "original" retranslations and their reprocessed forms that range from reprint and re-edition to revision, re-packaging, and at times, downright plagiarized reproduction. Şahin et al., Ziemann, and Eker-Roditakis speak to this subject with forceful arguments and offer a variety of examples where the lines between retranslation and other forms of textual reprocessing may be blurred, resulting in some lamentable, yet also productive tensions.

While the complexities of interlingual retranslation are evident, retranslation's objects of study are also expanding to cover intersemiotic translation in line with the developments within the broader field of translation studies. The present book features pioneering examples of such work. Haug's study on musical notation collections and their critical edition for modern scholars and performers opens up new avenues for future researchers. Arzu Eker-Roditakis tackles the subject of "transmedial" translations and

retranslation as both intersemiotic translation (as in a film adaptation) and repackaging of an existing product for a new readership.

Finally, **paratexts** are taken up exclusively by two chapters in the book, but in fact, they feature prominently across all of the chapters in the volume, and may be considered one of the strongest threads in the book. With the awareness of the role played by paratexts in the presentation and reception of retranslated products, authors have made the analysis of various forms of paratextual materials a part of their critical toolkit. They have expanded the conventional realm of paratexts as defined by Gérard Genette (1987), and have enlarged the “threshold” of retranslations, particularly incorporating digital sites in their work.

The Essays in This Volume

This volume is grouped under four sections. Section I consists of three studies that focus on ideology and censorship in retranslation in different social and cultural contexts. **Andrew Samuel Walsh** offers a diachronic analysis of 10 English translations of Federico García Lorca’s totemic poem “Ode to Walt Whitman” and demonstrates the changes that took place in the nature of Lorca’s reception in English in line with changes in social attitudes and legislation regarding homosexuality. He examines how these changes have been reflected in the translations and specifically focuses on the highly significant lexical variations. He analyzes what lexical choices in the translations reveal about the presence or absence of self-censorship and/or external pressure to dilute the (re)translations of such a quintessentially homoerotic poem. In the second chapter **Nathalie Ségeral** focuses on the translation and retranslation of D. H. Lawrence’s controversial novel *Women in Love* (1920) into French; first by Maurice Rancès in collaboration with Georges Limbour in 1932, and more recently by Pierre Vitoux in 2000. Concentrating especially on some of the bold passages in both translations, Ségeral reveals two contrasting approaches to Lawrence’s novel, thereby exposing both the constraints that were effective in the period of the first translation and the decisive part played by the publishing and academic markets in prompting the retranslation in 2000. Issues of ideology and censorship are also the main topics in **Ceyda Özmen**’s essay which discusses (re)translations of H. C. Armstrong’s controversial biography of Mustafa Kemal Atatürk in Turkish between 1932 and 2001. The journey of the book and its translation in Turkey is largely influenced by the significance of Atatürk’s figure as the founder of the Turkish Republic, resulting in different types of censorship as well as the banning of the book for a period after the initial translation. Özmen examines different positionings of (re)translators vis-à-vis the source text against the backdrop of the socio-political developments of their respective eras, revealing at the same time the intricate web of influences prompting retranslations.

Two studies in Section II contribute to the growing field of research on paratexts within the framework of retranslations. **Arzu Eker-Roditakis**

introduces an innovative angle by exploring the case of a series of transmedial translations that help the researcher bring in aspects of retranslation in both its interlingual and intersemiotic forms. The chapter presents an analysis of the three different Greek versions of Yılmaz Karakoyunlu's novel *Güz Sancısı*, originally written in Turkish. Eker-Roditakis places specific emphasis on the third version, which is a "hybrid" retranslation between the interlingual translation and the film and defies the more conventional categories of retranslation, novelization, and re-edition. **Zofia Ziemann** discusses three translations of short stories by the Polish modernist author Bruno Schulz; by Celina Wieniewska, an active member of the Polish émigré community in London and promoter of Polish literature in 1963 and 1978; by John Curran Davis, a fan translator, who first self-published the translation online in open access and later in 2016 in book form; and by Madeline Levine, professor in Slavonic studies at University of North Carolina, whose translation was officially commissioned and endorsed by the Polish Book Institute, in 2018. Ziemann's analysis of various paratextual elements surrounding these seemingly opposite retractions reveals how extratextual factors and contextual information overshadow textual factors and determine the perception/reception of the (re)translations.

Each of the contributions in Section III focuses on a new approach to retranslation, offering new objects, methods, and concepts. **Judith I. Haug's** opening essay of this section presents a unique case by focusing on the 17th century Polish-born Ottoman court musician, composer, translator of the Bible, and interpreter to the Sultan, Alî Ufukî / Wojciech Bobowski and his two large notation collections, MS Paris, Bibliothèque Nationale, Turc 292. Considering the transmission of the Ottoman music from its source language orality into the target language written music by Alî Ufukî as a process of translation, Haug takes up a role as a retractions by producing a critical edition of MS Turc 292 for a modern scholarly and performing audience. Haug discusses her retranslation, focusing on issues including genre, revisionary procedures, the identity of the (re)translator, changing cultural and linguistic target contexts, and the expectations of the target audience. **Müge Işıklar Koçak** and **Ahu Selin Erkul Yağcı** explore reception patterns among Turkish readers regarding retranslation in two different periods and use their behavior vis-à-vis retranslation as a source of knowledge helping them trace the transformations in the readers' habituses. The data they utilize in their analysis come from two distinct media, each defined by their specific time period and context. They focus on readers' letters published in two literary journals, *Yedigün* and *Varlık* during the 1930s through the 1960s. They then turn their attention to the 21st century and critically analyze readers' comments pertaining to retranslation on the Internet between 2011 and 2017. They identify two main factors behind the transformation and restructuring of the readers' habituses over time: technological developments that took place between the two periods that enabled the emergence of democratic online platforms and also to the expansion of the literary

“field” in Turkey. **Julieta Widman** applies Francis Aubert’s *Modalities of Translation Method* (1998) based on Vinay and Darbelnet’s technical procedures (1958) in analyzing two translations of *The Passion According to G.H.* (1964), by Clarice Lispector, made by Ronald Sousa in 1988 and İdra Novey in 2012 respectively. The method allows the researcher to measure and quantify the degree of linguistic differentiation between the original text and its translations, using the word as a counted unit and generating quantifiable data suitable for statistical analysis. Widman assesses her results in view of the cultural and historical background of the US literary world when these translations were published, the profusion of reviews on feminist criticism, the translators’ gender, intertextuality, and the advent of the Internet and the growing importance of digital information systems. The focus on technology is prominent in the chapter by **Mehmet Şahin, Derya Duman, Damla Kaleb, Sabri Gürses, and David Woolls**, who write on the software-based methodology they have developed for identifying plagiarism in retranslation. The authors present the comparative study they have carried out on 28 translations of *Madame Bovary* in Turkish both by using the CopyCatch Investigator and carrying out a qualitative analysis of the translations, including translators’ decisions and paratextual material. Their conclusions reveal that in the Turkish retranslation context, plagiarism is a widespread, organized, and quasi-institutionalized phenomenon. The authors emphasize the importance of tools to be developed to identify plagiarized translations to combat this unethical practice both for academic, professional, and legal purposes.

Finally, the two studies in Section IV focus on bibliographical data and its relevance for mapping the history of retranslation across time and space. **Piet Van Poucke** opens up the question of what the potential contribution of studies on literary retranslation might be to a general history of translation. Arguing that retranslation is the main path leading to canonization of foreign works, the author identifies three distinct motives behind retranslations (literary quality and fame of the source text, economic potential, and political reasons) based on his case study of the earliest retranslations of Russian literature into Dutch. The author notes that retranslation reveals features that remain otherwise concealed in translation history. Another significant aspect of Van Poucke’s work is its exposition of the use of a bibliographical source and the detailed description of the research process. In the final chapter of the book, **Özlem Berk Albachten and Şehnaz Tahir Gürçağlar** address the issue of bibliographies from both sides—both as makers and users of the bibliography. They offer an account of the process that has shaped the compilation of an exclusive bibliography of retranslations in the Turkish and Ottoman societies. This enumerative bibliography has given rise to a series of detailed critical studies on specific works. The authors present their “distant reading” of the findings of the bibliography and show how the general statistical retranslation patterns revealed by the

bibliography help complement and explain certain premises in Ottoman and Turkish translation historiography.

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Section I

Ideology and Censorship in Retranslation



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1 Retranslating Lorca's "Ode to Walt Whitman"

From Taboo to Totem

Andrew Samuel Walsh

"Franco has murdered Lorca the fairy son of Whitman!"

("Death to Van Gogh's ear", Allen Ginsberg)

Introduction

Federico García Lorca's celebrated "Ode to Walt Whitman" contains some of the most explicit references to the homoeroticism that permeated his poetry and which was the great unmentionable taboo surrounding his work during his brief life and for decades after his murder at the start of the Spanish Civil War in 1936. Indeed, until the mid-1980s very few Spanish literary critics were prepared to mention this aspect of his work or even recognize what was still deemed his heterodox sexual orientation,¹ although by this time some studies had begun to appear in the English-speaking world exploring the relevance of Lorca's homosexuality to his literary production.² This seminal and troubling poem is notable for its expression of Lorca's self-loathing and contradictory attitude toward his own homosexuality in particular and gay culture in general, and this inherent cognitive dissonance leads to a disquieting translation for readers of modern English. Through a comparative and contrastive study of 10 English versions of selected verses from the poem,³ I will seek to demonstrate how the changing nature of Lorca's reception in the English-speaking world has essentially been carried out through the diverse nature of these translations. The earliest versions from the late 1930s and early 1940s were understandably rather coy about the explicit sexual references in the poems, unsurprisingly if we bear in mind the fact that homosexuality was a criminal offense in every state in the US until 1962 and was only decriminalized in the UK by the Sex Offences Act of 1967.⁴ Therefore, these early translations naturally tended toward self-censorship and dilution of the harshly dysphemistic nature of the original text. In the intermediate period, which we can trace from the mid-1950s to the early 1980s, this translational prudishness was still very much in evidence and would remain so until the late 1980s when both emerging and established Lorca scholarship no longer felt the urge to engage in the

traditional negationism regarding his homosexuality in a considerably less repressive social context that no longer incarcerated gay men.

The History of the Text and Its Translations

The manuscript of “Ode to Walt Whitman” is dated 15 June 1930, and this period of composition would thus coincide with his writing of *The Public*, a text that Lorca himself referred to as a play with a “frankly homosexual subject” and one with which this ode bears strong parallels in terms of its theme of homoerotic self-loathing. The poem has traditionally formed part of the posthumous collection entitled *Poet in New York*, which first appeared almost simultaneously in New York and Mexico City in 1940, and some authors have suggested that it was not published during Lorca’s lifetime due to its troubling content and sexual frankness (see Stainton 1998, 259 and Manrique 1999, 73). Nevertheless, it had already been published privately and selectively (only 50 copies were printed) by the Alcancía Publishing Press Mexico in 1933 and had also appeared in partial form in the second edition of Gerardo Diego’s celebrated anthology of Spanish poetry, which appeared in 1934 (by which time homosexuality had been decriminalized by the Second Republic). Indeed, although the version included in Diego’s anthology was incomplete, it did include all the famously dysphemistic references to the “maricas del mundo” [faggots of the world] and, therefore, carried immense potential to shock the conservative and predominantly homophobic Spanish ideological milieu in which it appeared.

The poem has been translated into English on numerous occasions since the first version 1939, up to the latest revised version which appeared in 2013. Specifically, in this chapter I will compare and contrast the 10 English versions of “Ode to Walt Whitman” which are currently available, texts which have naturally been bound to the social and historical context in which they were produced. The first openly politicized translations of Lorca’s work in the aftermath of the Spanish Civil War avoided any clear references to the poet’s homosexuality, whereas later versions of his work had a different ideological agenda and were free to accurately reflect this fact without any need for self-censorship. The different translations of the poem reveal the divergent evolution of sexual sensibilities between English-speaking literary culture and that of Spain, as the former had gradually eschewed blatant homophobia by the 1980s whereas the latter continued to regard homosexuality as a thoroughly taboo question during the same period. The consequent lexical imbalance in this field between Spanish and English is, therefore, a question which has posed a notable problem for the poems’ translators who have sought a dynamic equivalence which has inevitably been transformed by the divergent evolutions of the source and target cultures over the decades since the original publication. This problem is most troublingly evident in the case of Lorca’s notorious repetition of the homophobic Spanish term “marica”. Since the first translation of the poem

in 1939, attitudes toward sexual orientation have changed enormously and this process has been accompanied by a concomitant change in the language used to refer to these questions. As the English-speaking world has become much franker and more tolerant about homosexuality, the translations of "Ode to Walt Whitman" have changed accordingly, and the corresponding ideological evolution in the reception of Lorca has reflected his shifting status from the anti-Fascist poet martyr of the Spanish Civil War to the gay icon embraced by the burgeoning Queer Studies movement of the last few decades. These changes have included the manifestly political 1940 translation of *Poet in New York*, which could freely use what is now strongly stigmatized racial terminology to talk about the Blacks, the Jews, and the Chinese, a question which I have analyzed in some detail in a previous study (Walsh 2017). Nevertheless, this early edition felt compelled to avoid clear allusions to Lorca's homosexuality, in contrast to the later versions of the text which could faithfully reflect his deliberate use of dysphemism in his references to homosexuality without any need for self-censorship in a society in which Lorca's sexual orientation could be accepted, discussed, and celebrated.

"Ode to Walt Whitman" has almost universally been read as a text that exudes a certain schizophrenic confusion and self-hatred on the part of a troubled homosexual. Indeed, another notable gay Spanish poet and friend of Lorca, Luis Cernuda, would write in 1957 that the poem was "confusing", "contradictory", and "counterproductive".⁵ Moreover, Lorca's best-known critic and biographer, Ian Gibson, has referred to it as "one of Lorca's most ambiguous and perhaps least understood poems" (Gibson 2016, 456), and it is widely regarded to be a contradictory manifestation of his avowed distaste for effeminate homosexuals and his assimilation of Whitman's proposal of virile homoerotic camaraderie. Nonetheless, others such as Francisco Umbral have read it rather more charitably as a celebration of pansexualism, endeavoring to reduce the specific importance of Lorca's "supposed celebration of homosexuality" and referring to "Ode to Walt Whitman" as "the maximum song of sexual freedom" (Umbral 2012, 188). Essentially, since its first publication in 1933 the poem has generated and continues to generate an immense amount of contradictory critical exegesis and remains one of Lorca's most troubling and hermetic poems, not only in its original culture system but also in terms of its role in the reception of Lorca in the English-speaking world through retranslation.

The Translators

The first English version of the poem was published in 1939 and translated jointly by Stephen Spender (1909–1995) and Joan Gili (1907–1998).⁶ Although this was not the first English translation of Lorca's work,⁷ it was the first significant anthology of his work for non-Spanish-speaking readers, and the year of publication also points clearly to the political significance

of this version, coinciding as it did with the end of the Spanish Civil War and the beginning of Republican exile. This 1939 bilingual anthology was, therefore, a politically motivated text on the part of Spender, who during his time as a British Communist Party observer of the Spanish Civil War had also translated the work of the Republican poet Miguel Hernández and had co-edited a volume entitled *Poems for Spain*. Gili, for his part, was the founder of the Dolphin Bookshop and Press which after the Spanish Civil War would publish translations of the work of Republican exiles such as Luis Cernuda and Juan Ramón Jiménez, an activity which led to him receiving threats from the Francoist Spanish Embassy in London.

The second translation of the poem appeared in the *edition princeps* of *Poet in New York* published in 1940 and translated by Rolfe Humphries (1894–1969). Humphries was a university classics professor as well as a poet and translator of authors such as Virgil, Ovid, and Juvenal. He was also an active supporter of the beleaguered Spanish Republic in whose defense in 1937 he had co-edited a volume of translations of propagandistic poetry entitled. . . and *Spain sings*. This political engagement was evidently one of Humphries' principal motivations to translate Lorca's work,⁸ and this 1940 text therefore has to be fully understood within its own very specific ideological context of the immediate aftermath of the defeat of the Spanish Republic by the forces of Fascism and a period of prevalent homophobia in which fellow Republicans were loath to recognize Lorca's sexual orientation. Indeed, when Luis Cernuda's elegy for Lorca entitled "Elegia a un poeta muerto" [Elegy for a dead poet] was published in the Republican journal *Hora de España* in June 1937, the text had been notably modified to remove homoerotic allusions such as the reference to the "the radiant young men/that you loved so much when you were alive". In this decidedly homophobic context and given that his translation was made with the direct assistance of some of Lorca's immediate circle of Republican friends such as Fernando de los Ríos, Rafael Alberti, and José Bergamín, it would seem plausible to conclude that Humphries was reluctant to translate the overtly homoerotic references in the poems. Indeed, as we shall see, one of the major characteristics of his version is his tendency toward self-censorship and dilution of the harsher, more dysphemistic expressions in the poem.

In 1955, the American poet and professor of Literature Ben Belitt (1911–2003) produced a new translation of "Ode to Walt Whitman" in his version of *Poet in New York*. It should be noted that the book's reception in 1955 was no longer that of the intensely politicized climate of 1940, when Republican sympathizers in the US regarded Lorca as the symbol of the martyrdom of the Spanish people and were somewhat baffled by his experimental, avant-garde American poetry. In contrast, by 1955 the conditions were entirely propitious for the poem's retranslation and reception as a purportedly "surrealist" text by the American Beat Generation. Like Humphries, Belitt was also able to count on the textual guidance of some of those closest to Lorca, including his brother Francisco, and was perhaps

consequently under some pressure to play down and even eliminate any unequivocally homosexual references in the original poem.

In 1957, just two years after the publication of Belitt's influential version of *Poet in New York*, the Californian poet Jack Spicer (1925–1965) published a thoroughly heterodox and avowedly “creative translation” of “Ode to Walt Whitman” in a volume entitled *After Lorca*, which was composed of imaginary correspondence with the eponymous Spanish poet in addition to some extremely heterodox translations of some of his poems. Essentially, Spicer's translation reflected his interest in Lorca as a stereotypically queer writer and his desire to place him in the homosexual canon, and his translation strayed frequently and deliberately from Lorca's original text to provide a deliberately shocking translation of the poem, which compounded the dysphemisms already present in the source text and distorted the original by exaggerating its homosexual allusions.⁹

In the interim period between Belitt's transgressive version and the explicitly queer agenda of Spicer in the 1950s, and the 1980s standardization of Lorca through faithful English translation free of the notable political connotations of the early versions, we can find a curious 1975 retranslation of “Ode to Walt Whitman” by Stephen Fredman, who is currently a professor of American Literature at Notre Dame University. His version of *Poet in New York* appeared in a limited circulation, monolingual format and its impact, therefore, upon the reception of Lorca's work has been inconsequential and did not jeopardize the hegemony of Belitt's purportedly Surrealist version of Lorca. The “faithfulness” to which I refer in this and all subsequent versions lies in the fact that the translators opted for a simple, direct, informative translation and neither dodged the issue (as in the use of “perverts”), overtranslated in order to shock (Spicer), or deliberately rewrote the text following their own translational agenda (Belitt).

1988 saw the publication of two more English versions of “Ode to Walt Whitman”. One was part of the new rendering of *Poet in New York* by the poets and translators Greg Simon and Steven F. White, a version which underwent a complete revision in 2013, motivated by the publication of the definitive edition of the book in the same year and the consequent establishment of what can now be considered the canonical original Spanish text. Simon and White's translation is largely faithful and devoid of the translational flights of fancy and rewriting strategy of its 1955 predecessor, and the most significant change lies in the evolution of the racial and sexual language employed. The translators were now at liberty to produce a frank and dynamic equivalence for Lorca's original reference to “*maricas*”, which they now rendered as “faggots” and the ideological changes that had taken place by then in the target culture meant that this was the first version free of the dated and now offensive use of the term “negroes” for the Spanish term “negros” that had appeared in every other translation of the book until 1988.

The other 1988 version of the poem was translated by the American poet Carlos Bauer, who has also produced English versions of *Poem of the Deep*

Song (1987) and *The Public and Play without a Title* (1981). In his Introduction, Bauer echoes Umbral in seeing “Ode to Walt Whitman” as “a firm call for—or a return to—an all-encompassing pansexualism” and, thus, it would appear that his version is also devoid of the strictly queer ideology which characterized Spicer’s translation. Instead, like Simon and White in the same year, Bauer eschews the free and creative translation proposed both by Spicer and Belitt and opts for a faithful and updated rendering of the poem into the English-speaking cultural context of his day in which the “maricas” are now also frankly rendered as “faggots”.

Just four years later, in 1992, the British poet and translator Merryn Williams published a new version of “Ode to Walt Whitman” in an anthology, which contained a lengthy, 10-page introduction that curiously managed to largely sidestep the topic of Lorca’s homosexuality, despite discussing in detail the erotic nature of avowedly heterosexual poems such as “The Faithless Wife”. It would seem, therefore, that even in the early 1990s, the subject was still slightly uncomfortable for some translators, although no longer entirely taboo. Lexically, William’s version of the poem takes a semantic step back by opting for the rather coy use of “pansies”, which by the late 20th century had certainly begun to sound rather old-fashioned and perhaps even a tad euphemistic, and was objectively a long way from providing an adequate dynamic equivalence for “maricas”.

Despite all of the pomp and ceremony that surrounded the Lorca centenary of 1998,¹⁰ there was then a significant hiatus of some 15 years in the translation of the poem before the appearance in 2007 of an online translation by the English translator A. S. Kline. This new translation belongs to a remarkably comprehensive online project by this prolific translator of authors such as Dante or Ovid and covers a wide range of works by Lorca (as well other Spanish language authors such as Neruda and Borges). His predominantly faithful version of “Ode to Walt Whitman” contains some notable peculiarities such as his decision to maintain the Spanish term “maricas” in his translation, which I will discuss in the forthcoming contrastive analysis.

Finally, a new version of the poem appeared in the 2008 retranslation of *Poet in New York* by Cuban-American poet Pablo Medina and his American counterpart Mark Statman, an edition that was inspired to some extent by the tragic events of 11 September 2011.¹¹ In essence, Medina and Statman adopt a similarly faithful approach to that of Simon and White, and are conscious of the need to update the text for a 21st-century readership. Thus, as we shall see in our analysis, Lorca’s “maricas” are significantly now rendered as “queers”, a deliberately ambivalent term and one which mixes the dysphemism of the original word with the positive reappropriation to which it has been submitted by gay men.

Textual Examples and Analysis

Having offered an overview of the backgrounds of these translations, I will now proceed to analyze the salient differences between the versions of

selected verses from the poem in terms of what they reveal about the evolution of ideological attitudes toward homosexuality and how this has reinforced Lorca's shifting status from asexual political martyr to gay totem. In each case, I provide the original verse followed by a literal translation of my own and a subsequent discussion of the translational choices made. In this sense, the clearest evidence of the need to update some of the decidedly aged translations of "Ode to Walt Whitman" is to be found in the language used in the poem to refer to gay men. Specifically, it is revealing to observe how, when Lorca repeatedly uses the disparaging and profoundly Spanish term "maricas" to refer to homosexuals, there has been a clear historical progression in the frankness of the different translations of this potent and still shocking dysphemism.

Por el East River y el Bronx/los muchachos cantaban enseñando sus cinturas [By the East River and the Bronx/the boys sang showing their waists]

In the case of the decidedly homoerotic opening verses of the poem, we can find the first unequivocally camp overtranslation by Spicer who speaks of how "the kids were singing, showing off their bodies", rather than the strict original sense of "showing their waists". The source text does indeed contain a notably camp image with which to begin the poem, yet only Spicer decided to intensify that original homoerotic image. Spicer is also the only translator to opt for the informal "kids" to render "muchachos", a term which aroused a wide variety of other more neutral options such as "boys" (Spender and Gili, Humphries, Fredman, Kline, and Simon and White), "young men" (Belitt, Bauer, and Medina and Statman), and "youths" (Williams).

viejo hermoso Walt Whitman [beautiful old Walt Whitman]

Here we can observe a notable dilution by Humphries, who renders "hermoso" as "handsome", a term which is much more non-committal and presumably less in danger of seeming effeminate than the more obvious equivalence of "beautiful", which is preferred in six of the other versions (Spender and Gili, Spicer, Fredman, Bauer, Williams, and Medina and Statman). Belitt proposes a rather bizarre and dispassionate use of "comely" rather than the deliberately delicate and passionate original use of "hermoso" with its clearly homoerotic overtures. Kline and Simon and White would also seem to be undertranslating somewhat by opting for "lovely", a term which exudes more affection than passion.

tus muslos de Apolo virginal [your thighs of virginal Apollo]

Even more so than in the case of the first textual example, we can observe an unequivocally sexual image in the original verse which is rendered by

another homoerotic overtranslation by Spicer who opts for the decidedly more “queer friendly” image of “muscles of a virgin Apollo”. All of the other translators opt to faithfully reproduce Lorca’s original reference to “muslos” [thighs], although Belitt does stand out with his unorthodox but admittedly elegant solution which somewhat modifies Lorca’s specific reference to the virginal nature of Apollo (“your chaste Apollonian thighs”) and Simon and White also transform the original image and reinforce the ideal of Whitmanian purity by offering “your thighs as pure as Apollo’s”. All of the other translators maintain the original reference to a “virginal Apollo”.

*anciano hermoso como la niebla/que gemías igual que un pájaro/con el
sexo atravesado por una aguja* [old man as beautiful as the mist/who
moaned like a bird/with its sex pierced by a needle]

Here we can find the first clear evidence example of Spicer’s harshly dysphemistic translational strategy when he decides to render the term “sexo” as “prick” rather than directly translating it as “sex”, like all the other translators, who thus managed to maintain the neutral, factual tone of the word chosen by Lorca. It is evident that, as early as 1957, Spicer’s choice would have been unpalatable and probably unpublishable by any major literary firm and no subsequent translator saw any useful shock value in this option. The only other significant translational disparity is to be found in the rendering of “anciano hermoso como la niebla” [old man as beautiful as the mist], which Humphries misread quite literally as “handsome ancient, handsome as the mist”, despite the fact that the Spanish term “anciano” refers rather more prosaically to an “old” rather than an “ancient” man, and in Belitt’s choice of “patriarch, comely as mist”. This use of “patriarch” may have been due to the latter’s familiarity with and translation of the work of Pablo Neruda who is in his own “Ode to Walt Whitman” would use the term “patriarca” to refer to Whitman’s influence on his personal and poetic evolution.

*enemigo del sátiro,/enemigo de la vid/y amante de los cuerpos bajo la
burda tela* [enemy of the satyr/enemy of the vine/and lover of bodies
beneath rough cloth]

These lines would appear to be sufficiently explicit even for someone with as strong a queer agenda as Spicer and, indeed, all of the translators reproduce the images quite faithfully, with the curious flourish of “rough homespun” by Humphries, and Belitt’s somewhat odd choice of “nap of the cloth”, both of which slightly dilute the original reference to lovers under the “burda tela” [rough cloth].

hermosura viril [virile beauty]

Here we can find more evidence of dilution and even a little distortion by Humphries ("stalwart, male, and handsome") and Belitt ("manly and comely one"), who both attempt to reduce any possible effeminacy in the original, although it is fair to suggest that a knowledge of Whitman's poetry and its celebrated and ambiguous appeal to male camaraderie may have permeated their translation of Lorca's text. The other brutal and provocative extreme is provided by Spicer whose translation ("tight-cocked beauty") would have been unprintable by any major publishers and probably actionable at the time. All of the other translators opt for the direct equivalence of "virile beauty", although it is worth highlighting the curious addition of the possessive by Bauer ("my virile beauty"), which serves to intensify the affection with which Lorca addresses Whitman.

Adán de sangre, macho,/hombre solo en el mar, viejo hermoso Walt Whitman [Adam of blood, male,/man alone on the sea beautiful old Walt Whitman]

Only three of the translations (Fredman, Simon and White, and Medina and Statman) opt for the direct use of the Spanish loanword "macho" which, although it may have slightly more intense connotations in English which would place it in the territory of exacerbated virility, would certainly provide a satisfactory dynamic equivalence here given the fact that the poem is a paean to Whitman's appeal to rugged, masculine camaraderie. Once again, this could be another instance of the translators' familiarity with the work of the American poet permeating their versions of Lorca's Whitmanian paean. The only other significant divergences in the translations of these verses is found in the case of the reference to "Adán de sangre" [Adam of blood] where we can find the intensification employed by Humphries ("full-blooded Adam") and another example of the rewriting strategy proposed by Belitt ("blood-brother Adam").

saliendo en racimos de las alcantarillas,/temblando entre las piernas de los chauffeurs [coming out in bunches from the sewers,/trembling between chauffeurs' legs]

One of the harshest images in Lorca's poem provides a wide array of disparate translations some of which considerably soften the original text. Thus, when the original speaks of leaving the "alcantarillas", the literal equivalence of "sewers" is the term chosen by Spender and Gili (1943), Simon and White, Bauer, Williams, Kline, and Medina and Statman. Humphries opts for "culverts", which, although technically an accurate translation, entirely lacks the harsh, pejorative tone of the original, and Fredman rather curiously chooses the anodyne term "man-holes", whereas Belitt offers "gutters", which is less accurate but does at least maintain the sheer nastiness of the original reference. The other extreme is again represented by Spicer, who

opts for “toilets”, thus deliberately alluding to a homosexual demi-monde of cruising and “cottaging”, which is not expressly present in the original verse. Nevertheless, in his creative endeavor to claim Lorca as part of his “queer genealogy”, he insistently overtranslates and thus decides to turn Lorca’s “chauffeurs” into “taxi-drivers”, whilst all of the other translators maintain the original term, except for Belitt who again seems intent on making unnecessary changes and renders this as “motorists”.

los maricas, Walt Whitman, te señalan. ¡También ése! ¡También! [the faggots, Walt Whitman, point at you./He’s one too. Him too!]

The translation of Lorca’s first reference to “maricas” offers us a broad and diverse range of translational choices that indicate sharply varying levels of self-censorship and/or dilution in some cases, as well as a notably harsh overtranslation at the other end of the spectrum. A diachronic comparison of the English renderings of “maricas” leads us to conclude that Spender and Gili were commendably frank and brave enough to translate the term as “pansies” as early as 1943, although these references were absent both in English and Spanish from their 1939 edition. Although the word “pansy” might seem rather mild today, the term unequivocally refers to effeminacy and homosexuality and does not dodge the issue as Humphries in 1940 and Belitt in 1955 chose to do with their deliberately vague misuse of the ambiguous term “perverts”, which makes no express and unequivocal reference to homosexuality, presumably to avoid problems with the poet’s friends and family in view of the homophobia which, as stated previously, was still prevalent in Spanish Republican circles. Spicer’s 1957 translation again strikes the discordant note with his brutally dysphemistic choice of “cocksuckers”, a term which even now would not be without the power to shock and in 1950s America would undoubtedly have been unacceptable for any mainstream publisher. From 1975 onwards, there was clearly no wish to disguise or dilute this reference, and thus we can find “pansies” (Fredman) in that same year, “faggots” in 1988 (both Simon and White and Bauer), and then the increasingly rather weak “pansies” again in 1992 (Williams). In 2007, Kline somewhat surprisingly decided to leave the original term “maricas” in his translation, when this is by no means a universally understood element of Spanish lexis.¹² The use of “queer” in Medina and Stanton’s 2008 version was perhaps linked to the reclaiming of this word by the LGBT community and, finally, Simon and White decided to maintain the dysphemistic equivalence offered by “faggots” in their revised version of 2013.

Another aspect of this verse that provoked one significant divergence in the translations is Lorca’s reference to how “*los maricas, Walt Whitman, te señalan*” [the faggots, Walt Whitman, point at you]. Curiously, in 1943 Spender and Gili translated “dreamed of you”, which reflects a considerable shift in the attitude of the “maricas” toward Whitman, which would now seem to be one of benevolent admiration.¹³ Spicer also changed the sense of

the text considerably by suggesting that the “cocksuckers” were “counting on” Walt Whitman complicitly, rather than pointing at him in an accusatory and undeniably hostile manner as the source text states. All of the other translators refer to the “maricas” pointing at Whitman, except for Fredman who says that they “signal” him instead, which is a rather unnatural calque of the original Spanish verb. Finally, in his translation of “*También ése! ¡También!*” [He’s one too. Him too!], Humphries again dilutes and distorts the accusatory, homophobic finger-pointing evoked by Lorca by translating this merely as “And that’s not all”.

Por eso no levanto mi voz, viejo Walt Whitman,/contra el niño que escribe/ nombre de niña en su almohada,/ni contra el muchacho que se viste de novia/en la oscuridad del ropero [That’s why I don’t raise my voice, old Walt Whitman,/against the boy who writes/a girl’s name on his pillow,/nor against the young man who dresses as a bride/in the darkness of the wardrobe]

The English renderings of this list of exceptions from Lorca’s furious diatribe against the impure “maricas” of the cities and his refusal to denounce the hypothetically pure gays who live out their sexuality in silence and firmly in the closet, provide ample disparity among the translators of the poem in addition to a curious opportunity to use the loaded term “closet” to translate “ropero”. However, this double entendre was unlikely to have been consciously used by Lorca in 1930 as the Spanish equivalent of “coming out of the closet” (“salir del armario”) is a direct calque of the original English expression and has only been in widespread currency in Spanish over the last few decades. In fact, the first references to “coming out of the closet” were recorded in American English as early as the 1920s, and the expression seems to have been derived from the much older notion of “having skeletons in the closet”, although it was not in common usage among the gay community until several decades later. Thus, the term “ropero” is rendered as “wardrobe” by Spender and Gili, Humphries, Bauer, and Williams and Kline, whereas Belitt and Spicer first translated this as “closet”, perhaps displaying an early recognition of the polysemy of the word. This same translation was repeated by Fredman, Simon and White, and Medina and Statman, who chronologically would evidently have been aware of the connotations of the term in English and its appropriateness if chosen in this context.

The most notable divergence in the rest of this section is found in the image of “el muchacho que se viste de novia” [the young man who dresses as a bride]. Spender and Gili (1943) opt for the curious reference to “the boy who dresses in the bride’s trousseau”, an overtranslation which offers an image that is not present in the source text. On the contrary, Spicer for once does not overtranslate and instead settles for a much more conversational tone when referring to “the kid who puts on a wedding dress”. All of the other translators refer to a boy or a young man dressing “like a bride” (or

one who “decks himself out like a bride” in the colloquial version offered by Fredman), except for Williams who foreignizes her text somewhat by speaking of “the youth who clothes himself as a bride”.

Faeries de Norteamérica,/Pájaros de la Habana/Jotos de Méjico,/Sarasas de Cádiz,/Apios de Sevilla,/Cancos de Madrid,/Floras de Alicante,/Adelaidas de Portugal. [Fairies from North America,/Pájaros from Havana etc. . . .]

One must concede the inherent translational difficulty of this ample repertoire of insider words and specific regional terms for gay men in Spanish which begins with one misspelled term in English (“faeries” instead of “fairies”, which seems unlikely to have been a Spenserian allusion to *The Faerie Queen*), terms which would have been impossible to render into English at the time and now have also inevitably aged in the source language. Indeed, only Humphries makes a flawed attempt to translate some of the terms and his initial references to “birdies” (for “pájaros”) and “stalks of celery” (presumably for “apios”, although its position in the list has been changed), would surely only have caused either bewilderment or hilarity amongst his readers. All of the other translators wisely prefer to leave well enough alone in terms of what is a quintessentially untranslatable list, merely opting to correct Lorca’s unconventional spelling of ‘faeries’ to ‘fairies’ and reproduce the other terms in their original form.

¡Maricas de todo el mundo, asesinos de palomas!/Esclavos de la mujer, perras de sus tocadores [Faggots from the whole world, murderers of doves!/slaves of women, bitches of their dressing-tables]

I will conclude my analysis with what is perhaps the most notorious use of the term “maricas” in the poem. As noted previously, both Humphries and Belitt once again adopt a form of self-censorship with their choice of the more ambiguous term “perverts”, a translational distortion which deliberately eliminates the specific reference to homosexuality which is key to the understanding of Lorca’s poem. In contrast, as early as 1943 (although not in 1939, despite the availability of the original text but subject perhaps to Martínez Nadal’s tutelage), Spender and Gili were prepared to use the milder but unequivocal “pansies” (maintained by Stedman in 1975) and Spicer reinforces his dysphemistic “creative translation” of 1957 by referring once more to “cocksuckers”, thus offering a deliberately provocative translation that completely eschews any search for dynamic equivalence and again seeks to simultaneously shock and claim Lorca as part of his queer pantheon. In what would seem to be a watershed year in terms of a frank recognition of Lorca’s sexuality and its expressions through this poem, the 1988 translators coincided in offering a frank, dynamic equivalence of Lorca’s original reference to “maricas” in his “Ode to Walt Whitman”, and

thus the coy choice of “perverts” by Humphries and Belitt in 1940 and 1955 respectively had now become “faggots”, a choice maintained by Simon and White in their revised version of 2013.

The brutally disparaging reference in the second verse to the “maricas” as “esclavos de la mujer, perras de sus tocadores” also led to a number of significant differences between the versions offered by the various translators. All of them faithfully reproduce the allusion to “slaves of women”, except for Belitt who instead rather curiously renders this as “toadies of women”, thus modifying rather than translating the very deliberate harshness of the original reference to “slaves” in another demonstration of his rewriting strategy. The subsequent damning summary of these men’s position in relation to women as “perras de sus tocadores” again produces a certain uniformity in the reference to “bitches of their boudoirs”,¹⁴ the memorably alliterative translation proposed by Humphries in 1940 and reproduced by Spender and Gili (1943), Fredman, Bauer, Williams, and Kline. Belitt maintains the use of the word “bitches”, but renders “tocadores” (literally, a “dressing table”) as “dressing-room”, as do Medina and Statman. Simon and White also propose an alliterative solution with “bedroom bitches”, and only Spicer mixes a creative and a literal approach by opting for “lap-dogs of their dressing tables”.

Conclusion

Lorca’s reception in the English-speaking world has been constructed to a significant extent around the frequent retranslations of his New York poems and, in this sense, his “Ode to Walt Whitman” is perhaps one of the most significant compositions in terms of his shifting ideological status from antifascist martyr to Queer Studies icon. These changing versions have inevitably been bound to their socio-historical context and, consequently, early translations were much more likely to be prudish and prone to self-censorship in the face of direct allusions to homosexuality. The need for an updated version of the text has been a constant over the course of the 69 years that stretched from the first to the last translation of the text (74 years if we include the revised 2013 version by Simon and White). Societal attitudes and prevalent ideologies and attitudes toward sexual orientation have changed enormously during this period, and this transformation has been mirrored by concomitant changes in the language used to refer to this question. Specifically, this evolution has been reflected in the gradual attainment of both frankness and dynamic equivalence in the retranslations of Lorca’s deliberate use of dysphemism in his references to homosexuality. As successive translations of the poem appeared after Spender and Gili’s first versions in 1939 and 1943, the latter of which commendably opted for the honesty implicit in translating “maricas” as “pansies” at such an early date, the tendency toward self-censorship was evident until the 1970s (with the notable exception of Jack Spicer’s consciously shocking creative

translation), and was gradually reduced from this period onwards (as demonstrated by Fredman's recuperation of "pansies" in 1975) until by the 1980s most translators were prepared to refer directly to "faggots" in their versions of Lorca's somewhat schizophrenic diatribe against the "maricas".

As Lorca's stature as a poet has grown in the English-speaking world, the number of translations of his work has grown exponentially, and, at the time of writing, the UNESCO Index Translationum offers a figure of 457 published translations of Lorca's work in English, a figure which does not include several recent editions of his work and also does not take into account online versions. The sheer volume of these English versions has been conditioned by the changing nature of his reception among English-speaking readers, and these retranslations have amply confirmed the paradigm of "generational retranslation" proposed by Gambier (1994). As stated previously, the retranslations of Lorca's poetry have reflected both this pronounced evolution in his reception and the need for updated versions of his work, bearing in mind both the profound changes that have taken place in the language used to refer to homosexuality in English and the frankness with which the translators were prepared or even able to reflect this aspect of his poetry. Indeed, precisely due to the problematic nature of the references to the questions of race and sexuality in Lorca's New York poems and the constant evolution of linguistic political correctness in English, it is difficult to envisage the production of an entirely authoritative version that would dissuade future translators from engaging with compositions as protean as "Ode to Walt Whitman" and *Poet in New York* whose poetic "cosmovision" is so deeply linked to the ideological problems of racism and homophobia that continue to trouble our society well into the 21st century. In this regard, the numerous and divergent versions of Lorca's "Ode to Walt Whitman" confirm the need for retranslation as a response to changing social attitudes and the corresponding lexical expression that these changes always demand. This analysis of the retranslations of the homoerotic contents of Lorca's poetry and my previous study of the racist terminology present in early translations of *Poet in New York* form part of a broader and overarching research project into the retranslations of the work of Federico García Lorca whose changing reception in the English-speaking world has largely been constructed around the abundant and frequently controversial versions of his work, a process which shows no signs of diminishing and makes him an extremely illuminating example of the social and political forces in action behind the phenomenon of retranslation.

English Translations of "Ode to Walt Whitman"

1. (1939) Stephen Spender and J. L. Gili in *Poems of F. García Lorca*. London: Dolphin Press. (1943) *Selected Poems of Federico García Lorca*. London: The New Hogarth Library.

2. (1940) Rolfe Humphries in *The Poet in New York and Other Poems of Federico García Lorca*. New York: W.W. Norton & Company.
3. (1955) Ben Belitt in *Poet in New York*. New York: Grove Press.
4. (1957) Jack Spicer in *After Lorca*. San Francisco: White Rabbit Press.
5. (1975) Stephen Fredman in *Poet in New York*. Fog Horn Press (no place of publication given).
6. (1988) Greg Simon and Steven F. White in *Poet in New York* New York: Farrar, Strauss, Giroux (revised edition published in 2013).
7. (1988) Carlos Bauer in *Ode to Walt Whitman and Other Poems*. San Francisco: City Lights Press.
8. (1992) Merryn Williams in *Federico García Lorca. Selected Poems*. Newcastle-Upon-Tyne: Bloodaxe Press.
9. (2007) A. S. Kline in www.poetryintranslation.com.
10. (2008) Pablo Medina and Mark Statman in *Poet in New York*. New York: Grove Press.

Notes

1. The standard Cátedra edition of *Poet in New York*, which has been in print regularly since 1987 and is the most widely read text among Spanish and foreign students, makes no reference whatsoever to Lorca's homosexuality and declares that the poem is in praise of Whitman and "authenticity" in love as opposed to the "hypocrisy and deceitfulness" of the "maricas" [faggots].
2. See, for example, Binding (1985), a text which was subsequently translated into Spanish in 1987.
3. Hillier (2014) attempted a similar analysis in a study which examines just five translations of the poem and does not include either Rolfe Humphries' 1940 version or Ben Belitt's seminal "Beat Generation" translation from 1955, in addition to stating that the publication date of the Spender and Gili translation is "unknown" (although the book was first reviewed in the *New York Times* on 3 September 1939). The aforementioned study also focuses expressly on the geographical nature of the queer references in the poem and their resistance to translation.
4. In the two US states where the translations which I will analyze were published, California and New York, homosexuality was not decriminalized until 1976 and 1980 respectively.
5. "It is to be regretted that this poem is so confusing, despite its expressive force; but the author did not want to notice that, by assuming a contradictory attitude with himself and his own emotions, the poem would end up being counterproductive" (Cernuda 2002, 212). All translations in this chapter are mine unless stated otherwise.
6. The book was republished in 1943 in a monolingual edition with some significant additions, as we shall see. The introduction to the 1939 edition, written by Lorca's close friend and controversial literary executor Rafael Martínez Nadal, had also been removed from this 1943 second edition.
7. During Lorca's visit to New York in 1929, Ángel Flores had published translations of "Preciosa y el aire" and "Romance de la pena negra" in a special edition of the Manhattan-based Hispanic journal *Alhambra*, and in 1937 the Faber

- Press in London had published A. L. Lloyd's translations entitled *Lament for the Death of a Bullfighter and Other Poems*.
8. The act that this was a politically motivated edition is evinced by the fact the editor Norton told Bergamín he was not publishing the book for economic reasons when the latter asked him for royalties. See Eisenberg (1976, 76).
 9. For a detailed study of Spicer's *After Lorca*, see Keenaghan (1998).
 10. Significantly, in a 1999 interview, Lorca's nephew and the then-director of the Federico García Lorca Foundation, Manuel Fernández-Montesinos, stated that the family were delighted that the 1998 Centenary had served to overcome "the reductionist view of the writer as a homosexual and a left-winger" (Sahuquillo 2007, 236).
 11. "We came to García Lorca's *Poet in New York* and saw reflected in this book the range of emotions we ourselves felt and images strangely reminiscent of the ones we witnessed on September 11 and its aftermath" (Medina and Statman 2008, xvi).
 12. Although Hillier defends this decision and states that "it can be inferred that the use of the term *marica* would be recognizable in a wider variety of contexts, both English and Spanish speaking, and can therefore be seen as having a more universalizing effect in the language of the poem" (2014, 34).
 13. In 1943, Spender and Gili faithfully translated the verse that appears in José Bergamín's 1940 Séneca edition of the poem ("*los maricas, Walt Whitman, te soñaban*"). This verse was not included in their 1939 bilingual text, although it was available as it had appeared in Gerardo Diego's aforementioned anthology of 1934.
 14. Perhaps a clear example of the "anxiety of influence" generated by the first translator, as proposed by Koskinen and Palopski (2015).

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2 Retranslating D.H. Lawrence in the 21st Century

From Censorship to Marketability

Nathalie Ségeral

Toute traduction est appelée à vieillir, et c'est le destin de toutes les traductions des "classiques" de la littérature universelle que d'être tôt ou tard retraduites.

[Any given translation is bound to age, and the fate of every single translation of any "canonical" text of universal literature is to be sooner or later retranslated.]

—Antoine Berman (1984, 281)

As the last 15 years have witnessed a wave of retranslations of English and American canonical novels into French,¹ this chapter sets out to study two different, diachronic French translations of the English author D. H. Lawrence's 1920 controversial novel, *Women in Love* (London, Wordsworth, 1997 [1920]): a 1932 translation by English professor Maurice Rancès, in collaboration with Surrealist poet, novelist, and art critic Georges Limbour, titled *Femmes amoureuses*, and a 2000 retranslation by another English professor, Pierre Vitoux, entitled *Amantes*. David Herbert Lawrence (1885–1930) started writing *Women in Love* during the First World War. It was initially rejected by publishers because of its controversial and open depiction of sexuality outside of marriage, and, even more so, because it contained hints of homosexuality. In the "Prolog", Lawrence wrote that "the catastrophe of the Great War requires that men form a bond, lest new life be strangled unborn within them. Traditional marriage must acknowledge man's need to have the love of another man or else all will suffer a spiritual death" (Lawrence 1986 [1921], 11). The allusion to homosexuality contained in this sentence constituted in itself ground for censorship. After the rejection of *Women in Love* by publishers, Lawrence wrote a second version of the story in 1920, leaving out the *Prolog* and erasing the most explicit references to homosexuality. The novel was first published the same year in the United States, albeit in a very limited edition restricted to the subscribers of Thomas Seltzer's publishing house in New York City. Seltzer was a Russian-born translator, editor, and publisher, who was attacked in 1922 by the New York Society for the Suppression of Vice for publishing such

controversial authors as Lawrence, which resulted in the confiscation of all copies of *Women in Love* (Ross 1979, 124–125).

Following its American adventure, *Women in Love* was published in London in 1921 by Martin Secker and, later on, printed by Penguin in 1982 in a new edition.² However, it was not until 1987 that the first version of *Women in Love*, including the censored *Prolog*, was published by Cambridge University Press. The 1920 version of *Women in Love* was translated into French in 1932, with the title *Femmes Amoureuses*, by Maurice Rancès (1868–1935) and Georges Limbour (1900–1970); it was then translated in 2000 for the second time by Pierre Vitoux, with a new title: *Amantes*. As of today, the subversive “Prolog” has not been translated into French.

Women in Love is the sequel to *The Rainbow*, a novel published in 1915, which was immediately censored and banned for its alleged obscenity. The alleged “obscenity” lay in the homosexual desire of the main female character, Ursula, for her female teacher, Winifred Inger, and for the rather open depictions of sexuality. *Women in Love* tells the story of two middle-class sisters, Gudrun and Ursula Brangwen, and of the relationships they form with two men from the upper class, Gerald Crich and Rupert Birkin. Gudrun, who is an artist, pursues a destructive relationship with Gerald, an industrialist, who ends up dying in a ski accident in Austria. Lawrence contrasts this pair with the love that develops between Ursula and Rupert, an intellectual. However, many critics regard the homoerotic relationship between Rupert and Gerald as the main plot (see, for instance, Williams 2016; Tilghman 2008; and Beynon 1997).

In his essay entitled “Problems of Translation: *Onegin* in English”, Nabokov advocates that the ideal literary translator should also be a literary critic, as well as do a lot of preliminary research before translating, so as not to miss any intertextuality (1955, 496–512). Both Maurice Rancès and Pierre Vitoux live up to this definition, insofar as they are both English literature professors. Rancès translated eight of Lawrence’s novels. Georges Limbour was a surrealist poet and novelist, and a philosophy teacher, who was excluded from the Surrealist Movement by André Breton in 1929 on the grounds of being too “frivolous”.³ As for Vitoux, he is now in the Herculean process of retranslating most of Lawrence’s major works. He is an Emeritus professor at the University Paul Valéry in Montpellier. So, why did Pierre Vitoux feel the need to retranslate *Women in Love* in 2000? What did he reproach the 1932 translation with?

Unfortunately, there is no documentation at all about the 1932 translation. The translators did not comment on their work or on their choices. Even though the translation is presented as a collaboration between Rancès and Limbour, strangely enough, in 2000, Vitoux only refers to Rancès as the sole translator. Also interestingly, in the 1970 re-edition of the 1932 translation, only Maurice Rancès’s name appears, though the text is unchanged. What happened to Georges Limbour, who, after being excluded from the Surrealist group, has also been excluded from the translation process,

remains a mystery. One hypothesis could be that the part he played in the translation process was so minor that subsequent publishers did not deem it necessary to include his name, especially if he did not take part in the copyright and re-edition process.

According to Vitoux's 2000 "Afterword" to *Amantes*, the following are the shortcomings of the 1932 translation, which prompted Vitoux's decision to work against it; this is also how he justifies his retranslation:

It is far from satisfactory. It pushes to the extreme the liberties which were sometimes taken in those days and which consisted in deleting difficult paragraphs and giving approximate equivalents. Above all, it is a *surface translation*, which does not do justice to the complexity and the deep cohesion of Lawrence's work.

[Elle est loin d'être satisfaisante. Elle se donne, en les poussant à l'excès, les libertés qui étaient parfois prises à cette date: omission des passages difficiles, équivalents approximatifs. Surtout, elle est dans son ensemble une *traduction de surface*, qui ne fait pas justice à la complexité et à la profonde cohérence de l'œuvre⁴].

(Vitoux 2000, 665–666)

He goes on to say that "the translator must be sensitive to that power [of the literary text as an artwork], but not become enslaved to it, because he also needs to be detached enough so as to convey it in a different language with as much precision as possible" ["le traducteur doit être sensible à ce pouvoir, mais ne pas en être esclave, car il lui faut aussi un détachement suffisant pour le communiquer, avec toute l'exactitude possible, dans un langage différent"] (Vitoux 2000, 668). Vitoux's translating task seems thus to inscribe itself within Nabokov's lineage. However, it is not certain that Vitoux closely studied the 1932 translation of *Women in Love*, since the lack of concrete examples in his critique and the fact that he mistakenly refers to it as the 1942 translation ("la seule traduction française de *Women in Love* jusqu'à présent accessible, sous le titre *Femmes amoureuses*, date de 1942" [Vitoux 2000, 665])⁵ undermine his statements.

In his essay "La Traduction comme épreuve de l'étranger" ("Translation and the Trials of the Foreign"), Berman states that "the translating act inevitably becomes a manipulation of signifiers, where two languages enter into various forms of collision and somehow *couple*" (Berman 2000 [1985], 285) and that

insofar as the system [of textual deformation which is at stake in any given translation] is largely unconscious, present as a series of tendencies or *forces* that cause translation to deviate from its essential aim [which should be to render a source text as accurately as possible in the target language].

(Berman 2000 [1985], 242)

Berman, who grounds his approach to translation in German Romanticism (especially Schleiermacher), views translation as the trial of the foreign (“épreuve de l'étranger”), which was the phrase used by Heidegger to define one pole of poetic experience in Hölderlin. Translation is a trial of the foreign in two main ways: on the one hand, it “establishes a relationship between the Self-Same (*Propre*) and the Foreign by aiming to open up the foreign work to us in its utter foreignness” (Berman 2000 [1985], 284), and, on the other hand, “translation is a trial *for the Foreign as well*, since the foreign work is uprooted from its own *language-ground (sol-de-langue)*” (Berman 2000 [1985], 284). For Hölderlin, “translating first and foremost means liberating the violence repressed in the work through a series of *intensifications* in the translating language—in other words, accentuating its strangeness” (Berman 2000 [1985], 284–285). Furthermore, for Berman, the “translating act inevitably becomes a manipulation of signifiers” (Berman 2000 [1985], 285). He defines his analytic of translation as the examination of the system of textual deformation that operates in every single translation act and prevents translation from being a genuine “trial of the foreign”. Thus, he defines the 12 most common deforming tendencies he has identified in translation, which prevent the target text from being what it is and must be, i.e., “the restitution of meaning” (Berman 2000 [1985], 297). Berman compares the unconscious motives, which influence any given translation, to psychoanalysis and the Freudian theory of dreams as the translation of the Unconscious. Here are the 12 most common “deforming tendencies” he identifies: rationalization, clarification, expansion, ennoblement, qualitative impoverishment, quantitative impoverishment, the destruction of rhythms, the destruction of underlying networks of signification, the destruction of patterning, the destruction of vernacular networks or their exoticization, the destruction of expressions and idioms, and the effacement of the superimposition of languages (Berman 2000 [1985], 288). These deforming tendencies ground every translation in its historical and cultural context, thereby making them bound to eventually call for a retranslation.

However, what does it really mean to “deform” a source text? Gideon Toury (2000 [1995]), in “The Nature and Role of Norms in Translation”, aims to describe some of the socio-cultural norms to which a translator has to conform in order to produce a target-text deemed suitable by the target audience and culture. Needless to say, these norms are highly time-dependent. In some instances, they account more accurately than Berman’s deforming tendencies for some of the choices operated by the two French translators of *Women in Love*. According to Toury, those norms at work in any translation task account for the “markedly different products” (Toury 2000 [1995], 199) resulting from the translation of the same source text. Namely, in Toury’s perspective, these norms, in the form of general values and ideas shared by a given community, are so potent that they become “as binding as rules” (Toury 2000 [1995], 199) and turn translation into a “norm-governed activity” (Toury 2000 [1995], 200). In other words, a

translator's choices are always grounded in more or less conscious values prevalent in the society to which s/he belongs.

Thus, reading both *Femmes amoureuses* and *Amantes* against each other in the light of Berman's "deforming tendencies" and Toury's cultural norms, I will examine the strengths and shortcomings of each translation through issues of domestication, sex, gender, race, and culture, and highlight the ways in which, in both cases, the context and reasons behind the translational decisions account for the differing target-texts and the ways in which they suit the readership and publishing market of the time. This ultimately questions the shifting status and purpose of literary translation in the 21st century. In so doing, I will explore to what extent both translations are affected by their historical context and the ideology of the time, and to what extent Vitoux is being accurate in claiming that his translation is more "faithful" to Lawrence's meaning than Rancès's. In the first part, my goal will be to demonstrate how Rancès adapts the source text in two main ways: first, by carrying out a "domestication" of the text; second, by also systematically censoring all of the controversial passages and allusions presented by the source text. Indeed, when Vitoux says that "the most difficult passages have been deleted" ("les passages les plus difficiles ont été omis"), it would be more accurate to say that the most subversive passages have been deleted by the translator (Vitoux 2000, 666). As for Vitoux, we will see that he also translates the source text so as to better suit the audience and the market of his time: he both modernizes the text and over-emphasizes the passages that were considered subversive in 1920 in order to make the target text appear more appealing to a 21st-century readership.

Besides the fact that these two translations are literally at odds, as epitomized by their antithetical titles (*Femmes amoureuses* emphasizes the emotional aspect of love, while *Amantes* emphasizes its sexual aspect), we will see the decisive part played by the publishing and academic markets, in keeping with the norms of the time, in prompting Vitoux's retranslation—for instance, the fact that, incidentally, *Women in Love* happened to be one of the five mandatory texts in the English "Agrégation" program in 2001, 2002, and 2003 (the "Agrégation" being a prestigious competitive examination taken every year by several thousands of French students in order to become secondary school teachers and university professors), which led Vitoux to further publish several study guides accompanying his retranslation. Furthermore, the 1932 translation itself had an interesting fate, insofar as Georges Limbour's name was mysteriously erased from subsequent re-éditions, so that only Maurice Rancès's name was kept on the book cover, thus pointing to a meta-textual level of transformation.

Domesticating 1930s England

One of the first obvious differences between Rancès's translation and Vitoux's lies in the choice of a different title. Namely, as previously mentioned,

Femmes amoureuses emphasizes the emotional aspect of love, whereas *Amantes* underlines its sexual aspect—though the word has a double meaning in French. Both are possible, accurate translations of the English *Women in Love*. Rancès's 1932 choice can be accounted for as an attempt to avoid any of the scandal generated by the novel in England, whereas Vitoux, who translated on the eve of the 21st century, chose a title more appealing to a post-modern audience. These different titles epitomize the overall approaches that both authors adopt toward the source text throughout their translations.

First, in the 1932 translation, a general *domestication* of the source text is at work. As Delabastita and Grutman remark, in "Fictionalizing Translation and Multilingualism", through their discussion of the translation of multilingualism in *Women in Love* focusing on Lawrence's insertion of German and French phrases in the philosophical dialogs between Ursula Brangwen and Rupert Birkin: "all traces of foreignness have been conveniently erased by Maurice Rancès and Georges Limbour. [. . .] The stylistic contrast between French and English [. . .] has been almost completely neutralized" (Delabastita and Grutman 2005, 27). Another instance lies in the characters' names, which have been "Frenchified", whereby "Ursula" becomes "Ursule", whereas in Vitoux's translation "Ursula" retains her English name. In Rancès, "Helen" becomes "Hélène", with a French spelling. On the other hand, in the 2000 translation, as much Englishness as possible has been retained: the narrative is interspersed with sentences such as "Comment allez-vous, Mr Birkin? Très bien, Mrs Crich" (Lawrence 2000, 27) [How are you, Mr. Birkin? Very well, Mrs. Crich], whereby the translator chooses to keep the English forms of address of "Mister" and "Mrs", as opposed to the French "Monsieur" or "Mademoiselle/Madame".

On the other hand, Rancès seems to have had such a strong desire to erase any impression of Englishness from his translation, that he even translated most place names into French, or substituted French equivalents for them. Thus, Vitoux kept the name "midlands"—"a small colliery town in the midlands" (Lawrence 1986 [1921], 11) was translated into "une petite ville minière des Midlands" (Lawrence 2000, 6)—whereas Rancès translated the same phrase into "une petite ville minière du centre de l'Angleterre" [a small colliery town in the center of England] (Lawrence 1949 [1932], 12). This exemplifies Berman's deforming tendency number 10, which he calls "the destruction of vernacular networks" (Berman 2000 [1985], 285) and which can involve "erasing names and diminutives pertaining to a foreign language, though they determinate the identity of the characters". By systematically translating any English names of people or of places, Rancès attempts to domesticate the source text as much as possible, thus deleting most of the signifiers pertaining to the source culture. Through this method, linguistic translation is accompanied by a cultural translation, resulting in an assimilation of the source text into the target culture, which was a rather

standard practice and expected translation technique at the time. One can even find an instance in which the characters are having tea with scones in the source text, but in Rancès's target text "ils buvaient du café accompagné de biscuits" (Lawrence 1949 [1932], 23) [they were having coffee with cookies]. This cultural translation choice is obviously prompted by the fact that France is a coffee drinking culture; however, it is a rather striking choice, insofar as we are not talking about a distant country that would have sounded overly "exotic" to the French readership of the time, but we are only talking about England, the neighboring country, with which France has had century-long exchanges. This translation choice can be interpreted as being in keeping with the cultural values of the time, since, in 1930s France, it was common to erase any foreignness when translating literary texts into French, and it was a time when France still retained a rather prestigious international cultural aura.

Even Latin seems to have been deemed too "exotic" in the eyes of Rancès and the 1930s readership, since Latin words used by Lawrence are also translated into French. For instance, the title of the final chapter of the novel, "Exeunt", becomes "Rideau" in the 1932 translation. The 2000 translation retains the Latin verb. There is no obvious justification for the replacement of the Latin word with a French one, since the Latin was untranslated in Lawrence's text, which is yet another instance of the erasure of multilingual relations within the source text (Delabastita and Grutman 2005, 27). In Rancès's 1932 *Femmes amoureuses*, no other language than French is to be found. While suppressing foreignness was a common technique, translating Latin into French was rather unusual, since Latin was still the language of the elite and the official language in which the Catholic mass was delivered. One hypothesis could be that Rancès was translating for a popular target readership rather than a highly educated one.

Now, let us look at one of the most famous scenes of the novel, taking place during Ursula and Gudrun's discussion of marriage, in the opening chapter of the book, and which was enough to prompt a charge of obscenity against Lawrence because the sisters question the very institution of marriage. In this scene, Gudrun is described as follows:

Women in Love: Chapter I: Sisters:

Gudrun was very beautiful, passive, soft-skinned, soft-limbed.

(Lawrence 1986 [1921], 8)

Femmes amoureuses: Chapitre I: Sœurs:

Gudrun était très belle et froide: sa peau était douce, ses bras ronds.

(Lawrence 1949 [1932], 8)

[Gudrun was very beautiful and cold: her skin was soft, her arms plump].

Amantes: Chapitre I: Les deux sœurs:

Gudrun avait une beauté indolente, la peau satinée et les membres bien galbés.

(Lawrence 2000, 6)

[Gudrun was of a passive beauty, her skin was silky soft and her limbs were plump].

Certainly, besides the fact that the English version is a lot more concise than the French, Rancès's translation "reads" stylistically better in French than Vitoux's does, overall. Most of the time, *Femmes amoureuses* sounds much more poetic than *Amantes*, and could "pass" for the original, thanks to its literary qualities. However, quite often, Rancès's approach to translation consists in a subtle rewriting of the source text—which, again, was not an uncommon technique in the 1930s (see, for instance, Boase-Beier and Holman 1999). This can be seen in the above excerpt as well, when the physical description of Gudrun as a "very beautiful, passive" woman becomes in Rancès: "Gudrun était très belle et froide" [Gudrun was very beautiful and cold] whereas Vitoux translates more literally into "Gudrun avait une beauté indolente" [Gudrun's beauty was passive]; namely, "passive" means "indolente" rather than "froide" [cold]. Besides, Gudrun's "soft-limbed" appearance is kept as "les membres bien galbés" in Vitoux, but becomes in Rancès "ses bras ronds" [her round arms], thus reducing her limbs to her arms and displacing the depiction from Gudrun's entire body to her upper body, which is in keeping with Rancès's overall approach consisting in censoring the source text in order to make it more acceptable to a French audience and to French publishers of the 1930s. The 1932 translation erases any reference to sexuality or the body as a whole, which must have been quite a challenge when translating such a novel as *Women in Love*, dealing primarily with sexuality. Rancès and Limbour seem to have considered it safer to avoid the possibility of a similar controversy as the one, which occurred in England; they chose to avoid the possibility of shocking the French readership of the 1930s and of seeing their translation banned.

Overall, it seems that the translators' greatly differing choices might also be accounted for by the target readership they had in mind: while the 1932 translation seems to have been aimed at a more popular audience, the 2000 one, done by an academic, is more directed at an elite readership.

(Re)translating into Political Correctness

As Yves Gambier points out, retranslation is a phenomenon grounded in history: "La retraduction conjugue à [la] dimension socioculturelle la dimension historique" [Retranslation adds a historical dimension to a socio-cultural one] (Gambier 1994, 413). One of the main arguments given by translators to justify the need for a retranslation concerns the linguistic aging of any given translation. While the 1932 translation consistently

chooses under-translation and censoring, so as to avoid any scandal, the 2000 translation, on the other hand, resorts to a modernization of the text as its overarching strategy. Overall, Vitoux also uses the vocabulary of his time, which results in a modernization of Rancès's translation, as can be seen in the following example:

he asked her, would she drive with him in the afternoon.
(Lawrence 1986 [1921], 267)

Il demanda à Ursule de venir faire un tour en auto.
(Lawrence 1949 [1932], 378)

Il proposa à Ursula de faire avec lui une promenade en voiture.
(Lawrence 2000, 401)

By using “voiture” instead of “auto”, Vitoux subtly modernizes the target text, since both are accurate translations of the English word “car”, but “auto” was the term used until the 1970s while “voiture” is the more contemporary term. Berman calls for retranslations at regular intervals, since “toute traduction est appelée à vieillir, et c’est le destin de toutes les traductions des ‘classiques’ de la littérature universelle que d’être tôt ou tard retraduites” [any given translation is bound to age, and all literary canonical texts’ translations are bound to be sooner or later retranslated] (Berman 1984, 281). So, while the original text evolves with its time, it seems that its translation does not and, instead, remains fixated in the historical and linguistic contexts in which it was translated. This linguistic and contextual aging also accounts for Vitoux’s decision to retranslate Lawrence’s novel some 70 years after the publication of the first French translation.

On this note, another striking feature is that, in the 1932 translation, the characters use the “vous” form to address each other, including Birkin and Gerald, who have been friends for a very long time. In the 2000 translation, they address each other with the “tu” form. In French, “vous” is the polite form of address used when encountering someone for the first time, or when addressing a person who is older, a hierarchical superior, or anyone to whom one wants to show respect, whereas “tu” is a familiar form of address. This of course raises the question of whether an accurate translation has a right to modernize a source text, since the source text was written at a certain point in time, during a specific era, and will therefore not “update” itself according to the evolution of language. Thus, it reflects a cultural evolution, in keeping with Toury’s approach.

Furthermore, Vitoux, as a 21st-century translator, often chooses a “politically correct” vocabulary. For instance, we can see that, where Rancès had translated the English sentence “Go where you belong” into “allez rejoindre les gens de votre race!” [go with the race you belong to!], Vitoux definitely prefers avoiding the term “race”, which has become a very controversial

one in French since the Second World War, and he translates Lawrence's sentence into: "Allez rejoindre votre maîtresse!" [go and see your (female) lover], which is at the same time an interpretation of the source text and a shift in meaning.

Let us now look at the closing lines of the novel, which illustrate and epitomize most of the general tendencies of both translators:

Women in Love: Chapter XXXII: "Exeunt":

They [Birkin and Ursula] were both very quiet.

[. . .] "Having you, I can live all my life without anybody else, any other sheer intimacy. But to make it complete, really happy, I wanted eternal union with a man too: another kind of love", he said.

(Lawrence 1986 [1921], 481)

Femmes amoureuses: Chapitre XXXI: "Rideau":

[. . .] Ils vivaient dans la quiétude.

— Avec toi, je pourrai passer toute ma vie sans personne d'autre, sans autre pure intimité. Mais pour la rendre complète, vraiment heureuse, je désirais aussi une union éternelle avec un homme, une autre sorte d'affection.

(Lawrence 1949 [1932], 602)

[They lived peacefully.

— With you, I can spend my entire life without anybody else, without any other sheer closeness. But to make it complete, really happy, I also wanted eternal union with a man, another kind of affection].

Amantes: Chapitre XXXII: "Exeunt":

[. . .] Ursula et Birkin passèrent une ou deux semaines au Moulin, restant sur leur réserve l'un vis-à-vis de l'autre.

[. . .]- Du moment que je t'ai, je peux vivre toute ma vie sans personne d'autre, sans avoir aucune autre relation d'intimité absolue. Mais pour que notre relation soit complète, j'avais besoin également d'une union éternelle avec un homme, d'un amour d'une autre nature.

(Lawrence 2000, 507)

[Ursula and Birkin spent one or two weeks at the Mill, remaining reticent with each other.

— As long as I have you, I can live my entire life without anyone else, without experiencing any other relationship of total intimacy. But for our relationship to be complete, I also needed eternal union with a man, a love of another nature].

This excerpt is especially telling in several ways. First, Rancès obviously mistranslates Lawrence when he renders “they were both very quiet” with “ils vivaient dans la quiétude” [they lived peacefully]; indeed, “quiétude” definitely resembles the English adjective “quiet” but is a false cognate. On the other hand, Vitoux chooses the phrase “restant sur leur réserve l’un vis-à-vis de l’autre” [remaining reticent with each other], which conveys more faithfully the meaning of the source text. In this instance, Rancès exemplifies Berman’s deforming tendency number five, which he terms “qualitative impoverishment” (Berman 1984, 283), by sticking to the Latin root meaning of “quiet” instead of rendering the different meaning it bears in this particular instance. At other times, Rancès plainly misunderstands the English, for instance whenever he translates “actually” into “actuellement” [nowadays]—another instance of a false cognate luring the translator of English into French.

Moreover, this passage also underlines Rancès’s and Vitoux’s differing approaches concerning the sexual connotations in the original novel. The phrase “another kind of love” has become one of the most famous lines in Lawrence’s novels, mostly for its ambiguity and implied homosexuality. And yet, in the 1932 translation, it is rendered as “une autre sorte d’affection” [another kind of affection], thus erasing any potential homosexual subtext, whereas, in 2000, Vitoux chooses “un amour d’une autre nature” [a love of another nature], which is more faithful to the source text. Admittedly, the English word “love” can both refer to “amour” and “affection” in French, and Rancès uses the second, less-commonly used meaning in order to erase or minimize the homosexual undertones of the source text. However, if “love” is used without any adjective to temper it, it usually means “amour” [in a sexual sense] in French, and “affection” would be a translation of “brotherly love” or “motherly love”; the same goes to a certain extent for the phrase “any other sheer intimacy”, which becomes “sans autre pure intimité” [without any other sheer closeness] in the 1932 translation and “aucune autre relation d’intimité absolue” [any other relationship of total intimacy] in the 2000 one. Aside from once more downplaying the sexual connotations through the ambiguity of the word “intimité” in French, Rancès’s translation choice does not sound idiomatic at all; in fact, “sans autre pure intimité” does not make much sense in French. According to the Robert and Collins French-English dictionary (2011, 8th edition), in English the word “intimacy” has come to imply a sexual relationship, therefore Vitoux chooses the opposite approach from Rancès and suppresses any ambiguity by explicating the English with the paraphrase “relation d’intimité”, thereby also avoiding the usual “relation intime” [which would also imply a relationship of a sexual nature]. Finally, as we have seen, the phrase “another kind of love” is one of the most famous lines in *Women in Love*, and that is because it epitomizes for many critics the final endorsement by Birkin of bisexuality. And yet, in the 1932 translation, “une autre sorte d’affection” is definitely an under-statement, an “under-translation”,

which downplays the final effect of the original text and gives the French reader an altogether different impression.

All these apparently subtle changes which have been listed here might appear to be details; however, since they occur systematically throughout the novel, they add up and turn *Femmes amoureuses* and *Amantes* into two rather different novels. In the 1932 translation, the sexual and homosexual allusions are so systematically and skillfully erased that a French reader who did not have any prior knowledge of the source text and of the scandal surrounding it, would most definitely not suspect any kind of homosexual desire between Birkin and Gerald. On the other hand, the 2000 translation dwells so much on this aspect of the novel, by making it over-explicit, that it would most likely prevent any reader from not seeing it as the main plot. However, in this respect, it can be argued that the 1932 translation is more successful at retaining some of the source text's ambiguity. Vitoux's goal seems to have been to repair what he perceived to be the omissions of the earlier translation. In these two cases, we can see how a translation becomes a version of the source text: each translation provides a different version of the original—which may be said for all translations but is especially noteworthy in this instance. However, in both cases the translator merely conforms to the cultural norms expected at the time.

Thus, we can see how translation can result in a manipulation of the source text, in order to suit the prevalent ideology of the time, and, by extension, it can turn into a manipulation of the reader himself, which further problematizes the status of literature in translation. However, one can also argue that the act of translating is bound to be always political, and, even though the 1932 translation of *Women in Love* can be blamed for being unfaithful to the source text by censoring it, it is likely that it could not have been published at all without such censorship and editing out of controversial excerpts—even though the French translation of *Lady Chatterley's Lover* had just created a precedent. Therefore, one might raise the question of whether it is not ultimately better to have an inaccurate, self-censored translation than no translation at all, so that the French reader who does not know the English language can still have access to this masterpiece of English literature. In this perspective, Berman's call for eliminating "deforming tendencies" would only be relevant in an ideal context, i.e., a fictional, timeless place where politics and culture have no reach.

(Re)translating D. H. Lawrence into Marketability

Finally, beside the fact that these two translations, *Amantes*, and *Femmes amoureuses*, are literally at odds, as epitomized by their antithetical titles, it is also crucial not to lose sight of the decisive part played by the publishing and academic markets in prompting Vitoux's 2000 retranslation, very much like those same constraints that probably inflected Limbour and Rancès's 1932 translation. Incidentally, D. H. Lawrence's *Women in Love* happened

to be one of the five mandatory texts in the English *Agrégation* program in 2002 and 2003. The program was published as early as in 1999, which prompted Vitoux—himself an English professor, therefore closely involved in the one-year intensive preparation program leading up to the *Agrégation* exam—to use this marketing niche and further publish several study guides accompanying his retranslation, which hard-working, keen-to-succeed students would feel compelled to buy in order to be better prepared for this highly coveted examination.⁶

Furthermore, the 1932 translation itself had an interesting fate, insofar as Georges Limbour's name was mysteriously erased from later re-editions, so that only Maurice Rancès's name was kept on the book cover, thus pointing to a meta-textual and authorial censoring of the censored translation itself.⁷ In fact, what is most remarkable is that the source text contains 112 pages of "explanatory notes", all of which have been left out, untranslated, by both Vitoux and Rancès, thereby inferring that the numerous intertextual allusions need not be explained to the Francophone reader—or that a Francophone reader would not like a footnoted text this much—which, again, highlights the influence of marketability on the translator's choices. It also reinforces the impression that Rancès was translating for a rather popular target readership and, to some extent; it questions Vitoux's academic intent at retranslating *Women in Love* for more accuracy and an elite scholarly audience.

However, despite being much more faithful to the source text than the 1932 translation, the 2000 text is already out of print, while the 1932 Rancès translation remains the reference text for *Women in Love* in French. This seems to point to the fact that the literary translator into French often needs to opt for a "French"-sounding stylistic effect in his target text, for the sake of meeting the readership and publishing market's expectations. Or, perhaps, the lack of success of Vitoux's 2000 translation can be accounted for by the possibility that it was rather aimed at a different target readership, i.e., other academics and graduate students.

Nevertheless, the translation choices made by both translators and the reception of their target-texts can be further problematized if one considers that the 1932 translation was released at the height of D. H. Lawrence's fame in France, since it is only from 1930 onwards that he started to be known and read there, when his works became available to the French readership in translation. It is in fact surprising that Rancès chose to censor so many of the sexual allusions in the source text because, while it was common practice at the time, Lawrence's new-found fame in France was precisely due to the scandal surrounding the release of *Lady Chatterley's Lover's* French translation, that boosted the book's sales (see Jansohn and Mehl 2007, 114). It is in the wake of this success that translations of Lawrence's novels were mandated by the Gallimard publishing house, of which Rancès and Limbour's translation of *Women in Love* were a part.

Conclusion

Thus, through the study of this complex retranslation case resulting in two very different target texts, this chapter first highlighted the ideological motives behind Vitoux's 2000 retranslation, thus also questioning some of the pitfalls of Rancès's 1932 translation. It then explored the ways in which the French readership still prefers reading an esthetic translation to an accurate one and remains refractory to texts that are deemed "exotic".

The study of these two cases has pointed to some of the ways in which literary translation is a highly complex process, in which the pitfalls are numerous and pervasive. While critics like Berman claim that a perfect "double" (i.e., an "ideal" translation that would be the exact double of the source text) is possible, if only the translator rid himself of his various deforming tendencies, a translator does not exist *ex nihilo*, he is a human being bound to be influenced by the cultural norms of his time. Therefore, can he ever succeed in ridding himself of any unconscious influence (especially the collective, cultural unconscious)? Since Berman likens translation to psychoanalytic theory, insofar as dreams are the *translation* of the unconscious, then this metaphor can also be used against him, in order to show that a translator is always a human being whose work is influenced by his unconscious and the cultural and ideological impositions of the time he lives in.

It could of course be argued that presupposing that a translation should be "faithful" and sound "idiomatic" is already imposing an ideology on it, since several theorists, including Nabokov, advocate that a translation should definitely "sound foreign" and "read as a translation" accompanied by copious footnotes (Nabokov 1955, 125). For Nabokov, a translation should never read as an original and "the clumsiest literal translation is a thousand times more useful than the prettiest paraphrase" (Nabokov 1955, 113). However, surprisingly enough, even though both Rancès and Vitoux were literature professors, none of these two translations contains a significant number of footnotes. As we have seen, most of the many footnotes in the source text have been left untranslated.

Berman states that "every translation tends to be longer than the original" (Berman 1990, 282) due to the deforming tendency of "expansion". Indeed, Rancès's 1932 translation is longer than the original (without the notes), and Vitoux's is even longer than Rancès's. As we have seen, Rancès's overall strategy consists in domesticating and censoring of the source text—again, most likely for sales purposes—whereas Vitoux's strategy, on the other hand, consists in emphasizing and clarifying most sexual allusions and other themes considered to be subversive in the 1920s—yet again, probably for sales purposes, but also to suit the cultural norms of his own time, which have changed drastically since the 1930s. Therefore, Rancès's 1932 translation seems to embody most of Berman's deforming tendencies (rationalization, ennoblement, quantitative impoverishing, destruction

of the vernacular networks, and the effacement of the superimposition of languages), whereas Vitoux's 2000 translation only presents two of these so-called "deformations": clarification and expansion. Thus, none of these two translators escapes the deforming tendencies described by Berman, but are influenced by very different ones, according to their strategic approaches and decisions.

However, is Rancès's 1932 translation really a "surface translation", as argued by Vitoux in his "Foreword"? As we have seen, what the 2000 translator blames on lack of depth can be accounted for by the 1932 translator's desire to abide by the cultural norms of his time and to avoid censorship. Ultimately, the 1932 translation is, in some ways, more successful at rendering the ambiguity of the source text that is often lost to the 2000 translation's tendency to over-explicitation. Vitoux's 2000 translation partly succeeds in "being sensitive to that power, without becoming enslaved to it, as it needs sufficient detachment in order to be able to communicate it [that power], as exactly as possible, in a different language" ["sensible à ce pouvoir, mais ne pas en être esclave, car il lui faut aussi un détachement suffisant pour le communiquer, avec toute l'exactitude possible, dans un langage différent?"] which he advocates and that he claims it to be in his "Foreword" (Vitoux 2000, 668). And yet, while Vitoux's 2000 translation is more explicit than the 1932 translation in conveying Lawrence's motives and underlying ideas, by expanding and clarifying the original according to his own interpretation Vitoux runs the risk of suppressing, for the target-language reader, other implications or innuendos that he failed to grasp.

However, despite Rancès's 1932 translation being often unfaithful to the original, interspersed with added or deleted passages, censored, and, at times, plainly mistranslated, it was quite successful when it came out, and can still be found on the shelves of French libraries and bookshops as the "authoritative" French version of *Women in Love*. It is also mainly the 1932 translation that pops up online when researching D. H. Lawrence in French. On the other hand, Vitoux's retranslation, though more in keeping with Lawrence's philosophy and modernist style, is paradoxically already out of print. Clearly, it cannot be that the 21st-century French readership is too prudish. Thus, it seems that the literary translator into French still often needs to sacrifice meaning to esthetics if he wants his translation to sell.

Notes

1. For instance, Toni Morrison's *Beloved*, Mark Twain's *Huckleberry Finn*, Scott Fitzgerald's *Great Gatsby*, Henry James's *The Ambassadors*, Jack Kerouac's *On the Road*, and Laurence Stern's *Tristram Shandy* to name just a few.
2. Penguin Publishers in London are famous for defending and publishing controversial authors, such as Salman Rushdie more recently.
3. See www.georgeslimbour.org/biographie-de-georges-limbours/.
4. Unless otherwise stated, translations into English are by the author.

5. "The only available French translation of *Women in Love* to this day, titled *Femmes amoureuses*, dates back to 1942" (my translation).
6. The author of this chapter was once herself one of those eager students reading *Women in Love* for the *Agrégation*.
7. I was not able to get in touch with Maurice Rancès's surviving relatives so as to find out if the exclusion of his translation partner was due to Rancès's desire to get all the credit or to some strong disagreement between the two translators concerning their choices.

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3 Retranslating in a Censorial Context

H. C. Armstrong's *Grey Wolf*
in Turkish

Ceyda Özmen

Introduction

Since its publication in England in 1932, H. C. Armstrong's *Grey Wolf—Mustafa Kemal: An Intimate Study of a Dictator*, which delves into Mustafa Kemal Atatürk's private and professional life, has been highly controversial. While some have regarded it as a work that honestly reflects Atatürk's personal and professional life with all its imperfections (Wilson 1932; Ateş 1996), others have branded it an overly sensational and provocative work, utterly devoid of reality, which serves the aims of the detractors of Atatürk and his achievements (Mango 2002; Zürcher 2013). It is this controversy over the nature of the book that complicates its journey in Turkey.

The first and partial Turkish translation was published in 1932 in serialized form in *Akşam*, a national newspaper. Both the translation and the excerpts and accompanying refutations were produced by Necmettin Sadık Sadak, a member of the Turkish parliament. Soon after, the Turkish government banned both the circulation of the original book and any translation attempts. Despite censorship, however, the book has been retranslated at different times by different agents and gone through different kinds of reworkings: from the slight editing of a previous translation to the creation of a completely different target text. Interestingly, all translators appeared to conceptualize their translation as a “mission”, with the aim of achieving a complete understanding of Atatürk and Kemalism. Yet this is where the similarities end. Being positioned in different socio-political contexts, which were informed by different—even conflicting—views of Kemalism, the (re)translations introduced competing interpretations of, and contexts for, the source text. As such, they reflect the interplay between diverging translatorial “habitués” and the “field” (Bourdieu 1993, 1996). Since the (re)translations emerged in periods characterized by heated discussions on Kemalism and Atatürk himself, they mirror the specific sensibilities and ideologies of their times. Censorship, invariably a strong indication of power struggles in a particular cultural system, had a perceptible impact on the process of the retranslation of *Grey Wolf*, manifesting itself in a range of forms: as “public censorship” (Brownlie 2007, 205), which is imposed by public authorities

on grounds of laws either prior to or following the publication of a work, as “structural censorship”, “constituted by the very structure of the field” consisting of “dominating” and “dominated” positions (Bourdieu 1991), and as self-censorship, which is exerted by agents themselves as part and parcel of structural censorship. These different types of censorship influenced the retranslations, whether in isolation or in combination.

Images of Atatürk and Harold Courtenay Armstrong’s *Grey Wolf*

As both a symbol of modernization and a pioneer of national liberation, Mustafa Kemal Atatürk became one of the leading political figures of the 20th century. His ideas and ideals for the new Turkish state and Turkish identity form the basis of Kemalism,¹ which officially comprises six fundamental principles, namely republicanism, statism, populism, secularism, nationalism, and reformism, although Kemalism as a whole has been conceptualized in other ways.² The so-called “six arrows” have continued to form the theoretical foundation of modern Turkey and constituted the official modernizing ideology of the state long after the death of Atatürk. Atatürk’s image and intellectual contribution, conceptualized under the title of “Kemalism”, has been filtered through various and sometimes opposing interpretations by those claiming legitimacy for their views and policies. This ideology has also been vehemently criticized on various grounds in different periods (Ahmad 1993, 109; Zürcher 2004, 181; Hanioglu 2011, 232; Akşin 1998, 20; Alaranta 2014). However, because of the enormous “symbolic capital” (Bourdieu 1986) attributed to Atatürk by the majority of Turkish people, critics of Atatürk and Kemalism have not been vocal in the Turkish context except when in disguise. Atatürk was officially designated the founding father of modern Turkey and protected by virtue of Law 5816, adopted in 1951 by the Democrat Party in an attempt to prove its loyalty to Atatürk.

Armstrong’s *Grey Wolf*, the first “biographical” study on Mustafa Kemal Atatürk, was published during the leader’s lifetime and enjoyed considerable popularity. It was repeatedly reprinted by different publishers in the UK, as well as some other countries.³ In the title and throughout the text, Armstrong⁴ defines Atatürk as a “dictator”, an epithet of which Mustafa Kemal himself and his followers disapproved. The book cover chosen to represent Mustafa Kemal Atatürk was so gruesome that even the review published in *Sunday Times* on 30 October 1932 stated: “The picture on the book cover is enough to curdle one’s blood. If Mustafa Kemal is the person on this photo, one will be afraid of coming face to face with him in the daytime, let alone in the dark” (qtd. in Borak 1955, 14).⁵ Combining political events of the era, memories, facts, and fiction, Armstrong’s work appears to be more a fictive story displaying a biased portrait of Atatürk than a historical study. While expressing gushing admiration for Mustafa Kemal as a military figure, Armstrong depicts him as a lonely, egotistical,

quarrelsome, stubborn, and irreligious individual who has arrogant tendencies, immoral ambitions, and extreme sexual longings. Such a case has led some historians to take the work with more than just a grain of salt. Andrew Mango defines Armstrong's work as "a sensational mixture of gossip and men's club racism" (2002, 584). In a similar vein, Eric Jan Zürcher (2013) states that Armstrong's book "merged fiction and fact to an extraordinary degree and is now perhaps best studied as an interesting example of British orientalism". The reverberations of the book in the English media at the time also parallel these views. A review in *Sunday Times* reads as follows: "Mr. Armstrong writes as if he had a portable microphone in his hand and followed Mustafa Kemal in hotel rooms, listened to his private conversations! This book cannot be used by historians as a reference" (qtd. in Borak 1955, 15). *The Observer* and *Sunday Referee* likened the book to a film script rather than an authentic biography (Borak 1955, 15). In the *Daily Express*, Campbell Dixon (1932) referred to the book as a "bitter" study, which, in spite of all efforts, was incapable of suppressing Atatürk's genius and achievements. The book was also not welcomed by the British government, which was uneasy about the political outcomes of the case. The British ambassador, Sir Percy Loraine, regarded Armstrong as a "scandalmonger" (Loraine in the UK National Archives, PRO. FO 1011/194. 85 PRO. FO 371-21926-E7361-69-44).

***Grey Wolf* by Necmettin Sadık Sadak and Sadi Borak: A Partial First Translation and Its "Recycled" Version**

Immediately after *Grey Wolf* was published and received media coverage in England, some controversial parts of the book were serialized in translation, accompanied by refutations, in the newspaper *Akşam*. These excerpts appeared between 8 December and 19 December 1932, at a time when Mustafa Kemal was still alive and his legitimacy was far from contested. The serialization was entitled "Grey Wolf: Mustafa Kemal, A Reply to Captain Armstrong" [*Bozkurt: Mustafa Kemal, Yüzbaşı Armstrong'a Cevap*] and published as the lead story of the newspaper. It was penned by the chief editor and owner of the paper, Necmettin Sadık Sadak, who was also a close companion of Atatürk, a zealous missionary of Kemalism, an MP of the ruling Republican People's Party and a sociologist (Uyar 2009; Şentürk 2011). Sadak explained his dual motivation for engaging in the serialization as being the "sacredness" of the issue and the popularity of the book in English media. He declared that his aim was not to summarize the book in full or defend Mustafa Kemal against "a glory-hound seeking out fame and commercial earning", but to reveal, criticize, and refute some of the salient "nonsensical" arguments of the author (*Akşam*, 8 December 1932, 1). While Sadak portrayed Armstrong as "the enemy of the Turks" who was "ignorant", "dissolute", "vindictive", and a "liar" (*Akşam*, 8 December 1932; 11 December 1932; 19 December 1932), he likened the work to a "murder

novel in dime format” and condemned it as a “vulgar” and “pseudo-historical” book (*Akşam*, 8–9 December 1932; 11 December 1932). He also argued that Armstrong’s blending the fictional and real in the book was a conscious strategy. Sadak began his response to *Grey Work* with comments on the book cover, which he considered “disfigures the noble beauty of Atatürk’s countenance” (*Akşam*, 08 December 1932). Thereafter, he presented translations of excerpts following the sequence of the source text and engaged one by one with Armstrong’s defamations, which variously concern Atatürk’s private and professional life. Among other things, he engaged with Armstrong’s arguments that Atatürk was a dictator, freemason, womanizer, compulsive gambler, and alcoholic.⁶

In Sadak’s case, translation appears to have been undertaken in order to marginalize the source text and destroy the legitimacy of the author. The serialization created a specific target discourse and context for the source text. The target text took the form of a conversation between two conflicting voices: Armstrong’s account of Atatürk as rendered by Sadak, and Sadak’s direct riposte to the image projected. Both were molded by the translator within a context where the official Kemalist discourse constituted an “explicit ideology”⁷ (Tahir Gürçağlar 2009). The heteroglossic discourse that characterizes the newspaper as a publishing genre complemented the intertextual dialogism operating in Sadak’s text, particularly in the sense that Sadak’s contribution combined translation and indigenous writing. Sadak’s hybrid text would inevitably have been read and perceived in association with other (extra)textual components of the periodical such as articles, cartoons, reviews, and advertizements, all of which came with their own dialogic discourses. The outcome would have been a mediation and consolidation of the image of Atatürk and the official Kemalist ideology. Since Sadak’s rich economic, cultural, symbolic, and social capital were quite salient through his habitus, the serialization would likely have served to subordinate and delegitimize all other interpretations of Armstrong’s book. Its publication in a newspaper with a wide and varied public laid the foundations for the official censorship that would subsequently impinge on Armstrong’s work. The dominant sensibilities of the society would also pave the way for official censorship. The book was banned from publication by a cabinet decree dated 4 December 1933 (Yılmaz 1995), which resulted in a long lasting “non-retranslation context” for the work in the target culture. Following this, two further decrees regarding the book were issued: Two journals, *Le Mois* (dated December 1933) and *Journal Des Debars* (dated 27 September 1934), which treated the controversy surrounding the book as a serious issue, were banned from entering Turkey on the basis that they had attacked Atatürk (Yılmaz 1995).

The journey of the book in Turkey paralleled the socio-political developments of the era. Until the mid-1940s, the competing conceptions of Kemalism, which were rooted in different philosophical and political positions, never went so far as to question the legitimacy of Kemalism or Atatürk

himself (Hanioglu 2011; Tekeli and İlkin 2003; Aydın 2003; Örmeci 2008). Critical views regarding the republican revolution, the legitimacy of Kemalism, and the image of Atatürk became increasingly vocal in the political and intellectual discourse associated with the Democrat Party government (1945–1960), which was generally critical of Kemalist reforms. The government was eventually overthrown by a military coup d'état in 1960. In response to the criticisms regarding Atatürk and Kemalism, Sadak's serialized translation and commentary were published in a book entitled *Armstrong'dan Bozkurt Mustafa Kemal ve İftiralara Cevaplar* [Grey Wolf Mustafa Kemal by Armstrong and Responses to Slander] in 1955, the compiler being Sadi Borak. In the following years, whenever Armstrong's book became a subject of debate, in the context of criticisms of Atatürk and Kemalism, Borak's version was reprinted under the title *Atatürk'ün Armstrong'a Cevabı* [Atatürk's Respond to Armstrong], thus reintroducing the discourse constructed by the first translation.

The book was attributed to Sadi Borak as the compiler [*derleyen*] and published in the series “Yabancı Gözüyle Atatürk” [Atatürk in the Eye of Foreigners]. Both the publisher, Niyazi Banoglu, who underlined the significance of Kemalist reforms in his preface to the book, and Sadi Borak sharply criticized Armstrong, defining him as an agent seeking fame and financial gain. The compilation brought together diverse voices, and translation was pivotal in its composition, although its role was not made explicit. In the first part, Borak provided information on the source text and the author. The second part was allocated to Necmettin Sadak's serial, which was published verbatim. The third part focused on the reverberations of the book in different countries and gave wide coverage to the translation of Sofya Spanuidi's interview with Atatürk. In this case, the genre- and media-related specificities pertaining to the periodical and the book (different accompanying materials, reading contexts, and marketing strategies) make it difficult to categorize Borak's recycled version of Sadak's work as a revision or a reprint. Due to the differences in their production, distribution, and consumption, Sadak's serial and Borak's book appear as two different texts, thereby highlighting the difficulty of making a clear distinction between retranslations, revisions, and reprints, a point which has recently been problematized by Paloposki and Koskinen (2010).

***Grey Wolf* by Peyami Safa: A Covert Retranslation**

In 1955, Sel Yayınları attempted to publish the full translation of the book in the series “Atatürk Kütüphanesi” [Atatürk Library], which was composed entirely of indigenous books, with the exception of *Grey Wolf*. The dates noted under epilogues and prefaces make it clear that Borak's version preceded this translation by only a few months. The twentieth book of the series, the translation was credited to Peyami Safa (1899–1961), a well-known author, editor, columnist, and intellectual of the time, who displayed

an inconsistent—even contradictory—habitus in relation to the changing socio-political context. He was one of the leading figures among the “republican conservatives” (İrem 2002, 1997) who, different from the proponents of other ideologies, in the very early republican era articulated a worldview that blended Kemalism with conservatism, Islamism, and Ottomanism. His shift to a critique of the official Kemalist ideology in the Democrat Party era and his reservations over the materialist and positivist aspects of the republican revolution were regarded as opposition to Atatürk by the leftist intelligentsia (Yıldırım 2003).

The endeavor of Sel Yayınları to publish the book, despite the cabinet decree and the law 5816 in force, was legitimized by the translator’s prefatory statements, which followed Sadak’s argumentative line and reflected the cultural sensibilities and political struggles of the time. Criticizing Armstrong for chasing fame and financial gain, Safa defined the book as “dangerous”, as it blended the truth with fiction, and stated that after translating the book in two volumes, he would write a response to Armstrong’s “groundless” arguments. He claimed that his response would make sense only after the translation of the original and requested the readers not to take the translation at face value. Safa maintained that the translation of *Grey Wolf* was a “daunting mission”, ascribed to him by the publishing house for revealing the essence of Atatürk and his revolutions.⁸ However, in this case, the translation appears to have been largely a means for the translator to accumulate and preserve “symbolic capital” (Bourdieu 1986, 1993), that is, for Safa to legitimize himself and create a position of dominance. By not mentioning Sadak’s serialization, Safa presents himself as the first person to respond to Armstrong, and he refers to his status as Atatürk’s first biographer to justify his fitness for the task (see Safa 1928). He also mentions his book on Atatürk’s reforms from a philosophical and comparative perspective (see Safa 1938). Seeing the “mission” ascribed to him as an opportunity to prove his compliance with the Kemalist regime, he emphasized that his work would be the best response to those who accused him of being an “enemy” of Atatürk (in Armstrong 1955, preface).

Although Safa planned to refute Armstrong’s defamations in a separate volume, the structural control over Atatürk’s image and the censorial context that followed the official prohibition of the book impacted the translation process, resulting in self-censorship. The translation, which had a picture depicting Atatürk in frock coat next to a grey wolf, was titled simply *Bozkurt* [Grey Wolf], excluding the word “dictator”. In the book, Safa includes only a handful of the many claims made by Armstrong concerning Atatürk’s personality as an impious, low, and vile person. The example below is an illustrative case:

Fundamentally, he was a revolutionary with no respect for God, man or institution. Nothing was established, nothing sacred to him.

(Armstrong 1933, 33)

Esasında ne Allah’a, ne insanlara, ne de müesseselere inanan bir ihtilal-ciydi. Onun için yerleşmiş, mukaddes sayılan hiçbir Şey yoktu.
(Safa 1955, 21)

Most of Armstrong’s arguments were toned down or omitted altogether. For example, the following passage was omitted entirely from Safa’s translation:

After that he became shameless. He drank deeper than ever. He started a number of open affairs with women, and with men. Male youth attracted him. He made advances to the wives and daughters of his supporters. Even important men sent their women-folk away from Angora out of his way. Power brought out in him the brute and the beast, the throw-back to the coarse savage Tartar—the wolf-stock of the central steppes of Asia.
(Armstrong 1933, 254)

The publication of the first volume of Safa’s translation, which corresponded to one-third of the source text, was not followed by a second volume, and neither did the translator publish his personal response to Armstrong’s book. Remaining incomplete, Safa’s translation fell far short of fulfilling the mission it had originally claimed and did little else than perpetuate the discourse initiated by Sadak.

***Grey Wolf* by Gül Çağalı Güven: A Pseudo-Censored “Full” Retranslation**

In the 1980s, the critique of Kemalism, and in some cases of Atatürk himself, became more apparent due factors such as the rise and transformation of political Islam and the intentional politicization of ethnic identities, such as Kurdishness (Akşin 1998, 20; Ahmad 1993, 181–213). This tendency was further reinforced in the 2000s by the Justice and Development Party rule (Alaranta 2014, 1). A series of military interventions in 1960, 1971, 1980, 1997, and 2016⁹ were implemented by different factions in the armed forces, all purporting to act in the name of protecting Kemalism and Atatürk’s legacy. During the entirety of this tumultuous period, both the leftist intelligentsia and the Islamists leveled a continuous stream of criticisms toward Atatürk’s image and ideals and underlined the necessity of liberating Turkey from “the shackles of the Kemalist regime”. Developed since the 1980s, this “liberal interpretation” of republican reforms has attributed a negative meaning to Kemalism, depicting it as an elitist, authoritarian, undemocratic and, in the final analysis, unacceptable project (Alaranta 2014, 3–4). However, in order to avoid open conflict with the official Kemalist ideology and institutions, the critical discourse directed against the image of Atatürk and official Kemalism has often been covertly conveyed under the cover of less radical concepts, such as the “reinterpretation” or “reassessment of Kemalism”.

In 1996, when conservatism and religiously oriented politics were undergoing a revival and the critique of Kemalism had become something of a paradigm in politics and academia, the first “complete” translation of *Grey Wolf* by Gül Çağalı Güven was published by Arba Yayınları. The political field was then being shaped by the coalition government led by the Welfare Party, which had been forced out of power by the 1997 military memorandum and banned from politics in 1998 for its anti-Kemalist and anti-secular attitude. In this period, along with the translation of *Grey Wolf*, a number of series or books on Atatürk and Kemalism were produced by different publishing houses. Armstrong’s book appeared almost to have been made for this particular historical moment and, in keeping with the parameters of the prevalent discourse, it now took on a new life.

Like Safa, Çağalı Güven states in her preface that she regards translation as a “mission” rather than a form of art (in Armstrong 1996, preface). However, in complete contrast to the previous versions, which took translation as a means of responding to Armstrong’s “groundless” arguments and attempted to defy the legitimacy of the source text, Çağalı Güven and Arba Yayınları sought to canonize Armstrong’s work as a credible biography, which, they argued, would lead to a “reasonable” level of admiration for Atatürk, warts and all. Admitting that Armstrong’s book included subjective and unprovable claims, Çağalı Güven’s prefatory statement maintained that the translation would not harm the image of Mustafa Kemal but rather remove the mystery over the book and give Atatürk credit for his accomplishments, as Armstrong had intended. Çağalı Güven established a close link between the reason for her translation and the current socio-political field. She regarded it as a positive development that the emerging discourse on the conflict between secularism and shariaism [*Şeriatçılık*] had triggered a widespread re-evaluation of the War of Independence and of Kemalism as a “monolithic” ideology. Criticizing “Atatürk’s personality cult” and the “hollow” Kemalist rhetoric, which, she claimed, peaked with the 1980 coup d’état, she argued that the translation of *Grey Wolf* would lead to a “refreshing” Kemalism by presenting Atatürk with all his weaknesses and strengths and “putting flesh on the bones of the hollowed-out image of Atatürk” (in Armstrong 1996, preface). The aim attributed to the translation in this case seems to be closely aligned with the socio-political tendency of conducting a covert critique of Atatürk and of official Kemalism from the 1980s onwards.

The analysis of the translation reveals that Çağalı Güven developed her own discursive strategy in an attempt to cope with both structural and public censorship. In a Bourdieuan sense, the translation appears to be a product of a “compromise” between the “expressive interest”¹⁰ of the translator /publishing house and the structural/public censorship (Bourdieu 1991, 137).¹¹ The cautious use of words such as “refreshing” and “reinterpretation of Kemalism” and a number of other “strategies of euphemization” (Bourdieu 1991) at the paratextual level allowed both the translator and the publisher

to make their political points, but to do so within the limits of the censorial context. The translation, which was devoted to the right and freedom of access to information in reaction to the previous long-term censorship of the book in Turkey, began with an excerpt from *Nazım Hikmet's Kurtuluş Savaşı Destanı* [The Epic of Turkish Independence War], which eulogized Atatürk and depicted him as a fair-skinned wolf. After briefly mentioning Safa's partial translation in the preface, Çağalı Güven justified her own translation by directly referring to Atatürk himself. Taking Atatürk's ironic comments regarding the book at face value,¹² Çağalı Güven argued that Atatürk himself had called for the translation of the book. She also referred to Sadak's serialization and interpreted it as a testament to this wish.

Just like the source text, the picture on the book cover depicted a somber and frightening Atatürk wearing a *kalpak*, a felt-hat that appears as a contested representational tool in discussions of Kemalism.¹³ Although the title of the translation omitted the term "dictator" and read instead *Bozkurt: Kemal Atatürk'ün Yaşamı* [Grey Wolf: The Life of Kemal Atatürk], the word "dictator" was retained throughout the text. Moreover, the publisher and Çağalı Güven appear to have been very deliberate in selecting the 1961 edition of *Grey Wolf*, which included Emil Lengyel's confirmatory prolog and epilog as the source text. By depicting Turkish people as "indolent" and underlining Atatürk's "faulty" private life, Lengyel presented Armstrong's work as enlightening. Contrary to what was said in Çağalı Güven's preface, Necmettin Sadak's response to Armstrong was not provided at the end of the translation. Instead, an epilog by Emil Lengyel was cited, but without reference to his name, which made the text read as if it was written by Sadak himself. Reinforcing Armstrong's speculations, in the prolog Lengyel presented Atatürk as a racist leader and touched on what was a very delicate political issue at the time of the publication of the Turkish translation. He raised the specter of the Turkish-Kurdish question by using the controversial term "Kurdistan".

Çağalı Güven's ideology, which mirrors the public discourse critical of Atatürk and mainstream Kemalism, can be traced in not only paratextual but also textual strategies. In the preface, Çağalı Güven stated that, upon the request of the publishing house, she omitted some of Armstrong's "unprovable claims", which conflicted with their aims. However, the translation closely followed the source text in terms of textual material and segmentation and preserved many of Armstrong's derogatory and speculative arguments, presenting them to the reader—according to the prefatory statement—as facts:

He had always been a lone man, a solitary, playing a lone hand. He had trusted no one. He would listen to no opinions that were contrary to his on. He would insult anyone who dared to disagree with him. He judged all actions by the meanest motives of self-interest. He was intensely jealous. A clever or capable man was a danger to be got rid of. He

was bitterly critical of any other man's abilities. He took a savage pleasure in tearing up the characters and sneering at the actions of anyone mentioned, even of those who supported him. He rarely said a kind or generous thing and then only with the qualification that was a sneer. He confined in no one. He had no inmates. His friends were the evil little men who drank with him, pandered to his pleasures and fed his vanity. (Armstrong 1933, 255–256)

Her zaman yalnız bir adam olmuş, bir münzevi gibi, tek başına hareket etmişti. Hiç kimseye güvenmemişti. Kendisinininkiyle ters olan fikirleri dinlemezdi. Onunla ters düşen herkese hakaret ederdi. Tüm eylemleri, kişisel çıkarlarının en alçakça itkisiyle değerlendirirdi. Olağanüstü kıskançtı. Zeki ya da yetenekli bir adam, bertaraf edilmesi gereken bir tehlikeydi onun gözündeki. Yandaşları bile olsalar, insanların zayıflıklarını ortaya sermekten ve sözü geçen birinin eylemleriyle alay etmekten yabancı bir zevk alırdı. Nadiren iyi ve nazık bir Şey söylerdi, o zaman bile sözlerinde hafif bir alaycılık sezilirdi. Hiç kimseye güvenmezdi. Hiçbir yakın dostu yoktu. Arkadaşları zevklerine aracılık ederek ve kibirliliğini besleyerek onunla birlikte içki içen zararlı, küçük adamlardı.

(Armstrong 1996, 181)

Indeed, the strategy of euphemizing and understating, which pervaded the paratextual elements, was not maintained at textual level: Çağalı Güven directly translated the offensive expressions in the source text. The censorial context characterizing the field at that time induced creativity on the part of the publishing house and the translator. The translator in fact exploited censorship to serve her rhetorical purpose. The self-censorship she undertook was in the form of “pseudo-censorship”—more in appearance than in reality—and operated in the translation in three ways: (1) The omissions, mostly at word level, did not have the effect of concealing the parts that had been hidden. From the remaining part of the paragraph or sentence, it is generally easy to guess the missing words. Thus, the omissions, indicated through blank spaces, served no other purpose than to highlight Armstrong's speculative arguments and to draw the attention of readers:

With **men**—and especially **men who were deferential**—and with the loose women of the capital, Mustafa Kemal was far more at ease. With these, in the cafes and **the brothels**, he drank and revelled night after night far into the dawn. He gambled and diced for hours against anyone who would sit against him. He heaped up all the indulgences and glutted himself with them. He tried all the vices. He paid the penalty in sex disease and damaged health. In the reaction he lost all his belief in women and for the time being became enamoured of his own **sex**.

(Armstrong 1933, 63)

Mustafa Kemal ----- -özellikle hürmetkar davranan----- - ve başkentin hafifmeşrep kadınlarıyla ilişkilerinde çok daha rahattı. Bunlarla birlikte kahvelerde ve ----- evlerde içiyor, sabahlara kadar süren cümbüşler yapıyordu. Karşısına oturacak herhangi biriyle saatler boyunca oynuyor, zar atıyordu. Bütün kötü alışkanlıkları üst üste yığmış, boğazına kadar bunlara batmıştı. Sefahatin her türlüsünü deniyordu. Bunların bedelini ilişkiyle bulaşan bir hastalığa yakalanarak ve sağlığını bozarak ödedi. Bütün bunlara tepki olarak tüm kadınlara olan inancını kaybetti ve Şimdilik kaydıyla kendi ----- bağlı kaldı.

(Armstrong 1996, 39)

- (2) In some parts, while the derogatory statements were retained as they were, ordinary words were omitted:

He was isolated with only İsmet and Fevzi, his **band** of personal friends and drinking cronies, the beginnings of the newly formed People's Party and his personal prestige with the army and the people on his side. (Armstrong 1933, 235)

Çevresinde yalnızca İsmet ve Fevzi, kişisel taraftarları ve sofrada arkadaşlarından oluşan -----, yeni kurulan Halk Fırkası başkanları vardı, ordu ve halk arasındaki kişisel prestiji de sahip olduğu en büyük avantajdı. (Armstrong 1996, 166)

- (3) Both Çağalı Güven and the publishing house sometimes left blank spaces although nothing was omitted in the text. While seeming to employ self-censorship and thus bringing greater legitimacy to the translation in the eyes of official bodies and society, the translator-as-pseudo-censor manipulated the text so as to consolidate the negative image of Atatürk drawn by Armstrong; after all, the pseudo-omissions suggest that Armstrong's criticisms were even more extensive than the existing translation suggested.

For since he was a boy he had lived uncleanly, and when the wildness of youth had passed, he had not put uncleanness from him. He had no morals nor any beliefs in women or in virtue, nor had he even good taste to keep him steady in his lack of morals. In his affairs there had been no great pulse of love to give them glamor or excuse their sins. They had been crude, sweaty intrigues of the maison de rendezvous of bastard Levantine Constantinople, with now and again a peasant girl. He had lusted in Paris, and Sofia, and Pera with the harlots, and paid the price in disease and reaction. He had indulged in many vices, debased himself in uncleanness, and grown coarse-fibred. He had taken his pleasure with the loose painted women, who drank with him as his boon companions in the house at Chan Kaya. (Armstrong 1933, 201–202)

Genç bir delikanlıyken bohem bir yaşam sürdüğü ve artık gençlik ateşini yitirdiği için, üzerindeki bu alışkanlığı atamıyordu.

Kadınlar ya da erdem konusunda hiçbir inancı olmadığı gibi, ne ----- değerleri ne de ondaki bu ----- yoksunluğunda kendisini metin kılabilcek zevke sahipti. İlişkilerinde, onlara bir büyü, çekicilik katabilecek ya da en azından günahlarını bağışatabilecekaşk etkeni de olmamıştı. Bu ilişkiler gayrimeşru Levanten İstanbul'unun maison de rendezvous ----- lerinde, ara sıra bir köylü kıızıyla olan ilişkilerden ibaretti. Paris'te, Sofya'da ve Pera'da sık sık kadınlarla düşüp kalkmasının bedelini, hastalık kaparak ödemişti. Kendisini pek çok kereler sefahate kaptırmış, bu ----- kendisini ----- ve git-tikçe daha da ----- Çankaya'daki evindeki Şen sofrada arkadaşları gibi kendisiyle içki içen süslü kadınlardan zevk alıyordu. (Armstrong 1996, 142)

The translator's selective use of footnotes also reveals a type of implicit ideology, which corresponds to the explicit ideology. Çağalı Güven sometimes resorted to footnotes in order to add extra information or correct misinformation on proper names and historical facts. Such a case might have encouraged the belief in readers that other speculative statements in the book that were not corrected or glossed by the translator were rooted in fact.

Çağalı Güven's translation became the subject of heated debate among the individuals and groups that held different views on Kemalism. Some columnists regarded the translation as a means of more clearly understanding Atatürk;¹⁴ others harshly criticized it (Kıvanç 1996; Yılmaz 1996). The journal *Kuva-yı Medya*¹⁵ (25 November 1996) gave wide coverage to *Grey Wolf*, castigating Çağalı Güven's translation. To point out the presence of a pseudo-censor at work in the book, the journal also provided readers with the missing parts and words in the translation and, in this way, complemented Çağalı Güven's translation.

Soon after its publication, in 1997, Çağalı Güven's translation was the subject of a court case launched on the grounds of Law no. 5816. The commission, composed of experts appointed from among legal scholars, concluded that the translation defamed the legacy and memory of Atatürk. The translation was withdrawn from circulation, and in 1997 and 1998 the publishing house produced a "revised" version. The readers were openly informed of the official censorial intervention. On the book cover, it was stated that the parts violating law no. 5816 had been omitted from the book in accordance with the Kadıköy Fourth Criminal Court's decision dated 31 January 1997, docket no. 1997/23. The expert report was also reproduced in the opening pages of the book. However, the 1997 version did not differ much from the previous one in terms of textual and paratextual elements. The parts, which had been omitted in the previous version, were made more visible in this version through the use of black bands rather than blank spaces, and there were very few omissions at the level of word or sentence. Many insulting and derogatory arguments were retained.

The intertwinement of the voice of the translator with that of the censorship body epitomizes the intricate web of agency that can exist in retranslations. It leads one to question the appropriateness of deploying a label such as “revision” to define the 1997 version, since this specific version was a result of actions and decisions taken not only by the translator and the publishing house but also by the authorities responsible for censorship. In this case, the voice of the censorship commission, as a legal entity, seems to serve no purpose but to promote the translation to the status of a credible biography. The “revised” version was also later republished by Nokta Yayınları in 2005 and 2011.

***Grey Wolf* by Ahmet Çuhadır: A Partial Retranslation With Plagiaristic Elements**

In the beginning of the 2000s, when political Islam rose to preeminence in opposition to the hitherto hegemonic Kemalist ideology, another retranslation was published by Kum Saati Yayınları, known for its inexpensive, popular, and sensational fiction and non-fiction titles along with the translation of classics. The translation by Ahmet Çuhadır was published in 2001. It opened with a preface written by Burhan Çakır about whom no information was provided. Çakır first gave brief information on the source text and author and mentioned the government ban. He noted that the book was full of historical inaccuracies, slanders, and overstatements and pointed out that Armstrong’s defamation was predictable since he—as an English captain—once fought against the Turkish army and was taken captive. Çakır maintained that although Armstrong went into extremes with regard to Atatürk’s private life, seeking to gain popularity, he could not help but accept Mustafa Kemal’s genius as a leader. He also identified some historical inaccuracies in the book and, giving the relevant page numbers from Çuhadır’s translation, refuted Armstrong’s claims on certain points. However, his problematization of the historical reliability of the text did not prevent him from demarginalizing Armstrong’s book and attaching to it the mission of breaking “the taboo of the Atatürk cult” and showing Atatürk’s human side as a person with all his weaknesses. It would appear that Çakır’s self-contradictory statement that a book with a number of historical mistakes and subjective analysis could pave the way for the “true” understanding of Atatürk, echoed Çağalı Güven’s arguments. Çakır too, justified the translation with reference to Sadak and Atatürk and made the book selectively and appropriately visible.

The motivation behind Çuhadır’s translation seems to be commercial in nature, rather than being the desire to improve on the previous translation. Similar to other books published by the same publishing house, with its sensational content *Bozkurt* aimed to win readers’ attention and eventually boost sales. Rather than constructing his own style and translational approach, Çuhadır mostly echoed the voice of Çağalı Güven and adopted

similar euphemistic strategies for maintaining a covert criticism of the official discourse. However, the implicit ideology Çuhadır adopted throughout the translation indicates that the critique of the official Kemalist discourse was carried out in a more “moderate” manner than the previous translation.¹⁶ The institutional censorship imposed on Çağalı Güven’s version may have led to this decision. Similar to the previous translation, this retranslation had an image of Atatürk wearing a *kalpak* on its cover and was entitled *Bozkurt: Kemal Atatürk’ün Yaşamı* [Grey Wolf: Kemal Atatürk’s Life], excluding the word “dictator”. However, unlike in Çağalı Güven’s version, the euphemization that prevailed in the paratextual elements of the translation was maintained in the translation itself. A number of defamations in the source text were either toned down, or more often, omitted in order to avoid official censorship. However, the translation still included some derogatory and unprovable claims regarding Atatürk, some of which were also addressed in Çakır’s prefatory statement:

He sneered at and ripped to pieces all the accepted ideals and morals: morals were a cover for hypocrites or the folly of fools; ideals were dust in the mouth. It was brilliant, cutting satire, without any of the gentle oil of humour to soften it. It showed him without fine feelings, and with no loyalties for men, ideas or institutions. It showed him as more animal than man: the wolf, hard, without sentiment or scruples, without morals or guiding principles of conduct except his animal desires.

(Armstrong 1933, 171–172)

O kabul gören bütün ideallere ve ahlak kurallarına hakaretle dudak büküyor ve bunları ayaklar altına alıyordu: Ahlak kuralları ona göre, ikiyüzlülerin maskesinden veya budalaların çılgınlığından başka bir Şey değildi; ideallerse ağızdaki çöplerden ibaretti. Bu parlak ama, onu yumuşatacak ılımlı bir mizah unsurundan yoksun olduğu için fazlasıyla keskin bir hiciv yeteneği vardı. Onu iyi duygular hissedebilme ve insanlara, ideallere ya da kurumlara sadık kalma yeteneğinden yoksun biri olarak gösteriyordu. Onu insandan çok hayvana benzetiyordu: Güçlü, duygu ve vicdandan yoksun, kendi hayvani arzuları dışında tüm ahlak kurallarına ve kılavuz ilkelere boşveren bir “kurt”du.

(Armstrong 2001, 154)

In some cases, like in the excerpt above, the intertextual relationship between the translations of Çuhadır and Çağalı Güven went beyond mere influence or resemblance and took the form of plagiarism, a phenomenon which has been quite common in Turkey in literary (re)translations (Şahin, Duman and Gürses 2015). A comparative analysis of the two translations has revealed that Çuhadır’s version was a partial retranslation that also included verbatim reproductions of Çağalı Güven’s translation. In this respect, Çuhadır’s translation serves to demonstrate that different segments within a text may

well correspond to different points along the continuum on which pre-existing translation and retranslation form the two extremes. The resemblance between the works is particularly evident in the middle sections rather than in the opening section. This should come as no surprise, since the concealment of plagiarism in this way is a common method used in Turkey to create an impression that the work presented is an original translation (Şahin, Duman and Gürses 2015, 208).

Unlike in Çağalı Güven's version, the self-censorship applied by the translator was not made overly explicit. Dividing the text into four parts, each consisting of diverse subsections, Çuhadır also manipulated the source text segmentation. He chose to divide the translated sections under certain headings, giving precedence to Atatürk's professional life. Rather than reproducing Emil Lengyel's prolog and epilog from the 1961 edition of the source text, the translator and the publishing house opted to attach a chronology of the Battle of Gallipoli and of Atatürk's life at the end of the book.

Despite Çuhadır's efforts in mediating and negotiating ideological barriers, his translation was also prosecuted on the grounds of law no. 5816 (Saki 2014, 46).¹⁷ A revised version was published in 2013 by Kamer Yayınları, a publishing house which seems to position itself ideologically within the Turkish nationalist movement and publishes works within a wide range of genres. However, similar to the previous case, very few changes were made in this revised version. The few omissions in Çuhadır's "revised" version were mostly from the parts that had been lifted directly from Çağalı Güven's translation.¹⁸ The censorship to which the translation had been subjected was not mentioned in the 2013 edition, and all other paratextual elements were retained as they were. While still granting certain legitimacy to the book by allowing it at least to be published, the censorship mechanism once more brought Armstrong's work under the control of the official discourse and guaranteed the circulation of the book, free from official restrictions.

Conclusion

The (re)translations of *Grey Wolf* both mirrored and contributed to the reproduction of certain socio-political discourses in Turkey which derived from different perspectives on Kemalism. In line with the complex, ever-changing web of power relations within the political field, the retranslations established different dialogs with the first translation, which had aimed at the delegitimization or decanonization of the source text, framed as an untrustworthy biography. For all the retranslations, (self)censorship appeared as the most dominant strategy. It interacted with and operated in all these texts, leading in the final analysis to the fostering of the visibility and recognition of Armstrong's work within the Turkish context. However, in inhibiting further translations for a long period after the initial translation, the censorship also ushered in a "context of non-retranslation" for *Grey Wolf* in Turkish culture.

In parallel with Sadak, Safa attempted to marginalize Armstrong's work within the target culture. In this respect, translation appeared as a means of resistance against the source text and its author. On the other hand, shifting the content toward a different ideological use and tailoring it to the socio-political agenda, the "complete" retranslations of Çağalı Güven and Çuhadır, in total contrast to previous partial translations, sought to legitimize the book on the grounds of its "assumed" contribution to Kemalism. In Çağalı Güven and Çuhadır's versions, translation emerged as a means of covert resistance against the dominant Kemalist discourse and its image of Atatürk, thus rendering the relationship between censorship and retranslations more complex still. In these cases, structural and official censorship on the one hand imposed some limitations but on the other hand granted translators the flexibility to play with the norms established in the target culture. Somewhat ironically, censorship ended up making Çağalı Güven's and Çuhadır's retranslations acceptable and officially suitable for public dissemination. Thus, the inconsistent and unsystematic nature of censorship functioned not just as a repressive force but also as a promotive one.

Just as each translation engaged in its own way with the source text, the author and the ideological context surrounding him, every retranslation established a relationship with its predecessors. Each time *Grey Wolf* was retranslated, Borak's compilation including Sadak's translation was reprinted by different publishing houses.¹⁹ The persistence of the first translation over the years through successive reprints of Borak's version may well be regarded as a counter-movement aiming to resuscitate an alternative interpretation of the source text. This active competition in defiance of time also leads one to query the validity of Anthony Pym's argument that retranslations separated by temporal, social, geopolitical, or dialectal boundaries are "passive retranslations", having little active rivalry with one another (1998, 82–83).

With respect to issues of ideology, power relations, and agency, the history of *Grey Wolf*'s various retranslations epitomizes the "rhizomatic" (Brownlie 2006, 155) network of influences motivating the emergence of retranslations. The diversity of the various retranslations of *Grey Wolf* draw our attention to the fact that "retranslation" is actually quite a fuzzy category of text production, encompassing a wide range of textual practices. The genre- and media-related specificities pertaining to the periodical and the book in Borak, the intervening voice of the censorship body in Çağalı Güven and Çuhadır's recourse to plagiarized material all reveal that retranslation can entail a range of reworkings. As such, the case of the Turkish retranslations of *Grey Wolf* demonstrates that the borders between retranslation, revision, and re-edition are blurred rather than clear-cut.

Notes

1. After being used first in the title of the journal *La Turquie Kemaliste* published by the Interior Ministry, the term was officially mentioned in the Turkish context in 1935 in the program of the Republican People's Party (RPP).

2. Kemalism has been regarded as an anti-imperialist modernization /westernization “ideology” (Akşin 2002, Kili 2011, Ahmad 1993), as a “world view” (Mardin 2000, 181), as a “set of attitudes and opinions” (Zürcher 2004, 181) and as a “political doctrine” (Timur 2001, 317). There is also no consensus among scholars over the term “Kemalism”. Although “Kemalism” and “Atatürkism” are sometimes used interchangeably to refer to the idea and ideals of Mustafa Kemal Atatürk, some scholars make a clear distinction between these two terms. For more information, see Kışlalı 1996 and Şahinler 1996.
3. For English publications, see Penguin Books (1933, 37), Arthur Barker Ltd (1932, 1934), Minton (1933), Methuen (1945), The Albatross (1935), Capricorn Books (1961), and Ayer Publishing (1971).
4. Armstrong was a former Indian army officer who suffered capture and imprisonment at the siege of Kut-el Amarah before escaping from captivity. Following the war, he was sent to Istanbul as military attaché to the British High Commission. After the break-up of the Ottoman Empire, he stayed on in the staff of the Allied Forces of Occupation in Turkey and wrote a series of books about his time in Istanbul (Barratt 2016, 94). It has also been alleged that Armstrong was a spy in the service of the British Intelligence Service (Borak 1955, 16 and Hıçyılmaz 1997).
5. All translations are mine unless otherwise stated.
6. Andrew Mango views Sadak’s profuse praise of Atatürk as excessive, as “flattery”, and claims that, in some of his explanations, Sadak “strays into fantasy” (2002, 584–585).
7. Şehnaz Tahir Gürçağlar argues that ideology operates on two different levels in translations: While explicit ideologies are traceable in the content of the source and/or target texts or in the socio-political context, implicit ideologies are closely linked to the awareness of translation as a decision-making process and of the translator as an agent (2009, 38).
8. Safa’s conservative stance also impacted on his approach to translation in general. Regarding translation as surrender of alien thought and a national self-denial in general, he argued that translation activity could be justified only when it helped Turkish thought to reveal its essence (Safa 1963, 25).
9. In 1971 and 1997, the Turkish armed forces intervened in politics through memoranda they issued. The governments were forced out without the parliament being dissolved or the constitution suspended. The 2016 military intervention is largely referred to as a “failed” coup.
10. That is “what is to be said” (Bourdieu 1991, 78).
11. Bourdieu (1991, 137) states that all discourses are the result of a compromise between an *expressive interest* and a *censorship* constituted by the structure of the field. This “compromise-formation” in the Freudian sense is more or less “successful” depending on the *specific competence* of the producer and is the product of *strategies of euphemization* that consist in imposing form as well as observing formalities”.
12. According to the memoirs of Kılıç Ali, Atatürk treats the book with apt humor: “The government has made a mistake in banning the book. That fellow has made too little of our pleasures. Let me complete the account, and then the book can be allowed, and everyone will be able to read it” (in Mango 2002, 584). This extract from Atatürk’s memoirs is also published on the back cover of Çağalı Güven’s translation.
13. The image of Atatürk wearing a calpac is particularly reminiscent of the Turkish War of Independence and represents Atatürk’s military genius and fight against imperialism. Among all the many pictures of Atatürk, this imagery is especially preferred by those who are unable to fault him as a military tactician, but continue to criticize him as a political figure.

14. For example, see the columns of Can Dündar in *Yeni Yüzyıl* (29 September 1996), Toktamış Ateş in *Cumhuriyet* (4 October 1996), Güngör Mengi in *Sabah* (29 October 1996), Deniz Ekin in *Tempo* (9 October 1996), Savaş Ay in *Yeni Yüzyıl* (15 October 1996), Emin Karaca and Erol Mütercimler in *Radikal* (11 November 1996).
15. A leftist and pro-Kemalist weekly published between 1996 and 1998.
16. In an interview, İlhan Bahar, the editor of the translation, states that Ahmet Çuhadır translated the book in full without any omissions or additions, and it was himself and the publisher who censored some parts (Saki 2014, 46).
17. In a telephone interview I conducted with the publisher of Kamer Yayınları, which published the revised version of Çuhadır's translation in 2013, the publisher confirmed the public censorship that had been carried out on the 2001 edition of the translation.
18. For example, some of the parts on pages 153–155 and 227 in Çuhadır 2011 are omitted from the 2013 edition. They had been directly taken from Çağalı Güven's translation.
19. In 1997, 1998, and 2000 by Kaynak Yayınları; and in 2004 by Kırmızı Beyaz Yayınları.

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Section II

Paratextual Studies in Retranslation



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4 Repackaging, Retranslation, and Intersemiotic Translation

A Turkish Novel in Greece

Arzu Eker-Roditakis

The rapprochement between Turkey and Greece in the late 1990s led to intensifying communication and cooperation between the peoples of the two countries in the first decade of the millennium. One sign of this phenomenon was the increase by more than four fold in the number of Greek tourists visiting Turkey between 1999 and 2012 (Koukoudakis 2013, 161). Another was the increase in the exchange of cultural products, which led to a prevalent popularity of Turkish TV series and films in Greece. Broadcast in Greece in 2005 with the title “Borders of Love”, the first Turkish TV series presented to the Greek audience was *Yabancı Damat* (Foreign Son-in-law), which touched upon the taboo subject of a Turkish girl marrying a Greek boy and received high ratings, paving the way to other Turkish media productions being imported to Greece. So much so that between 2012 and 2014 a total of 21 different Turkish TV series were broadcast on Greek channels (Kuyucu 2014, 114–115). The visibility of Turkey also increased in the print media and book-publishing sector, leading to a proliferation in the number of literary works translated into Greek from Turkish. The intensified dynamicity of intercultural exchange offers much to explore to translation scholars in terms of reflecting on core concepts of translation studies, such as retranslation and intersemiotic translation. I will attempt at such a discussion in the present study, focusing on the Greek translation of a Turkish novel, its introduction and reception in the Greek cultural system first as a printed novel, and 11 years later, in a film adaptation, that is, as an intersemiotic (re)translation, accompanied by a reprocessed edition of the first Greek translation of the novel. I will take these versions as interconnected parts of a “transmedial translation series” (Okulska 2016) and will also include in my discussion concepts like novelization and tie-in product from the discipline of communication and media studies.

***Güz Sancısı* by Yılmaz Karakoyunlu**

Published in Turkey in 1992, *Güz Sancısı* depicts the relationship between a Turkish man, Behçet, a rich medical student who had been trained at a Sufi sect, and a Jewish prostitute, Esther, living with her grandmother who

acts as her panderer. The novel takes place in the early days of September in 1955 and portrays the life of the minorities in Istanbul up until the pogrom of 6–7 September, which targeted the minorities of Istanbul. Especially focusing on the positive relationships between Turkish people and members of minorities, the novel abounds with characters and snapshots of their daily lives, as well as famous figures of the time, such as actress Cahide Sonku, and politicians and even their mistresses, including Adnan Menderes, the Turkish prime minister of the time. Karakoyunlu dedicates many pages to the description of the daily life in Talimhane, Pera-Beyoğlu (the Fish Bazaar) and around the Galata Tower, of the warm friendship between various ethnic minorities and Turkish Muslims, and the generosity and respect they showed to each other. The pogrom of 6–7 September, which came as a violent and painful blow to these relationships, takes place only toward the end of the novel, in the last 43 pages of its 228 pages. While incidents leading up to the events are mentioned, Karakoyunlu devotes a good part of the novel describing the relationships among the Muslim Turks, Jewish, Greek, and Armenian residents of Istanbul, as they existed then. The novel features a high number of characters. *Güz Sancısı* received the best novel award from the Writers' Union of Turkey in 1992, but neither the novel nor the award created the stir that its intersemiotic translation/film adaptation did, which was to come 17 years later in 2009. However, the novel had a steady following between 2000¹ and 2009, when its 8th edition came out. Focusing for the first time on one of the darkest pages in the history of the country, Karakoyunlu's novel might be regarded as a working of collective memory contributing to the confrontation of the Turkish people with the pogrom (Mersin 2010; Onay Çöker 2012). It was, however, also criticized for its negative portrayal of the minorities as morally inferior in comparison to Turkish characters (Akar 1998) and failure to address pressing questions about the real perpetrators of this crime (Millas 1994; Akar 1998).

The Greek translation *Fthinoporinos Ponos* by Tsoukatou Publishing

In 1998, six years after its publication in Turkey, *Güz Sancısı* was published in Greece by Tsoukatou Publishing in Liana Mistakidou's translation, bearing the title *Φθινοπωρινός Πόνος* (Fthinoporinos Ponos-Autumn Pain). Following the Turkish title *Güz Sancısı* (Autumn Pain/Ache/Throe), the Greek translation also uses the adjective form of the first word "autumn" ("fthinoporinos") as a modifier for "pain" ("ponos"). In an email questionnaire I conducted on 19 January 2017, the translator Liana Mistakidou, originally an Istanbulite Greek who settled in Greece in 1972, defined herself as a member of a generation of translators that introduced a broad range of works from Turkish literature to the Greek readership. It was also Mistakidou who had suggested the novel to Tsoukatou Publishing for publication in her own translation mainly because she had "wanted to give a glimpse of the life that the minorities had been living in the City until that tragic night

of the Pogrom, which destroyed everything". A paratextual analysis of this translation can give us a better idea about the way the novel was presented to the Greek literary system.

This edition from Tsoukatou Publishing also features a preface by Mistakidou, where she foregrounds longing for a past long lost as her personal motivation to translate the novel into Greek:

This nostalgia for the places that connect me to the tender days of my childhood led me to want to translate the book into Greek in order to give the readers the chance to see the City that we all loved through the eyes of Mr. Karakoyunlu. [. . .]

Thanks to [Karakoyunlu's] literary talent, we were introduced to the City and the micro-cosmos of its peoples through another perspective, one that we had never known all those years that we lived there.

I am sure that whoever reads the novel "Autumn Pain", whether they lived in the City or not, will feel the same emotions of love and nostalgia for a past that was lost irreversibly.²

(Mistakidou 1998, 5–6)

Mistakidou's preface indicates that she relates to the world depicted in the novel not as a person who lived in it, but who was deprived of it as a member of the post-pogrom generation that resettled in Greece. In her last words at the end of the preface quoted above, this nostalgia and love that she feels for Istanbul becomes the general framework the novel is presented to the Greek readership. It should be noted that apart from the September Pogrom, this framework also highlights the portrayal of the lost world of Istanbul minorities *before* the pogrom.

The design of the book cover resonates with Mistakidou's preface. At the top of the front cover, we see the name of the writer Yılmaz Karakoyunlu in Greek transcription. The dominant color of the cover, autumn yellow, is also in line with the title. The only visual used for the cover design is a painting of a tree in a wind, which is titled "Elpida" (Hope).

On the back cover of the Tsoukatou edition, equal weight is given to the way the novel portrays Istanbul as a city of "different cultures and ethnicities, capable of coexisting and co-creating" and the way it describes the September events, regarded as "the beginning of the end for the non-Muslim ethnicities of The City" (Karakoyunlu 1998). In addition, the author Yılmaz Karakoyunlu is described as "an important Turkish intellectual and politician" (ibid.), who described the events as he witnessed them.

In the light of this paratextual analysis, it is easy to see why Tsoukatou, as a small publishing house with a focus on books about Asia Minor and Istanbul³ and the translator Liana Mistakidou, as a former Istanbulite belonging to the Greek minority of the city, decided to present Karakoyunlu's novel to the Greek readership. For a publishing house with the main goal "to preserve the memory of the lost homelands" (ibid.), Karakoyunlu's novel presents a moving animation of an important aspect of that memory: the

relatively peaceful daily life of the Istanbulite Greeks in the 1950s. In addition, *Güz Sancısı* is most likely considered worthy of translation into Greek as it is the first novel in Turkey's cultural history about the Istanbul Pogrom, a black page in recent Turkish history, written by a Turkish writer, who is at the same time of significant standing in the Turkish society. Also called the "anti-Greek riots of 1955" in certain contexts (cf. Alexandris 1992, 256), the attacks of the mob targeted mainly the Greeks of Istanbul and "marked the beginning of the end" for the Greek minority, who started to diminish in number, choosing to resettle elsewhere, mainly in Greece (Alexandris 1992, 270). During a personal conversation in January 2018, the owner of the Tsoukatou publishing house, Penelope Tsoukatou, also stressed that Karakoyunlu's novel was presented to the Greek readership at around the same time with another publication of theirs focusing on the Istanbul Pogrom titled *Σεπτεμβριανά 1955: Η 'νύχτα των κρυστάλλων' του ελληνισμού της Πόλης* (*Septembriana 1955: Ee "nychta ton kristallon" tou ellinismou tis Polis* ["The September Events of 1955: The 'Crystal Night' of the Greeks of the City"]), which compares the September attacks to the pogrom against the Jews during the Nazi regime in Germany in 1938 and includes testimonies of the Istanbulite Greeks who witnessed the pogrom. Therefore, from the publishing perspective, Tsoukatou aimed at a combined reception of the books as two different works of the same cultural memory. The publication of Karakoyunlu's novel also spoke to the general interest in Greece in works of art, or cultural events or products from Turkey that focus on such a traumatic aspect of collective memory as the September riots.

Being a relatively small publishing house with only more than 70 books published, Tsoukatou Publishing did not go for a second print, and had no means for comprehensive advertising and pervasive marketing for the novel (Liana Mistakidou, personal communication). However, Liana Mistakidou, who received for her translation the Rigas Feraios Prize of the Greek Literary Translators' Association in 1999, stated that the novel was well received in certain circles (*ibid.*). This first edition of the Greek translation, therefore, was the result of joint efforts by various cultural agents, such as the translator, publisher, and the author, who did not ask for royalties for the Greek translation. Its reception might have remained limited—the book database *biblionet.gr* indicates no reviews,⁴ but the consecration of the translation by the prize also indicates that the novel did not go completely unnoticed in the Greek literary system. Nevertheless, a much wider public discussion would be created by the release in Greece of its intersemiotic *retranslation* in a film adaptation.

Retranslation as Intersemiotic Translation: The Film *Güz Sancısı/Pliges tou Fthinoporou (Pains of Autumn)* by Tomris Giritlioğlu

In 2008, Karakoyunlu's novel was adapted into a film directed by Tomris Giritlioğlu, which was released in Turkey in January 2009 and made its premiere in Greece on 27 April in the same year. In Turkey, it was one of

the most successful films of that year perhaps not because of its high cinematographic quality, but because it paved the way to a public discussion of the September events of 1955 for the first time in Turkey, thus giving the pogrom public visibility. This is in line with the self-declared motivation of the director, Tomris Giritlioğlu, who stated that she wanted to make younger generations think and thus research about the pains lived in the past (Giritlioğlu 2008). One of the two script writers, Etyen Mahçupyan, an Armenian columnist, stated that the “film fulfills an important mission” (Mahçupyan in Köksal 2016, 68) after a period of lack of discussion and long-lasting silence on the September Pogrom.

Greece was the second country apart from Turkey where the film was most successful at the box office. The film’s premiere in Athens joined by the film’s director and the leading actors, as well as the film itself, shown in 17 cinema halls across the country,⁵ received considerable attention and coverage in Greek media. The director Tomris Giritlioğlu was interviewed by mainstream newspapers, and later on the film was shown on the Greek state television as well.

Of course, there was a reason for this success, which has to do with the changes the novel underwent during the process of adaptation, which is credited to two writers, Etyen Mahçupyan and Nilgün Öneş. In this chapter, I approach the film adaptation as an intersemiotic translation of the novel in Turkey and the adaptation screened in Greece as an intersemiotic *retranslation*. This allows for a systemic approach in exploring the reception and production contexts of film adaptations or, in broader terms, transmedial practices in different cultural and linguistic settings.

Focus on retranslation within translation studies can no longer be considered marginal with more research conducted on the subject and two recent monographs dedicated to this subfield (Deane-Cox 2014; Cadera and Walsh 2017). However, the idea of retranslation as intersemiotic translation is still unexplored. There is consensus that when the adapted film of Yılmaz Karakoyunlu’s Turkish novel *Güz Sancısı* is an intersemiotic translation, as a verbal sign system (the novel) is interpreted through the medium of film, which is a rich combination of different semiotic systems and thus Jacobson’s definition of intersemiotic translation (Jacobson 1959/2000, 114) is fulfilled in this specific case. But what happens to an intersemiotic translation as it makes its way to another cultural system where an interlingual translation of the source text is already existent? In terms of the target culture dynamics, the intersemiotic translation in its new cultural setting will not be associated, in the way it is presented to the viewership and the way it is received by this viewership, to the source text but the translation that exists in the target culture. In other words, I argue that in the target culture, the film will be recontextualized (i.e., presented and received) as a retranslation of the translated novel, and intertextual links will be established between the film adaptation and the translated novel, i.e., the translation and its retranslation, as two cultural products active within the same cultural system. In addition, in the source culture, if the film adaptation is an intersemiotic

translation of the novel, it only follows that in a target culture, to which the film adaptation was imported, the intersemiotic translation⁶ will be received as a retranslation provided that the source novel's translation already exists in the target culture. I should point out that the conceptualization I am offering here is relational, from the perspective of the receiving culture dynamics. My argument here is by no means pertinent to the essence of the film as a cultural product.

What this line of conceptualization means for the specific case in this study is that the interlingual translation of *Güz Sancısı* titled *Φθινοπωρινός Πόνος* (Fthinoporinos Ponos/Autumn Pain) and published by Tsoukatou Publishing is the first Greek translation, whereas the film adaptation directed by Giritlioğlu as shown in Greece with Greek subtitles and the title *Πληγές του Φθινοπώρου* (Pliges tou Fthinoporou/Pains of Autumn) is a retranslation which is at the same time intersemiotic. Taking the interlingual Greek translation published by Tsoukatou Publishing in 1998, the film adaptation in 2009, and the edition from Livanis Publishing, which was marketed as a tie-in product of the film, as different reinterpretations or reorientations⁷ of the same source will make it possible to consider them as a “transmedial translation series” (Okulska 2016, 58). Before I take up this point in detail in the following section, I'd like to offer a brief analysis of the novel and its intersemiotic translation, which will not be exhaustive, but touch on several points relevant to the aim and scope of the present chapter.⁸

Since the 1990s, there have been attempts to bring Itamar Even-Zohar's and Gideon Toury's systemic and descriptive approach and adapted film studies together (cf. Cattryse 1992 and 2014; Yau 2016). My aim here is not to analyze only the film adaptation of *Güz Sancısı* as a cultural product in its broader cultural and/or historical context. Instead, I am interested in it as part of a series of interconnected translations representing a source text in a target culture. Therefore, my brief analysis here will make use of a model that approaches film adaptation as an intersemiotic translation (Perdikaki 2017). With its focus on changes between the source novel and its intersemiotic translation, Perdikaki's model provides a systematic approach and useful conceptual tools for the classification of adaptation shifts by combining Kitty van Leuven Zwart's (1989) categories of translation shifts with concepts from Narratology and Adaptation Studies. As such, for my specific purposes in this chapter, it can be of help while exploring and working out the details of the reorientation and reinterpretation that took place in the narrative structure of the novel when it was transposed into film. According to this model, the film adaptation is compared to the novel in terms of “medium-independent” features such as plot structure, narrative techniques, characterization, and setting, each of which are analyzed with respect to the three shift types categorized by van Leuven-Zwart (1989, 4–6) as: (1) modulation (“highlighting or playing down”), (2) modification (“profound changes”), and (3) mutation (addition or omission). As noted previously, my focus will be on major shifts pertinent to the purpose of the study.

Shifts in Characterization and Plot Structure

As I previously stated, there are so many characters in the novel that it would be quite difficult to include all of them in the screenplay of the film, which as a medium has its own limitations and norms. As one of the script writers Nilgün Öneş admits, the novel was quite intense in terms of events so they had to resort to elimination while transposing the novel into film script (Öneş in Bafataki and Darviri). What Öneş states here corresponds to “excision” as a way of “mutation” in characterization shifts in Perdikaki’s model (2017, 7). As a result of this shift, many characters from the novel, especially the characters representing the range of non-Muslim residents of Istanbul at the time, such as Madame Rhea, a close friend of Behçet’s father and Behçet; Madame Laszlo, the hat seller of Hungarian origin; Madame Katerina, the antique shop owner; Madame Atina (Athina), the brothel manager; Tanaş (Thanos), the greengrocer; some Muslim Turkish characters like Zehra, the poor Turkish woman Behçet’s father is financially supporting; and Şerif from Emirdağ, a neighborhood bully. In terms of the representation of the minorities in the film, the script involves only Greek characters, an aspect I will discuss later in detail with reference to character modification.

In addition to omitted characters, there is one that is added: Behçet’s best friend Suat, with whom he grew up and now works together as research assistants at the department of law. Contrary to Behçet, Suat is openly leftist and writes columns with a pen name in a leftist newspaper. The contradiction between Suat on one hand, and Behçet, his father and Nemika’s father on the other, is strengthened in the film as all the characters in the latter group are members of the “Cyprus is Turkish” Society,⁹ which is an addition to the film as an institutional character. With Nemika’s father as its director (another character modification) and his right hand İsmet (another added character), the Society in the film is depicted with its connections to the deep state. It is also responsible for the murder of two people, poisoning a journalist who thinks differently on the Cyprus issue, and beating Behçet’s friend Suat to death. Its members are also shown as the organizers and perpetrators of the pogrom, whereas the novel refers to the state’s role in the events without mentioning the institution openly.¹⁰ In the film, however, the Society and the main characters’ connection to it play a big role in the conflict that the script creates between the characters, for instance, between Nemika and her father, Nemika and Behçet, Behçet and Suat, Behçet and Elena, the Greek girl he falls in love with, and Behçet and his father, who is also associated with the Society. With these conflicts, all these characters are dramatized in the film, but it is Behçet who is in the center of all these conflicts, with the emotional and moral dilemma that he goes through. Therefore it can be argued that the addition of certain characters such as the Society and its members enabled modification (by way of dramatization) of the characters of the novel.

The most significant modification in the film, however, pertains to Esther, the prostitute with whom Behçet falls in love with in the novel. In the film, Esther and her grandmother are not Jewish, but Istanbulite Greeks. Therefore, Esther is transformed into Elena, and all the synagogue references in the novel associated with Esther have become Greek Orthodox churches in the Beyoğlu and Taksim area, which are used as setting in the film.

Through such modifications and mutations in characterization, the most significant difference between the novel and its adaptation emerges: the range of minorities in the novel is replaced by the city's Greek minority only, which is represented by Elena, her grandmother, and the toy seller Yorgos. Tomris Giritlioğlu, the director of the film, stated that with the transformation of the Jewish Esther into Greek Elena, they wanted "to call attention to the historical specificity and impact" of the pogrom, and that the author Yılmaz Karakoyunlu agreed with this modification and himself suggested the name Elena (Giritlioğlu in Başçı 2015, 148). Whatever the motivation, the Greek focus created in terms of both characterization and the folding of events in the film also secured the Greek audience's interest in the film at a time when cultural exchange between the two countries was on the rise.

As shifts of plot structure and those of characterization are interdependent (Perdikaki 2017, 6), such additions and omissions of characters made it possible to make additions in plot structure as well, which resulted in a more concentrated narrative than the novel. In this respect, the most significant additions are the murders committed by the members of the "Cyprus is Turkish" Society. As mentioned earlier, one of the victims is Suat, Behçet's best friend who is secretly in love with Nemika. The second victim, the journalist Ömer Saruhan, is poisoned at a dinner with Nemika's father, Behçet, and some other politicians, but dies at Elena's flat where he visited after the dinner. The body is dealt with by the members of the Society, while Behçet watches all that happens from the window of his flat across. In another scene, Behçet is forced by the grandmother to look through a peephole and see Elena and Nemika's father, the head of the Society, together in bed. Along with Behçet, the audience also understands that Behçet's future father-in-law is also a customer of Elena's. Whereas the novel presents a less focused plot structure, all these shifts in plot structure present the film audience characters that are knowingly or unknowingly connected to each other.

With all these new dynamics added, the script writers must have thought the impossible love between a Turkish nationalist and a Greek (rather than a Jewish) prostitute a more apt choice to construct the conflict that helps the suspense in the film. The Greek focus of the film is also reflected in its auditory channel: during the commotion of the pogrom, the only minority language we hear in the background in the reactions of the victims is Greek. In addition, the soundtrack to the film includes two Greek songs both performed by Beren Saat, the actress who plays Elena. One is a traditional lullaby and the other is a Black Sea song sang in both Turkish and Greek. The viewers hear the latter, of which the Greek lyrics refer to the longing for

the lost homeland, at the end of the film, as they watch the real black-white photographs documenting the pogrom with the scrolling closing credits.¹¹ The presentation of real life snapshots of the pogrom with a Greek song referring to the loss of homeland can be taken as a reference to the pogrom marking the beginning of an end for many Greeks of Istanbul, who started emigrating in big numbers from the city after the events.¹² This shift in the narrative techniques intensifies the Greek presence in the film.

Reception of the Film Adaptation in Turkey and in Greece

The reception of the film in Turkey was generally quite positive. Although it was criticized by feminist circles in terms of its negative representation of women and more specifically minority women,¹³ and its failure to depict the pogrom in its historical depth (see, for example, Özgüven 2009), the generous and positive media coverage of the film indicated that it more than fulfilled its mission to create a discussion on the subject and thus provided a chance for the general public to learn about and confront a shameful page in the history of the Turkish Republic (Onay Çöker 2012, 132).

The Greek focus as the most significant shift in the film adaptation secured the interest of the Greek audience in the film. Months before it was released in Greece in April, the film and the discussions it created in Turkey made it to the news in Greece in the mainstream print media and on the Internet. While some of these reports focus on the Turkish context only,¹⁴ emphasizing that it is the first film produced in Turkey that deals with the pogrom, some others give information about the Greek translation (published by Tsoukatou in 1998) of the novel on which the adaptation is based.¹⁵ In all these news texts, the film title is either the same as that of the Greek translation of the novel (*Fthinoporinos Ponos/Autumn Pain*), or an alternative translation of the Turkish title *Güz Sancısı* (*Fthinoporini Odini/Autumn Pain or Anguish*) is provided by the writers. Therefore, it can be said that the release of the film in Turkey triggered some interest in the translated novel in Greece. In his review of *Fthinoporinos Ponos/Autumn Pain* from Tsoukatou Publishing, the writer of a reading and culture blog, for instance, stated on 9 April 2009 that he would not have wanted to read a novel by a Turkish writer if it had been a few years ago, but some articles he had read and the curiosity he had about how a Turkish writer and politician described the September events led him to buy and read the novel (Vasilis online 2009). When it became public knowledge that the film would be screened in Greece, a Turkish newspaper brought Greek journalists together with Karakoyunlu. Three out of four journalists problematized the representation of the prostitute character as a Greek woman, and one directly asked why such a shift had been made in the adaptation of the novel.¹⁶ Karakoyunlu defended the adaptation stating that the writers' script reflects the "inspiration" that the novel gives, as it is never possible to transpose a novel into film in its entirety. He also emphasized that it was the personality

of this character that was important for him as the author, not her ethnicity (Karakoyunlu in Saka 2009).

Three months after its release in Turkey, *Güz Sancısı* made its premiere in Greece in April 2009 with the participation of the director and actors. It was quite a cultural event at the Greek capital as two mainstream TV channels (Mega and Alpha), directors, writers, and politicians from Greece were also present at the premiere (Azınlıkça 2009). The film was quite popular in Greece too and was on the cultural agenda for quite some time, being shown in 17 movie theaters across the country as well as on state television ERT, and distributed in DVD form by the daily *Ta Nea* for the 55th anniversary of the events in 2010.¹⁷ According to a study in which 51 news items were analyzed to explore the presentation of Turkish cinema in the Greek press (Orhon and Dimitrakopoulou 2009), “Pains of Autumn”, as the film is called in English, has the highest percentage of press coverage (34%) among the eight Turkish films¹⁸ that were shown in Greece between 2004 and 2009. Although the Turkish title of the film bears the same name with the Turkish novel (“*Güz Sancısı*”), the film is marketed in Greece with a title that follows the English as it is registered on IMDb: *Pains of Autumn/ Pliges tou Fthinoporou*,¹⁹ which separates the film from the translated novel published 11 years before with the title *Fthinoporinos Ponos/Autumn Pain*. Similarly, in the Greek media, the film was no longer associated with this edition, but with a new edition published by Livanis Publishing at around the same time the film was released, with the same title as the film: *Pliges tou Fthinoporou*. Most of the reviews of the film published in print and online media mention this edition.²⁰ Just as the reviews of the film associated it with the new edition of the novel, the marketing of the new edition directly connected it to the film, which will be taken up in detail in the following section.

Pliges tou Fthinoporou by Livanis Publishing

After the first edition in 1998, Tsoukatou Publishing did not produce a second edition of Karakoyunlu’s novel. Livanis Publishing, who decided to republish the novel on the basis of its literary value *and* the release of its film adaptation (Chourcouli, personal communication),²¹ approached the translator Liana Mistakidou, who held the copyright to the Greek translation and who agreed to work with Livanis for a second edition of the novel, which was published in April 2009.

The first feature that strikes one about this edition is the cover design, which is almost a copy-paste version of the film poster used in Greece. Book covers are significant aspects of paratexts, which have a considerable representational power regarding the culture of the source text and the book covers of Turkish novels in Greek translation make up a good example for that (Eker-Roditakis 2012). In the case of retranslations or re-editions of the same product, repackaging, that is, redoing the cover design can be used

“to promote alternative narratives” (Kim 2017, 10). In our case, though, the striking visual of the film does indeed bring to mind an alternative narrative so much so that the repackaging works toward novelization. In both the book cover and the film poster, the frame is divided horizontally into three parts, on top of which we see a photograph of Elena from shoulder up, wearing a halter summer dress and a golden necklace with a noticeable cross. Underneath, there is a still from the film, which shows the state of a Beyoğlu street after the pogrom, with the looted belongings of the minorities thrown about and crushed. While this part of the visual is colored in the film poster, it is black and white on the book cover, with the title of the novel and the name of the author written in Turkish Latin characters over it. The third visual at the bottom is the photograph of Behçet, behind the curtains of his dark room with a light focusing on his eyes, as he would stand there secretly watching Elena in her flat across the street. It is not difficult to infer that the publishing house Livanis implemented a marketing strategy that aimed at a combined reception of the film and the novel. In this sense, the Livanis edition is presented to the Greek readership as a tie-in novelization. It is difficult to provide an absolute definition of novelization as a genre as it has existed since the dawn of cinema, and today its practices are too varied to allow for a single definition (Baetens 2005; Van Parys 2009). However, for the purposes of this study, novelizations are taken broadly as “works of fiction (usually paperback novels) based on big-budget films whose publication ties in (more or less) with the release of the film” (Mahlknecht 2012, 138).

In addition to the manuscript and the screenplay, an existing novel is listed as a third source for tie-in products marketed in paperback in connection with a motion film (Kent and Gotler 2006, 91, 96). In our case, it is not the existing novel but its existing translation (Greek translation from Tsoukatou) that is used as a source for the tie-in product for the novel’s intersemiotic retranslation (the adapted film as shown in Greece). If, as Okulska argues, “transmedial translation series” is “a series of translations that interpret the original in the space of various media, or that remain in a dependent relationship to each other, forming mutually interconnected links in a chain of inspiration” (2016, 58), then following the first edition of the Greek translation and the intersemiotic retranslation, the Livanis edition emerges as a hybrid text that bears connections to both of the translations in this transmedial series of translations. Below, I will try to expand on this aspect of this edition in detail. Let me first discuss how the Livanis edition can be considered a novelization for the film adaptation.

Novelizations are tie-in products, and as such their most significant characteristic is the connection they have to a motion film, which is mostly rendered immediately visible in the design of the book cover. As other tie-ins, they are “ontologically linked” (Okulska 2016, 59) to the film, and one way for publishers to bring the novel close to the film is to make “extensive use of the film’s artwork (poster, image, stars’ names, etc.)” (Mahlknecht 2012,

140). As the above paragraph indicates, we can clearly see this link on the front cover of the Livanis edition. In fact, the only visual features that separate the cover from the film poster is the author's name, the photograph in the middle looking more pale and faded (most probably because the title and author's name are printed on it), and the logo of the publishing house in the bottom left corner. This approach continues in the back cover of the novel, where, following the blurb and the translator's name, it is stated that "the film from Rosebud [Distribution Company] with the same title is on display at ODEON theaters". The book here is presented as "the novel that shocked the Turks! A novel of love and history!" Thereby, the impact of the novel on the Turkish readership is dramatized in an amplified rhetoric. Thinking back on the Turkish context in 1992, when Karakoyunlu's novel was first published, one wonders whether it had indeed a shocking effect on the readers. The adapted film on the other hand was closer than the novel to something of a shock (although it would still be an exaggeration) with the way it initiated heated debate about the pogrom in the Turkish public space. With this description of the novel, the publishers, therefore, are attempting to bring the novel closer to the film. The following text that introduces the novel on the back cover reads:

In September 1955, violent incidents broke out in Istanbul. Furious and, as proven, manipulated Turkish nationalists attacked the homes and shops of people from other religions, completely destroying and looting them with no mercy. Of course, the official Turkish history glossed over the fact, which was engraved inerasably in the memory of those who experienced it.

The author dares to reveal all the horrors of that autumn, which brought the beginning of the end for the Greek population of the city.

The film with the same title by Tomris Giritlioğlu, which was based on the novel and centered on the love between a Turkish man and a Greek girl, has already become the subject of a plethora of articles and the mass media not only in Turkey but also in Greece.

(Karakoyunlu 2009b)

The text here too foregrounds the September Pogrom and highlights its relevance for the Greek readers. Although it does not openly state that the main female character in the novel is Greek, it creates such an expectation by mentioning the Greek girl in the film, while remaining silent about the character inside the novel being Esther, a Jewish girl. In addition, the title of the novel in this edition, which is identical with that of the film, and the actors' photographs used on the front cover also contribute to that expectation, i.e., to the fact that this is a novelization of the film presenting the Greek readership the same content as the film. Of course, thinking the Livanis edition in terms of novelization would have to entail it being a retranslation at the same time. I argued that the adapted film *Pliges tou Fthinoporou* is

an intersemiotic retranslation in its relation to the first Greek translation of the novel, and that this is because of its significant retranslational characteristics, such as bringing a new interpretation to an existing translation. It follows that if the Livanis edition were a novelization, it would be an retranslation of the Tsoukatou edition. However, the case in our hands is more complicated than that. Despite all the indications presented by the packaging (and some other features I will describe below) of this edition, a textual comparison between the Tsoukatou and Livanis editions reveals that the latter makes use of the same translation by Liana Mistakidou. Accordingly, the main female character of this edition continues to be the Jewish girl Esther, not the Istanbulite Greek Elena we see in the adapted film and on the book cover. However, although the translation is the same, there are other discrepancies between the two editions, especially in their paratexts, that must be included in the present analysis in order to better understand their relationship. One of these discrepancies concerns the translator's preface in the first edition, which, as discussed previously in the relevant section, highlights the novel's description of the daily lives of the city's inhabitants. The Livanis edition omits Mistakidou's preface. As Mistakidou stated in our personal communication, this might be due to a norm of the publishing house vis-à-vis prefaces by translators. It may, however, also be because Mistakidou's preface contextualized the novel in a way that was *not* in line with their "packaging". Another difference that points to an editing process is the number of footnotes, which has increased from 54 to 61 in the Livanis edition. Almost all footnotes were written by the translator in both editions. In the Livanis edition, the misplaced footnotes in the first edition were corrected (Mistakidou, personal communication), and some others were supplemented by the editor where necessary, in order to further clarify some points for the Greek reader (Chourchouli, personal communication). Indeed, the added footnotes pertain to religious, cultural, and historical issues such as what "sema" (sama, the Sufi ceremony) (42), "koulahi" (a special hat that Sufis wear during ceremonies) (142), and "ketche" (felt) (142). While this focus on footnotes indicates Livanis's effort toward bringing the novel to the Greek readership, all the other changes introduced to the translation, such as the change in the title, the cover design, and the omission of the translator's preface pulls the Livanis edition toward novelization/retranslation. As is the case with novelizations, the publishers, by way of the cover design, "promote impression that one is reading not a novel but the film itself" and thereby offer "a repetition of the pleasure experienced while watching the film" (Mahlknecht 2012, 143). This is more so when we consider that there was indeed an attempt by the publishers to transform Jewish Esther into Greek Elena within the novel, but the idea was rejected by the author and the translator, as Liana Mistakidou told me in a personal communication (also see Karakoyunlu in Saka 2009). Although the copyright laws were limiting such changes in the content without the permission of the translator and the author, the publishers were able to take

liberties with the packaging and paratexts of the book for it to be perceived as a novelization. As Yılmaz Karakoyunlu was not a well-known author in Greece, the Livanis edition of his novel was, at the time of its publication, more likely to be perceived as a novelization by Greek readers. As Johannes Mahlkecht reminds us, the use of the film poster as the cover is the major factor that leads to such a misconception in cases with “lesser known authors” (2012, 144). Indeed, Karakoyunlu tried hard to explain to the Greek journalists who, before the film was released in Greece, were inquiring about the Greek prostitute, that in his novel the prostitute was in fact *not* Greek. Therefore, like the Greek journalists, many people hearing about the plot of the film along with the fact that it was based on a novel by Karakoyunlu immediately take it for granted that the heroine is a Greek prostitute named Elena. The cover of the Livanis edition expanded on that assumption.

So, how do we think about this edition? If a book cover is an intersemiotic translation of the book’s content, as Marco Sonzogni (2011) aptly argues, what can we say of the obvious contradiction in this case between what the cover design communicates and the novel itself? In this sense, can we think of intersemiotic translation as film adaptation and intersemiotic translation as book cover in the same way? While it is generally accepted that film adaptations can bring in different interpretations, the latter, perhaps due to its existence in the same physical space and being part of the same cultural product, is expected to “summar[ize] in images and words the text” (Sonzogni 2011, 16). But then, how about the third function of the book cover that Sonzogni lists, i.e., “remind the reader what he already knows of the text” (ibid.)? The Livanis edition does a good job of reminding the readers what they already know about Karakoyunlu’s novel; by the same token it contradicts the words of the text, let alone summarize them.

It is obvious that we have a fuzzy case in our hands. The paratexts, especially the repackaging of the translation points to novelization/retranslation, the text itself, however, remains to be a slightly re-edited version of the previous translation. While this edition cannot be considered a retranslation proper, we have seen that its publication displays some of the same motives that might bring about retranlations in a culture. Therefore, I argue that the Livanis edition could at best be conceptualized as a hybrid text, the last in a “transmedial translation series” (Okulska 2016, 58), which embodies and refers the readers simultaneously to the Greek interlingual translation and the Greek intersemiotic retranslation of the Turkish source text, the novel *Güz Sancısı*.

In their work on retranlations Paloposki and Koskinen (2010) and Koskinen and Paloposki (2010) point out the difficulty of categorizing retranlations and revised editions and the possible hybridity of some texts as they may be, for instance, “containing of revised earlier translation and chunks of retranlation” (Koskinen and Paloposki 2010, 294). In a similar fashion, the 2009 Livanis edition *Pliges tou Fthinoporou* contains a slightly revised

version of the earlier (Karakoyunlu 1998) translation from Tsoukatou, *Fthinoporinos Ponos*, and the intersemiotic retranslation, the film *Pliges tou Fthinoporou* by Tomris Giritlioğlu. The fact that this series of translations in the Greek cultural system comprise different media, i.e., book, film, book + film, earns it the designation “transmedial”.

Conclusions

This chapter presented an analysis of the three different versions of the Turkish novel *Güz Sancısı* in Greek as a series of transmedial translations. The first is an interlingual translation published by Tsoukatou Publishing in 1998, the second is an intersemiotic retranslation—film adaptation of it that was screened in Greek cinemas as of April 2009, and the third, a hybrid text from Livanis Publishing, the publication of which was timed with the release of the film. The last text in this series is particularly interesting in that it defies most of the previously conceptualized categories such as retranslation, novelization, and re-edition.

The significance and implications of paratextual elements, or more specifically, of packaging or cover design for the reception of books have been known. *Güz Sancısı* in Greek translation is a case that highlights how crucial repackaging can be in attempts to create a new reception for a translation. As a hybrid that combines in itself both the film adaptation and the translated novel in the Greek cultural system, the Livanis edition replaces the previous Tsoukatou edition and creates a whole new reception for the translated novel by evoking its intersemiotic retranslation on its cover design.

I would also like to think of this study as revealing the dynamic relationship between literature and audiovisual media, and more specifically translated literature and film adaptations. It has been lamented that “the effects that the cinematic adaptation has on the reception of the book that inspired it” has not received much attention from scholars of film adaptation studies (Sonzogni 2011, 19). As a follow up on that, I ask: What about the effects of film adaptation on translated literature in a given cultural system? What happens to a translated novel when a film adaptation based on its source is also introduced into the cultural system? How can we tackle cases in which both the novel and the film adaptation are actually translations of a source text from another cultural system? This chapter was an attempt to provide a reply to these questions, bringing for the first time the concept of retranslation in the picture.

In cases where different cultural systems are concerned, thinking film adaptation in terms of intersemiotic translation proves more fruitful, as this concept allows for linguistic, cultural, and national borders to be taken into account when film adaptations travel from one cultural system to another. In this sense, the films *Güz Sancısı* and *Pliges tou Fthinoporou* may be both film adaptations of the same novel, but embedded as they are in different cultural systems, they are subject to different cultural, intertextual, and reception

dynamics. In this respect, taking the film adaptation *Güz Sancısı* as intersemiotic translation made it possible to conceptualize the film *Pliges tou Fthinoporou* as an intersemiotic retranslation within the Greek cultural system due to its intertextual relationship with an already existing interlinguistic translation, namely the novel published by Tsoukatou in 1998, in this target system. The film *Güz Sancısı* in the Turkish cultural system and the film *Pliges tou Fthinoporou* in the Greek cultural system may be the same²² film adaptations, but from a systemic point of view, they are different cultural products subject to different dynamics of contextualization in their distinct social, cultural, historical, and linguistic settings. Their conceptualizations should reflect this major contextual difference. Therefore, in my analysis, while the Turkish film is taken as the intersemiotic translation of the Turkish novel, the film *Pliges tou Fthinoporou* is an intersemiotic retranslation, which introduces a new interpretation of the already existing interlingual translation of the novel in the Greek cultural system.

Another question regarding the relationship between film adaptations and translated literature concerns how the film adaptation will influence the future of the interlingual translation. In our case here, the Turkish novel *Güz Sancısı* has so far been represented in the Greek cultural system with three cultural products. It will be interesting to see which will outlive the others. The first translation, the Tsoukatou edition is already unavailable, and since the copyright is no longer with this publishing house, we can be certain that it will no longer meet with the Greek readers. The Livanis edition, on the other hand, raises more questions: Will it ever be republished? If yes, with the same repackaging? The publishers stated that they will not consider a republication due to the economic crisis in Greece (Chourchouli personal communication), which is also in line with the fact that novelizations are “almost never” reprinted because their duty “has been fulfilled” when the film’s screening is over (Mahlknecht 2012, 151). If we are, then, left with the film adaptation only, could we also argue that this version, i.e., the intersemiotic retranslation, is at the same time an “active retranslation” (Pym 1998, 82) that has replaced the previous interlingual translation? Time will tell.

Notes

1. The novel was first reprinted in 2000, eight years after its first publication in 1992. Between 2000 and 2009, it had eight printings, which means that there has been an increasing interest in the novel since 2000 (Karakoyunlu 2009a).
2. All translations are mine unless otherwise noted.
3. This is how the publishing declared to be its main goal on its website. On the same page, we are also told that it was set up in 1998, which means *Fthinopori-nos Ponos* was one of its first publications. (www.tsoukatou.gr/profil/ekdoseis-tsoukatou.html)
4. Biblionet is a database of printed books in Greece, which was “created in 1998 by the National Book Centre of Greece (EKEBI), the main publishers’ associations and 45 individual publishers” (www.gbip.gr/main.asp?page=aboutus). Its

- page regarding the first Greek translation of *Güz Sancısı* is here: http://www.biblionet.gr/book/4100/Karakoyiunglu,_Yilmaz/Φθινοπωρινός_πόνος.
5. www.boxofficemojo.com/movies/intl/?page=&country=GR&id=_fGZSAN-CISI01.
 6. Of course, the second intersemiotic translation has been subjected to certain changes when compared to the one screened in the source culture. These changes, such as interlingual translation in the form of subtitling and/or dubbing, translation of the film title, and the redesigned film poster comprise the recontextualization process of the imported film adaptation in its new cultural setting.
 7. As in the case of adult classics being adapted for children, reinterpretation and/or reorientation can be potential motivations for retranslations (Tahir Gürçavaşlar 2009, 235).
 8. The analysis I present here pertains not only the source novel and its adaptation in the Turkish cultural system, but also to the interlingual Greek translation *Φθινοπωρινός Πόνος* (Fthinoporinos Ponos/Autumn Pain) and the intersemiotic retranslation *Πληγές του Φθινοπώρου* (Pliges tou Fthinoporinou/Pains of Autumn). Apart from one aspect (the difference between the title of the Greek translation of the novel and the film adaptation), the points in the narrative structure, which I will touch upon, remain unaltered in all versions.
 9. The script writers were inspired by reality in this aspect. Cyprus is Turkish Society was founded a year before the pogrom in 1954 and was closed right after the pogrom as 87 of its members in high positions were arrested due to charges of being connected to the pogrom (Güven 2005, 57, 63).
 10. In the novel, the only reference to the Society is a slogan “Cyprus is Turkish, it will remain Turkish” chanted by demonstrators in the street (Karakoyunlu 2009a, 56; 2009b, 86).
 11. The Black Sea song is “Tin Patrida mou Echasa” (I lost my homeland). The same song with the Turkish lyrics has a different theme and is titled “Ben Seni Sevdigimi” (That I love you).
 12. According to official statistics by the Turkish government, while the number of Greek-speaking population in Turkey in 1955 was 79,691, this fell to 65,139 in 1960 and to 48,096 in 1965 (Güven 2005, 146).
 13. The Elena character in the film was awarded with the sarcastic “Golden Okra Prize” in order to draw attention to the way this character reproduces sexist attitudes and roles (<http://m.bianet.org/bianet/toplumsal-cinsiyet/120411-altin-bamya-beren-saat-e-degil-rolune>).
 14. The private TV channel ANT1 (www.ant1news.gr/news/life/article/192084-fthinoporini-odyni-sti-megali-othoni) and one of the most popular daily newspapers *Kathimerini* (www.kathimerini.gr/350245/article/epikairothta/kosmos/orgh-kai-antidraseis-gia-ton-f8inopwrino-pono-sthn-toyrkia) can be given as examples here.
 15. Such as bloggers http://panagiotisandriopoulos.blogspot.gr/2009/01/blog-post_5316.html and www.iskiosiskiou.com/2009/01/gz-sancs.html, and the daily *Ta Nea* www.tanea.gr/news/world/article/4500882/?iid=2. Although they mention the interrelationship between the novel and the Greek translation of the novel, the focus at this point is that a Turkish film taking the pogrom as its subject is on display in cinemas across Turkey, rather than the details of the plot structure, or the differences between the novel and the film.
 16. The journalists are Vangelis Charisopoulos from Alfa TV, Niko Papachristou from the daily *Kathimerini*, Stratis Balaskas from the daily *Eleftherotipia* and the writer Sula Bozis (Saka 2009).
 17. www.tanea.gr/news/greece/article/4592445/?iid=2

18. The other films included in the study are the German-Turkish director Fatih Akın's films, *Head-on*, *The Edge of Heaven*, *Soul Kitchen*, and *Crossing the Bridge: The Sound of Istanbul*, as well as *İssız Adam*, *Captain Kemal: A comrade*, and *Three Monkeys* (Orhon and Dimitrakopoulou 2009).
19. www.imdb.com/title/tt0425080/
20. See for instance the online journals www.protagon.gr/apopseis/blogs/pliges-tou-fthinopwrou-3288000000 and www.clickatlife.gr/culture/story/13097, as well as the daily *Kathimerini* www.kathimerini.com.cy/gr/politismos/sinema/3367/?ctype=ar.
21. Tonia Chourchouli is the director of the department of editing at Livanis. I thank Tonia Chourchouli, the translator Liana Mistakidou, and Penelope Tsoukatou, the owner of Tsoukatou Publishing, for kindly taking the time to answer my questions.
22. Of course, the adjective "same" should not be taken in its absolute sense. Although we are talking about the same motion film in terms of content, in comparison with its Turkish counterpart, the film screened in Greece has two major differences that determine (in return and is determined by) its context of reception: the Greek subtitles added to it visually and the film poster, which foregrounds the two leading characters of the film Elena and Behçet.

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5 Extratextual Factors Shaping Preconceptions About Retranslation

Bruno Schulz in English¹

Zofia Ziemann

Gideon Toury's vital contribution to the development of modern Translation Studies notwithstanding, some of his theoretical and methodological propositions have been challenged by other representatives of the descriptive paradigm, the main argument being that Toury's structuralist predilection for and adherence to neat models and clear-cut distinctions (understandable, given his and Itamar Even-Zohar's inspirations) result in an overtly mechanistic approach ("sliding from rigour to rigidity" Hermans 1999, 35), which disregards the diversity and complexity of translation phenomena. For example, his assertion that translated texts are "facts of one system only: the target system" (Toury in Hermans 1999, 40) is difficult to accept without reservations (see e.g., Hermans 1999, 40–41), especially in the digital age, in our global online village where everything is interconnected. Likewise, the concept of translation laws is seen by many as too deterministic and, consequently, conducive to ungrounded sweeping generalizations (see e.g., Hermans 1999, 91–94).²

Alongside descriptivism, one postulate of Toury's that seems to have been accepted without attempts at critical examination is its corollary: empiricism—the methodological assumption that TS scholars should focus on empirical facts of language and culture, i.e., existing translations, as opposed to "ideal" (hence, non-existent) translations envisaged or prescribed by the researcher. Perhaps, however, the tenet of empiricism is not as self-explanatory as it seems, and there is room for some fine-tuning here as well. At which point do translations become empirical facts? At which point do they really enter the target system? And is it always the target system that they first appear and function in? In present-day literary translation, which is my focus here, the answer that would suggest itself is that a translated text becomes an empirical fact the moment it gets published, thus potentially reaching the target reader. In what follows, however, I would like to show that the matter can sometimes be more complicated.

The present chapter discusses an example (as opposed to a case study "proper" Susam-Sarajeva 2009) of two retranslations which seem to compete with both their well-established predecessor and with each other through extratextual factors rather than their textual qualities. In other words, they

tend to be promoted, endorsed, dismissed, discussed or criticized without having been read. Moreover, one of these texts engaged prospective readers and critics and positioned itself vis-à-vis other versions of the source text already prior to publication, when its empirical “factuality” could be questioned: Under a narrow definition of an empirically accessible translation, this retranslation was as well as non-existent. It is hoped that looking at two such untypical examples of retranslation will bring out mechanisms and dynamics of retranslation reception, encouraging further research into the role of extratextual factors in the development of preconceptions about (re)translation and a discussion of the validity of such preconceptions.

Bruno Schulz in English: An Overview

The retranslations in question are John Curran Davis’s and Madeline Levine’s 21st-century English versions of the fiction of the Polish-Jewish modernist author and visual artist Bruno Schulz (1892–1942). Although Schulz was not a prolific writer and produced only two volumes of oneiric short stories narrated in a rich, highly poetic prose,³ today he not only enjoys a canonical status in Poland, but also has an international standing, his works having been translated into almost 40 languages (for a continuously updated list of foreign editions, see Stojanović [undated]).

In Anglophone countries, Schulz’s name was made thanks to Celina Wieniewska, whose translation of the first volume of his stories was published in 1963, in the UK as *Cinnamon Shops* and in the US as *The Street of Crocodiles*. For some dozen years, the translation had what I call a “crawling” reception: Although it earned a fair amount of favorable to enthusiastic press reviews upon publication (in *The Times Literary Supplement*, *The Guardian*, *The Spectator*, and *New York Herald Tribune*, among others), it was not an instantaneous success. The English Schulz was being discovered rather slowly, despite resonating strongly with some readers and even being included in at least one university curriculum.⁴ The second wave of reception began in 1977, when Wieniewska’s Schulz was re-introduced alongside Milan Kundera and other authors from behind the Iron Curtain in the Penguin series *Writers From the Other Europe*, edited by Philip Roth. The publication of the second volume, *Sanatorium under the Sign of the Hourglass*, also translated by Wieniewska, followed a year later. It was promoted in *The New Yorker*, *Partisan Review*, and *The New York Times Book Review*. From the late 1970s to the early 1990s, Schulz was rapidly gaining popularity, especially in the United States. His works were reprinted a number of times with various publishers; in 1992, *The Street of Crocodiles* was issued by Penguin as a 20th Century Classic. Two things were characteristic about this stage of reception: a strong representation of acclaimed writers among Schulz admirers (Isaac Bashevis Singer, Cynthia Ozick, Philip Roth, John Updike, Joyce Carol Oates, Salman Rushdie) and the absence of negative comments on the translation. Both lay readers and professional wordsmiths seemed to fully endorse Wieniewska’s version.

This has changed between the mid-1990s and the turn of the 21st century, with the advent of what I see as the third wave of Schulz reception, which continues to this day. Around that time, apart from the sustained interest of authors (more recent examples of Schulz fans include Michel Faber, Nadeem Aslam, Jonathan Safran Foer, and Nicole Krauss), the English Schulz attracted the attention of academics familiar with the Polish language, mainly American scholars specializing in Polish/Slavic or comparative literature. This was coupled with claims that Wieniewska's version did not do justice to the complexity of Schulz's style or ideas, and that a retranslation was urgently needed (see e.g. Robertson 2003 and Markowski 2009).

Within the confines of the present chapter, discussing the justifiability of these criticisms at length is neither technically feasible nor relevant, as my focus is on the retranslations (for a detailed discussion of the strategies and recent reception of Wieniewska's translation, see Ziemann 2014 and 2017). A short excerpt from her version will be provided toward the end of this chapter, where it will be compared with both retranslations. Here, suffice it to say that Wieniewska indeed domesticated or assimilated Schulz at three levels: (1) She changed the characters' names to make them sound more natural to the English ear (the first-person narrator Józef became Joseph, his father Jakub was Jacob, etc.)—quite unsurprisingly and in accordance with the translation norms of the day; (2) she did not emphasize his allusions to Jewish religion and philosophy (in view of some critics, she downplayed them, see Ziemann 2017), opting for interpretively open solutions, accessible to the general reader unfamiliar with Jewish mysticism; and (3) she trimmed the thicket of his highly stylized prose to make it more readable, omitting repetitions, simplifying particularly complex metaphors, and deleting certain phrases or even whole sentences. The third aspect of Wieniewska's domesticating take on Schulz is the most visible and the most criticized one. In my opinion, however, she did not go so far as to seriously damage the author's individual style. Schulz's writing is so rich that it remains so even with the occasional omission. As Benjamin Paloff put it in his praise of Levine's retranslation, giving credit also to her predecessor,

for all her liberties with Schulz, which consist primarily in reining in the Proustian circuitry of his sentences, Wieniewska has more than earned her labor's exceptional staying power [. . .]. Although she sometimes leans towards paraphrase, there is still plenty of the author's lyrical exuberance to savour.

(Paloff 2018)

Archival research suggests that Wieniewska's editorial interventions resulted from a deliberate choice of strategy, based on her experience with the British publishing market, which made her aware of the dominant translation norms. Her Schulz is much like Edwin and Willa Muirs' Kafka—imperfect and “unfaithful” as it is by today's standards, Wieniewska's translation was instrumental in securing Schulz a wide readership, and despite being criticized it remains in print to this day.

An answer to the calls for a retranslation came from an unexpected direction, and, as I will argue in the next section, it was barely heard by those who pleaded for a new English Schulz. In 2004, John Curran Davis, a Leeds-based media specialist (his “day job” was in a school, “advising students on how to make short films and animations”; Davis 2012), graduate of Cultural Studies at the Ripon and St. John College, University of Leeds, started sharing his translations of Schulz’s stories on a fan website he founded: *schulzian.net* (Schulz [undated]). He had come across Schulz’s work when visiting Poland, read it in Wieniewska’s translation, taught himself Polish, and went on to retranslate his favorite author. By 2010, he completed both volumes of Schulz’s stories. Publishing his retranslations online in open access, Davis violated the copyright in Schulz’s work, which expired only at the end of 2012, 70 years from the author’s death (see Ziemann 2016). Early in 2016, the fan retranslator self-published *The Cinnamon Shops* in book form and took it down from his website; it is now available for purchase in online bookstores. Around mid-2017, all his other translations of Schulz’s stories, essays, and letters disappeared from *schulzian.net*. It seems that the website has been sold; the name has been retained, but the content is now exclusively commercial, comprising advertisements and sponsored articles with no reference to either Bruno Schulz or John Curran Davis.

A “proper” retranslation—one that did not raise legal issues and was prepared in a manner more typical for translating well-established works of literature, i.e., commissioned to a professional translator and published with a professional publisher—was announced by the author’s nearest living relative Marek Podstolski, the then copyright holder and Schulz estate manager, in 2011. However, it had an unusually prolonged nascence: Submitted to the commissioner, the Polish Book Institute, early in 2014, it was finally published only in March 2018, with Northwestern University Press. The retranslator is Madeline Levine, Professor Emerita of Slavic Literatures at the University of North Carolina, Chapel Hill, and an experienced translator of Polish post-war prose (fiction and non-fiction), including authors such as the 1980 Nobel Prize winner Czesław Miłosz, as well as several Polish-Jewish writers. Levine’s retranslation-in-progress received considerable publicity at a very early stage and had been impatiently awaited especially by representatives of international Schulz Studies.

In the period under consideration, i.e., between 2012 and early 2018, the discourse around these two retranslations implied that they could be described in terms of oppositions, albeit with the provision that these oppositions are relative and not absolute: Levine’s version was presented as an official, professional, academic, and source-oriented translation (i.e., *more* official, professional, academic, and source-oriented *than* Davis’s), while Davis’s as (*more*) non-official, non-professional, popular, and target-oriented. Using para- and extratextual material, such as translators’ interviews, readers’ blogs entries, discussions on social media, and online forums, etc., I am going to demonstrate in the following section that this is how these

retranslations were seen by various stakeholders: readers, critics, publishers and patrons, and partly also by the retranslators themselves. My main argument is twofold. First of all, this way of perceiving Davis's and Levine's work was based on distinctions inferred from extratextual rather than textual factors, to the effect that context largely replaced text in the process of positioning these retranslations in literary circulation with respect to their predecessor and to each other. Secondly, it turns out that the thus-formed preconceptions about these retranslations are not fully confirmed when one takes into consideration the actual texts.

Distinctions: Finding the Target Audience

The official and institutional acknowledgment of Levine's retranslation-in-progress and Davis's near banishment from the official literary system, as well as the two retranslations' positioning vis-à-vis the source culture, are visible in how their work had been promoted and used by various stakeholders. To begin with Levine, in 2012 she was invited to speak about her work at three literary festivals. In September, she visited the fifth edition of the Bruno Schulz Festival in the author's native town, Drohobycz (present-day western Ukraine), a well-established, several-day long gathering of Schulz scholars and admirers. In November, she participated in a panel discussion with three other Schulz translators (into Hebrew, Chinese, and Ukrainian; their work had already been published) at the first edition of the Bruno Schulz Festival in Wrocław, Poland, organized by the City of Wrocław and a Kraków-based publishing house, EMG. Finally, in December, she read excerpts from her work at "After Schulz", a one-time festival organized in Chicago by

The Hejna Family Chair in the History of Poland and The Hejna Family Chair in Polish Language and Literature, The School of Literatures, Cultural Studies and Linguistics at the University of Illinois at Chicago, The Polish Book Institute [Kraków], *Tygodnik Powszechny* Foundation [Kraków], and Chopin Theatre [Chicago], with support from Chicago YIVO Society (of YIVO Institute for Jewish Research).

("After Schulz" 2012; I am quoting the extensive list of organizers to show the institutional support indirectly associated with this retranslation)

In the press materials, Levine's reading was publicized as the central point of the event: "We mark this double anniversary of Bruno Schulz's birth and death (1892–1942) with the first public presentation of portions of the long-awaited new translation of Schulz's prose work into English, by translator Madeline G. Levine" ("After Schulz" 2012). Although organized across the Atlantic, the Chicago festival was also covered by the Polish press. On that occasion, a big Polish socio-cultural weekly, *Tygodnik Powszechny*, which

was involved in organizing “After Schulz”, published a special supplement, featuring a long interview with the retranslator (Levine 2012).

As can be seen, Levine’s retranslation, commissioned and financed by a Polish government-funded cultural institution, presented itself as retaining strong ties with the source culture. The “godfathers” of this text were Grzegorz Gauden, the then director of the Polish Book Institute, and Michał Paweł Markowski, an influential literary scholar, professor at the Jagiellonian University in Kraków and the University of Illinois at Chicago, translator (of Derrida, among others), and one of the harshest critics of Wieniewska’s version. Coming back to Toury’s claim that translations are facts of the target culture, it seems that this affinity with the source culture—not only in terms of the text’s expected closeness to the source text, but also in the contextual terms of its origins and patronage—may have contributed to the retranslation’s prolonged detention in a pre-publication limbo. It took the Polish Book Institute ca. two years to find a publisher for Levine’s (completed) text. Apparently, the publishing house that held the rights to Wieniewska’s still well-selling version declined the offer to publish the retranslation, and this in turn discouraged other publishers from taking the risk that was eventually taken by Northwestern University Press.⁵ To translate this into more abstract terms: The impulse came from the source culture, while the target culture “did not ask for” a retranslation, and hence perhaps the difficulties in finding a publisher.⁶

Davis’s situation was radically different. Disregarding copyright regulations and working independently of publishers, editors, internal reviewers, or institutions, he could upload his retranslations immediately. It was a one-man job, although perhaps “job” is not the best term here, since the retranslator worked on Schulz in his free time, without any remuneration. On the receiving end, the online community also discovered *schulzian.net* instantaneously. It is referenced for example in three blogs as early as at the turn of 2004 and 2005 (Chenney 2004; Holbo 2004 and 2005). On the other hand, due to its uncertain legal status, as well as the retranslator’s lack of professional standing and lack of institutional support for his initiative, Davis’s retranslation was ignored by organizers of Schulz events, not referenced in library catalogs or quoted in official publications, even those associated with popular rather than high-brow or scholarly literature.

For example, while Ann and Jeff VanderMeer, editors of the online *Weird Fiction Review*, promoted Davis’s retranslation by featuring a long interview with him in 2012 and even including some of his Schulz translations on their website, they used Wieniewska’s translation for both 2011 and 2012 editions of their printed anthology *The Weird* (Schulz 2011), making no mention of their preference for Davis. Neither did the fantasy fiction writer China Miéville in his afterword to the VanderMeers’ volume, although he was familiar with Davis’s initiative, having acknowledged it in his novel *The City and the City* (Miéville 2010), which has a one-sentence motto from (Davis’s) Schulz. On a different occasion, he spoke commendably about the

fan retranslator at the Edinburgh Book Festival, in the context of literature online and “philistine” anti-piracy moves (Higgins 2012).

Similarly, Brian R. Banks, a British independent researcher, who has explicitly and emphatically endorsed Davis on his homepage (Banks [undated]) and elsewhere in online forum discussions, only mentioned this retranslation in passing in his 2008 article in *Teksty Drugie*, a high-profile Polish academic journal of literary criticism. Banks had nothing but criticism for Wieniewska, yet he was very careful not to say too much about Davis’s initiative, limiting himself to the following remark: “There exists an alternative online translation by John Curran Davis (an English teacher who is no longer involved with this matter) but it was not originally meant for publication” (Banks 2008, 247). Whether Banks was aware of it or not, in 2008 Davis was still “involved with this matter”. Interestingly, a link to his retranslation was added in a translator’s footnote by the Polish translator of Banks’s article, presumably uninformed about the legally questionable status of Davis’s text.

Polish Schulz scholars who overlooked Banks’s reference in 2008 would have learned about Davis’s initiative in 2012 from none other than Madeline Levine, who evoked it in answer to the interviewer’s question about earlier Schulz translations and the dominance of Wieniewska’s version. Levine did not hesitate to acknowledge the existence of Davis’s retranslation, but she refrained from commenting on its quality. Everything she had to say about this version was that “it is available online” and it was “shared without consideration of copyright” (Levine 2012). To be fair, one must note that elsewhere in the interview the American retranslator says that she decided not to consult Davis’s version in order to avoid its influence on her work. Nevertheless, the reader of *Tygodnik Powszechny* gets the following message: The most important thing about the online retranslation is that it constitutes a copyright infringement.

It is highly unlikely that academics dealing with Schulz would not have been aware of Davis’s retranslation. Even more important from the two mentions referenced above is that between 2012 and 2017 Davis’s website had good online positioning (Ziemann 2016, 106) and anyone using the Internet to look for Schulz-related material in English would have come across it. Thus, rather than failing to notice Davis’s retranslation, it is much more probable that Schulz scholars simply dismissed it as an illegal, non-professional, and hence unreliable retranslation. One counterexample is a chapter in the impressive, 500 plus-page hardcover edited volume (*Unmasking Bruno Schulz*) (De Bruyn and Van Heuckelom 2009). But even this case appears as an exception to the rule: Out of 23 contributors, only one uses Davis’s retranslations, while the rest go along with Wieniewska’s version (Markowski modifying it slightly). Anna Śliwa, the only author who opted for Davis, does not comment on her choice in any way. Davis’s name, unlike Wieniewska’s, is absent from the book’s index.

The situation slightly changed when the copyright protection of Schulz’s work expired and Davis’s retranslation ceased to constitute an infringement.

In 2015, his version of one story was included in another anthology of weird writing, Marjorie Sandor's *The Uncanny Reader* (Schulz 2015). However, there are still very few examples of authors using Davis's rather than Wieniewska's translation as a reference (e.g., Newton 2015). Neither does the printed version of *The Cinnamon Shops* seem to be selling well, for despite Davis's claim in a Facebook comment in March 2016 that he is going to self-publish the second volume within weeks and that he plans to make his translations available also as e-books, this did not happen.

Whatever Davis's hopes for a commercial success of his work, as far as cultural capital or prestige is concerned, the retranslator does not seem to have aspired for any acknowledgment from the literary mainstream, let alone cared for the opinion of Polish academics. By promoting his work in *Weird Fiction Review*, where Schulz is not advertised as, say, "the master of Polish high modernism", but rather as "a Polish writer of stories that share some affinity with the work of Alfred Kubin, Franz Kafka, and [the contemporary American horror and fantasy fiction author] Michael Cisco" (Davis 2012), the retranslator addresses fans of more popular genres. This also suggests that, contrary to Levine, whose retranslation is rather meant for readers already familiar with the author through Wieniewska's translation, Davis has focused on winning Schulz new readers, not necessarily interested in early 20th-century Polish literature or the heritage of Eastern-European Jews. Had they not stumbled on a reference to Davis's website at *WFR* or one of the blogs that recommend his work, they likely would not have heard of Schulz—at least not yet.

This divergence between Levine's and Davis's projected target audiences is reflected in paratextual elements at the threshold between the actual text and the external environment (publishing market or literary circulation in general): the titles. Levine's retranslation is simply called *Collected Stories*, since its target reader is expected to know the names of Schulz's two story collections. The title also implies the author's status: Like "collected works", *Collected Stories* is not typically a title under which a writer would make a debut, but rather a sign that there had been previous editions. Davis's printed book, on the other hand, is called *The Cinnamon Shops and Other Stories*, like Wieniewska's UK 1963 edition, whereas his website had the heading *Bruno Schulz's Stories and Other Writings*, with hyperlinked titles of the respective volumes featured underneath on the same page. To compare, the Penguin Classics 2008 edition of Wieniewska's version, combining both volumes like Levine's, but addressed to the general reader, was titled *The Street of Crocodiles and Other Stories*, and the 2012 Picador Classic edition—*The Fictions of Bruno Schulz: The Street of Crocodiles & Sanatorium Under the Sign of the Hourglass*.⁷

Davis's and Levine's 2012 interviews suggest that the retranslators differ radically not only in their position vis-à-vis literary academia, but also in their approach to translation theory. Davis distances himself from and

shows a certain impatience toward theory, emphasizing the intuitiveness of the translation process:

I have been asked . . . about my approach in the rarified [*sic*] terms of critical theory, which can be mildly irritating as there seem to be ever present, unstated assumptions involved when someone asks what “translation dominants”⁸ one employs, or when someone matter-of-factly states that “translation is always an expression of power”. *One should read up on translation theory; and subscribe to not a word of it.* There is no absolute truth in translation, and no one unequivocally correct approach. Each individual text contains . . . the unique clue to the approach that is most appropriate in translating it. At times, the best approach is a literal one; at times, one must make radical alterations in order to come closer to what is poetically true; and these two supposedly opposite principles are often to be usefully applied even within a single sentence.

(Davis 2012; emphasis added)

Levine, who has taught translation and has certainly “read up on” translation theory, represents a different approach. She mentions Robert Wechsler’s book *Performing Without a Stage: The Art of Literary Translation* (Wechsler 1998), and asserts: “My version [. . .] will be informed by my theories of how one should go about translating” (Levine 2012). Her idea of what translation is and how it works is in accordance with modern Translation Studies. Here, she seems to echo Berman in speaking about the richness of the original and Lefevere in seeing translation as a form of interpretive rewriting: “There is no such a thing as a fully accurate translation. The richer the original, the more interpretations it provokes: comments from critics, researchers, lay readers. And it also provokes interpretations authored by translators” (Levine 2012). Speaking at the Wrocław Schulz Festival, she explicitly endorsed Venuti, opting for a foreignizing strategy.

The respective retranslators’ knowledge of and attitude toward translation theory go hand in hand with their responses to Wieniewska’s early translation. Levine speaks respectfully about her successful predecessor, and indeed admits feeling psychological pressure knowing that her version will be compared not only to Schulz’s original but also to Wieniewska’s translation (she does not mention Davis in this context). Having used this version in teaching Polish literature, and thus knowing it very well, the retranslator even experiences a certain anxiety of influence (Levine 2012, cf. Koskinen and Paloposki 2015). Levine does indicate the weaknesses of Wieniewska’s translation (avoidance of repetitions present in the original, “making it easier for the readers”, disregarding Schulz’s mannerisms of style to make his writing adhere “to the rules of good English composition”), but only when repeatedly prompted to do so by the interviewer. Even as she lists these shortcomings, she favorably comments on Wieniewska’s treatment

of Schulz's "visual imagination" and "emotional tone of descriptions" and suggests that Wieniewska's main goal was "to show that Schulz was a brilliant writer". Davis, in turn, is eager to voice his criticism of Wieniewska's choices: "There are some quite basic blunders; many words and phrases are simply mistranslated. But worse are the ellipses, the passages simply omitted. There is a sense of paraphrase, of too much explanation, of shying away from taking a challenge". Both retranslators notice the same faults of Wieniewska's version; what differs is the tone of their criticism. Davis sees no paradox in "taking issue" with Wieniewska just after he admitted to having read Schulz for the first time—and falling in love with his writing—in her English version, not in the original Polish (Davis 2012). He criticizes it also elsewhere on the Internet, e.g., in a long (70 comments) and heated discussion which ensued after *The Guardian Book Blog* featured a piece on Schulz, disregarding the issue of translation (Power 2010). With respect to both the task of (re)translation and to the work of the previous translator, while Levine is humble, Davis shows a remarkable degree of self-confidence.

As can be seen, the two retranslations, although not that distant in terms of chronology, differ in almost all respects possible in how they present themselves to their prospective readers. One thing that they have in common is that they are both aimed at improving on Wieniewska's version, although even here there are some noticeable differences in Levine's and Davis's approach and rhetoric. The retranslators and other stakeholders proactively position these texts, appealing to their respective target audiences: anglo-phone readers heretofore unfamiliar with Schulz and not necessarily caring for Polish literature but eager to discover new "weird" (grotesque, surreal, unusual) writing on the one hand, and, on the other hand, readers who already know the Polish author's work, and especially academics, many of whom are familiar with the language of the original. As far as these two niches are concerned, Davis's and Levine's texts can be said to complement rather than compete with each other.

Admittedly, there is one environment in which distinctions based on translator's profile or institutional patronage are suspended or at least muffled. On Amazon, Davis's version coexists side by side with Wieniewska's and Levine's, which in fact had been "Available for Pre-order" some months before publication. Although there is some room for text samples⁹ and paratextual framing, which provide information to the more attentive buyers, less inquisitive customers will focus on the price and rating, so we are still largely in the realm of extratextual factors influencing the reader's choice (for a discussion of rating in the context of retranslation, see Wardle [forthcoming]). Due to its long publishing history, spanning more than 20 editions, Wieniewska's translation is available in various shapes and sizes,¹⁰ used or new, in a wide price range. Used copies of her *Street of Crocodiles* are not more expensive than Davis's new self-published volume, so it cannot be said that the fan retranslation has an advantage here. As far as customer rating is concerned, so far Levine's retranslation has not been rated yet,

while Davis's has one (five star) rating, compared to ca. 90 customer reviews of various editions of Wieniewska's translation. It seems safe to assume that the effect of scale operates here: The more people buy something, the more worthy of buying it seems. Moreover, an analysis of the reviews of Wieniewska's translation to date shows no trace of competition; not one of the buyers mentioned Davis's or Levine's retranslation. It seems that by entering the commercial market, Davis's retranslation lost its most important advantage (from the reader's perspective), namely its accessibility in the technical sense of being available online for free, not in the sense of readability, which is Wieniewska's distinctive feature. Time will show whether either of the two retractions will be able to replace their popular predecessor.

Putting Preconceptions to the Test

To sum up the above overview of the brief but complex history of the two retractions' presence in the target culture, the para- and extratextual material accompanying them between 2012 and early 2018 is conducive to the development of the following preconceptions regarding the differences between them: While both retractions purported to amend Wieniewska's version, Levine's text appeared as source-oriented, academic (i.e., likely making use of state-of-the-art Schulz scholarship), professional, and competent, while Davis's as non-professional, non-academic, perhaps not very competent (given Davis's lack of schooling in Polish), and more reader-friendly (given his focus on readers interested in popular literary genres and previously unfamiliar with Schulz). Interestingly, it turns out that these preconceptions or expectations are only partly confirmed on closer inspection, including textual analysis.

Despite appearing with an academic publisher, Levine's retranslation is not a typical academic or annotated edition: It was printed in paperback, without footnotes or extensive paratextual framing. The retranslation's ties with the source culture are evident from the copyright note: "English translation copyright © Polish Book Institute . . . This book has been funded by the Polish Book Institute © POLAND Translation Program" (Schulz 2018). However, neither Polish nor academic provenance of the text is reflected in the foreword. It was not written by any Polish Schulz scholar nor by the Polish-American patron of the retranslation, Michał Paweł Markowski, nor by an Anglophone Schulz expert familiar with the language of the source text, the obvious candidates here being David A. Goldfarb (independent scholar, previously at City University of New York and New York University), Benjamin Paloff (University of Michigan), Karen Underhill (University of Illinois, Chicago), or Stanley Bill (University of Cambridge). Instead, the foreword was written by the Canadian-American author Rivka Galchen, who had not published on Schulz before. This may be interpreted as the publisher's attempt to move away from the source-culture and academic domain and take up the tradition established by the reception of

Wieniewska's translation, which was appreciated predominantly by writers, not scholars.

Markowski does make an appearance in the translator's preface, where Levine thanks him for his assistance ("word by word and phrase by phrase, [he] caught and corrected errors, offered suggestions for more accurate wording, and . . . challenged me to find equivalents for verbal tricks" Schulz 2018). She also references his 2012 book *Powszechna rozwiązość. Schulz, egzystencja, literatura* (Universal Dissolution: Schulz, Existence, Literature), which offered an existentialist reading of Schulz, emphasizing the significance of the prefix *roz-* (Levine opted for *dis-* as the English equivalent) for his worldview, and which has guided Levine in her translation. This, however, is the only publication from the substantial body of Schulz scholarship which the retranslator mentions explicitly.

Nor does her text readily follow contemporary academic interpretations of Schulz, which were unavailable to Wieniewska and whose inclusion could constitute an argument for a new translation (see e.g., Massardier-Kenney 2015, 73). For example, Levine seems reluctant to uncritically accommodate suggestions from scholars representing the paradigm of Judaist readings, prominent in Schulz Studies since ca. the mid-1990s (see Ziemann 2017). Rather like Wieniewska, when faced with a choice, she often prefers to keep the more general meaning rather than narrowing it down to match a particular critical interpretation. For example, she retains Wieniewska's "treatise" in the title of one of Schulz's stories ("Treatise on Tailor's Dummies"/"A Treatise on Mannequins"), rather than opting for the more Talmudic "tractate", as suggested by David A. Goldfarb (1994, 31), and she repeats the earlier translator's title of the story "The Night of the Great Season", ignoring Goldfarb's claim that "A Night of the Holy Season" would correspond better to Schulz's reference to the Jewish High Holidays, the period between Rosh Hashanah and Yom Kippur. Surprisingly, and again contrary to expectations, Goldfarb's suggestion resonated with John Curran Davis, who opted for "A Night of the High Season".

Somewhat paradoxically, it was the non-professional, non-academic retranslator "from the margin" rather than the retranslator with a strong scholarly background that has eagerly (i.e., on more occasions) incorporated the latest critical interpretations of Schulz. This is visible already in the opening passage of "August", the first story in the *Cinnamon Shops* volume:

In July my father went to take the waters and left me, with my mother and elder brother, a prey to the blinding white heat of the summer days. Dizzy with light, we dipped into that enormous book of holidays, its pages blazing with sunshine and scented with the sweet melting pulp of golden pears.

(CW; Schulz 2012, 15)

In July, my father left to take the waters; he left me with my mother and older brother at the mercy of the summer days, white from the heat and stunning. Stupefied by the light, we leafed through that great book of the holiday, in which the pages were ablaze with splendour, their sickly sweet pulp deep within, made from golden pears.

(JCD; Schulz 2016, 7)

In July, my father left to take the waters, abandoning my mother, my older brother and me as prey to the dazzling summer days that were white with heat. Dazed by the light, we browsed the great book of vacation, whose every page was on fire from the radiance and which contained in its depths the languorous sweet flesh of golden pears.

(ML; Schulz 2018, 3)

As can be seen, the discrepancies in content and style are not radical. Wieniewska simplifies phrases appearing at the end of both sentences; on the other hand, her rendering is more euphonic than the competing versions. She skilfully employs phonological orchestration in the second sentence, with the repetition of sonorous consonants *n* and *l*, alliteration and consonance of *z-s-sh* sounds and *p*, and assonance of diphthongs in “pages blazing with sunshine and scented with the sweet melting pulp of golden pears”. Levine and Davis follow the syntax of the original more closely, which results in a more accurate, but arguably less elegant rendering (especially Levine’s double relative clause, “whose . . . and which”, seems slightly clumsy). What is significant here is the vocabulary: While Levine contents herself with substituting her American “vacation” for Wieniewska’s “holidays”, Davis has “the holiday”, implying a religious holiday rather than time off school (Schulz’s uses the Polish word *wakacje*, [summer] holidays/vacation) and thus strengthening the mystical/religious interpretation of the text right from the beginning. Similarly, where Wieniewska has “sunshine” for Schulz’s *blask* (radiance, brilliance), Levine chooses a more general equivalent, while Davis opts for “splendor”, foregrounding the reference to the Zohar, which is translated into English as the Book of Splendor or Book of Radiance, and into Polish as *Księga blasku*.

This is not to say that I personally find Davis’s solution better; on the contrary, I believe an interpretively open equivalent is a more fortunate option, since it will not discourage or confuse a reader unfamiliar with Jewish religious tradition, while one who is familiar with it is likely to recognize the reference whatever synonym is used. The justification of the retranslators’ choices is not my concern, however; what I wanted to show using this brief example is that already the first page of Davis’s and Levine’s version forces us to reconsider the preconceptions we have developed about their work based on extratextual factors foregrounded in the discourse around these retranslations.

Conclusion

While much research in Translation Studies has been devoted to the role of context in the production of literary translations (explaining textual phenomena by referring to extratextual factors such as time of production, norms dominant in the target culture, translator's profile, publisher's policy, etc.), to my knowledge less attention has been paid to the role of extratextual factors in translation reception and criticism, including the ethical implications of judging a translated book by the cover and everything else but the actual text. It is only natural that (re)translations get promoted already prior to publication, and that readers develop opinions about them based on whatever data they have at their disposal. The relationship between these data and these opinions on the one hand and the actual translated texts on the other seems not always to be straightforward, and as such constitutes an interesting research problem. Perhaps it would be helpful to distinguish a subcategory in the umbrella notion of "translation reception" (see e.g. Brems and Ramos Pinto 2013), which would refer to preconceptions developed about a given translated text based on extratextual factors such as the ones discussed above. As I hope to have demonstrated, such preconceptions may precede the "reception proper", that is the reading of the translated text, and, in extreme cases, they might even temporarily block it, even if on closer textual inspection they turn out not to be fully grounded. In the case of Davis and Levine, preconceptions, which, after all, play an important part in the cognitive process, may likely continue to influence the way these two texts will function in the future, not only discouraging some and encouraging others to read the particular versions, but also conditioning the way they are actually read.

Notes

1. This chapter presents the results of research funded by the Polish National Science Centre under "PRELUDIUM" research grant no. 2014/15/N/HS2/03913.
2. In the context of retranslation, an example of such a "wannabe law" is of course Berman's and Bensimon's retranslation hypothesis, which went unchallenged for some two decades before eventually getting disproved by Paloposki and Koskinen 2004 (see also Massardier-Kenney 2015).
3. He also worked on, a perhaps even completed, a novel entitled *Messiah*; however, the manuscript perished in the Second World War, as did Schulz himself, shot dead in the street of his native town of Drohobycz by a Nazi officer in 1942.
4. The English author Ian McEwan recalls having been introduced to Schulz at the University of Sussex in late 1960s ("an innovative course exposed him to a new road map of the modern European mind that led from Virgil and Dante through to Kafka and Bruno Schulz"; Wroe 2010). The impression must have been strong, given that the writer remembered it after more than four decades.
5. I learned this from Marek Podstolski in private conversation. It seems that once the retranslation was paid for and completed, none of the people or institutions involved expected that getting it published would be so difficult. Those who knew about its preparation, treated it, somewhat naively, as "as good as published". In a 2015 Polish article on the new edition of Levine's translation of Miron Białoszewski's *A Memoir of the Warsaw Uprising*, Levine is described

as “translator of Hanna Krall, Bogdan Wojdowski, Czesław Miłosz and Bruno Schulz” (Kaczmarczyk 2015). Levine herself could not have known that the future of her retranslation would be so uncertain when she promoted it in 2012. Therefore, I would like to emphasize that it is not my intention to create here the impression that the retranslator was responsible for prematurely blowing the bubble of expectations.

6. Source-culture national politics may have played a role here, too; following the 2015 election of a new, right-wing government in Poland, in April 2016 the Minister of Culture dismissed Grzegorz Gauden, the director of the Book Institute and patron of Levine’s retranslation. With new authorities, largely new staff, and a new agenda, the institution was not immediately able to continue Gauden’s projects.
7. In 1998, Picador issued a monumental, 600-page hardcover edition of *The Collected Works of Bruno Schulz*. Sold at 50 pounds, it was a commercial failure.
8. Interestingly, this term suggests that Davis was approached by Polish translation scholars, since the notion of the “translation dominant”, or, to be more precise, the “stylistic” or “semantic dominant”, is virtually unknown outside Poland and Central-Eastern Europe. It was introduced by Stanisław Barańczak, a prolific translator, poet, and translation scholar, in the 1980s, to mean “the aesthetic of formal principle according to which an original poem is structured and which a translator focuses on” (Szymańska 2016, 451), and became very popular in translation criticism and teaching as a way of referring in more refined terms to the most important feature of the source text that needs to be preserved in translation. This would imply that the source culture academia did pay some attention to Davis’s work—only not openly.
9. Amazon has yet to improve on the “Look Inside” feature; so far, various editions and/or translations are still often treated as interchangeable versions of the same product, demonstrating the platform’s ignorance of translation issues. For example, recently trying to “look inside” a used copy of the 1963 first UK edition of Wieniewska’s translation, I was shown the first pages of Davis’s new retranslation; a matter-of-fact message informed that this was a preview of a different edition, but the buyer should rest assured that the original product will be delivered when ordered.
10. Quite ironically, Wieniewska’s 1963/1978 translation has been available in a Kindle edition from Picador since 2011, while Davis’s new retranslation, originated online and for a decade existing only in this environment in the form of PNG files, is now sold only in paper format—another reminder that we should be wary of easily identifying digital book formats with new products and vice versa; in fact, in terms of cultural goods the Internet is not only a democratic but also a transhistorical space (see Wardle forthcoming). Levine’s retranslation is available in paperback and as an e-book.

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Section III

Toward New Objects, Methods, and Concepts



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6 Critical Edition as Retranslation

Mediating ‘Alī Ufukī’s Notation Collections (c. 1630–1670)

*Judith I. Haug*¹

While the other contributions to this volume deal with translated and retranslated texts, the present chapter adopts a metaphorical vantage point to the issue of retranslation. My approach applies the concepts of translation and retranslation to musical instead of textual transmission. The work that is the topic of my chapter is a collection of notations from 17th-century Istanbul, which marks an isolated step in the history of the transition of Ottoman art music to writing, a form of music that had traditionally been orally transmitted. It is a unique source which invites reflections on the mediation of music across cultures and times, changing contexts, and changing demands. This eminently rich manuscript in the focus of the study—MS Paris, Bibliothèque Nationale, Turc 292—is a notebook-cum notation collection compiled roughly between 1640 and 1675 by ‘Alī Ufukī (Haug 2016, 179), a Polish-born musician and interpreter of Sultan Mehmed IV (Behar 2005, 17–55). This bicultural, bimusical individual translated Ottoman music from its source language orality to the target language written music, which was ‘Alī Ufukī’s native tongue (as he received his first musical training in Europe where musical writing was and is prevalent). Here, this step of textualization that represents a frozen moment in the century-old stream of oral tradition is treated metaphorically as the first translation. The present author, a musicologist who recently completed a critical edition of MS Turc 292, is contemplating her role in the process of mediating a more than 350-year old notation to a modern scholarly and performing audience, likening this role to that of a retranslator. This includes, as Koskinen and Paloposki have pointed out in a recent article, that the retranslator/editor is “forced to develop a stance towards the predecessor” (Koskinen and Paloposki 2015, 25).

Ottoman music has always been largely non-written (while a vast body of theory exists in writing), but it was fixed in Western notation by ‘Alī Ufukī and has again been edited in Western notation by the present author. This musical script has grown over the course of centuries for an entirely different musical system with different features and requirements. Hence, this additional level of complexity requires the development and justification of a specifically adapted methodology.² After some preliminary remarks on the

author, sources, and procedure, the two main parts of the chapter deal with textualization as translation and critical edition as retranslation. In a similar vein, musicologist Margaret Bent has pointed out the difference between the mere “transliteration” of a source and a “translation” which takes place in modernizing editions (Bent 1994, 373 and *passim*). In dealing with the concept of textualization, the following words of the eminent linguist Walter J. Ong are most helpful, as they can be applied directly to music:

What the reader is seeing on this page are not real words but coded symbols whereby a properly informed human being can evoke in his or her consciousness real words, in actual or imagined sound. It is impossible for script to be more than marks on a surface unless it is used by a conscious human being as a cue to sounded words, real or imagined, directly or indirectly.

(Ong 2002, 73)

Western notation has changed considerably during its long history, and not all of its earlier features are readily understood today. For example, modernizing editions change the original clefs to those common nowadays or reduce rhythmical values which seem slow to a modern performer. Such changes amount to a translation from an older form of expression to a current one.

Translation can be construed as the mediation of content between one system of thought and another. In this sense, musics are languages and their notations are their sign systems—if they are written at all, which many of the world’s musics are not. Like languages, musics are not universally intelligible, contrary to the popular idea of music as a wordless language: “Although strictly speaking, music consists exclusively of sounds, it can equally be seen as a language, comparable to our spoken language but composed of sounds: a wordless language or, to formulate it more elegantly, a non-verbal means of communication” (Samama 2016, 43). The author, a composer and musicologist, takes for granted that what he designates as musical meaning is culturally agreed upon and works only in the confines of a well-established tradition (here: Western art music). This view takes its root in the 18th- and 19th-century European discourse of language-less, “absolute” instrumental music which was understood by philosophers and art critics as solely able to convey the “ineffable” (Georgiades 1967, 177–178; Scruton 2017). But, as the present example of a multi-step mediation process shows, reality is not that simple.

In the context of translation studies (Tahir Gürçağlar 2009), the term retranslation is defined as a “second or later translation of a single source text into the same target language” (Koskinen and Paloposki 2010, 294). The case of ‘Alī Ufukī’s compendium is slightly different as the original source of the textualization/translation—oral repertoire transmission—is lost and inaccessible to the modern editor/retranslator. The target language—Western staff notation—is the same for both steps, while the

intended use of textualization/translation and edition/retranslation differ and ultimately account for the necessity of an edition/retranslation. In spite of the persistence of oral transmission lines in the Ottoman-Turkish context, the mid-17th century is so remote that mediation is required. The cause that motivates the edition of ‘Alī Ufukī’s manuscript Paris, Bibliothèque Nationale, MS Turc 292 as a retranslation hence does not so much lie “with a deficient previous translation” (Koskinen and Paloposki 2010, 296), but with this previous translation’s need to be mediated in order to be more relatable in the modern context. The “aging” of (literary) first translations is a familiar phenomenon (Tahir Gürçağlar 2009, 234; Koskinen and Paloposki 2010, 25–28 and *passim*). In the metaphorical concept of textualization/translation and edition/retranslation, it is also true that

with each reading and each (re)translation, the source text is pluralized and one new and possible text comes to light. In this sense, it is the impermanence of the original, and not the deficiency of the translation, which gives impulse to the reiterative act of retranslation.

(Deane-Cox 2016, 191–192)

If knowledge crosses borders—of culture, language, and, significantly, time—and is thus being transferred into new contexts, parameters change and mediation becomes necessary. In the case of notated Western art music, the techniques and sign systems have changed considerably to an extent of being unintelligible without previous training (Apel 1953; Schmid 2012). Here enters the critical edition, which aims at making the source material accessible to a modern scholarly and performing audience while underlining, contextualizing, and explaining its peculiarities. As time passes, products of thought and culture become remote, we lose touch with them and feel that mediation becomes increasingly necessary (Bent 1994, 373–374)—even more so in the case of music, which exists in time. In spite of the technological progress that allows us to record musical performances since a comparatively short period, music remains volatile in the sense that it happens in time and we have to reflect upon it while it is happening.

As stated above, in the multilayered case under discussion here, textualization is understood as translation and edition as retranslation. The first translation process happened in the mid-17th century from orality into writing, a transition with considerable implications and repercussions. The retranslation process has been initiated in the early 20th century and is ongoing right now, as the 17th-century notations are edited by modern musicologists, evaluated, and made accessible to a modern scholarly and performing public.

The Sources and Their Author

The sources concerned are the two ample notation collections produced by the Polish-born Ottoman palace musician, composer, physician, translator

of the Bible, and interpreter to the Sultan, ‘Alī Ufuķī/Albert (or Wojciech) Bobowski (c.1610-c.1675), MSS Paris, Bibliothèque Nationale, Turc 292 and London, British Library, Sloane 3114. As mentioned in the introduction, the focus of the present study is on the Paris manuscript. MS Turc 292, to current knowledge the first instance of Ottoman music in Western notation written by a cultural insider, namely the fully acculturated, “bi-musical” ‘Alī Ufuķī, is an untitled, subsequently bound loose-leaf collection of decidedly personal and spontaneous character. With its mixed contents, it unites the features of a European-style commonplace book and an Ottoman *mecmū’a* or *cönk* (song-text collection) (Yeo 2014; Wright 1992). MS Turc 292 is a source of immense value for musicology and many other disciplines, bearing testimony to the multicultural intellectual life in mid-17th-century Istanbul, as it contains texts relating to music, linguistics, medicine, current events, food, art, etc. as well as songs in at least 10 languages, often intermingled on the same page. The way in which the Ottoman Turkish language is transliterated with Latin characters in MS Turc 292 is significant in itself, for example allowing conclusions toward the pronunciation of 17th-century Ottoman Turkish. Countless glosses and marginal notes offer many a valuable insight into performance practice and musical thinking. Making its rich and varied contents accessible requires some instances of cultural retranslation, just as for ‘Alī Ufuķī making content accessible meant translation from orality into writing. In the present context, the term cultural translation is used according to the usage of social anthropology, where it denotes the process of “ethnologists . . . translating the [distant] cultures into their own professional language” (Pym 2014, 148–149). MS Sloane 3114, titled *Mecmū’a-yı Sāz ü Sōz* (“Collection/Anthology of Instrumental and Vocal Music”) is—in contrast to MS Turc 292—a beautifully written manuscript, seemingly intended for an unknown posterity. It contains almost exclusively music from an equally broad range of genres, vocal and instrumental, courtly, urban and rural, sacred, and worldly. The manuscripts share many concordances, but understanding the Paris manuscript as a mere draft would be oversimplifying the complex interrelation of the sources (Behar 2008, 36–43).

Early on, both manuscripts were taken to France and England, respectively, and had no influence on Ottoman music making whatsoever, until they were rediscovered in the course of the 20th century. Various catalog entries referring to them had been widely and inexplicably ignored, although the implications of 17th-century Ottoman music notation are nothing short of spectacular. One complete edition and a number of selections and isolated transcriptions of the repertoire transmitted by ‘Alī Ufuķī have appeared since, with emphasis clearly on the London source. MS Sloane 3114, first highlighted by Çağatay Uluçay in his 1948 article in *Türk Mûsikîsi Dergisi* (Uluçay 1948), is much more accessible, being written diligently on paper of higher quality. The repertoire is arranged in *faşillar* (sections) according to *maķām* (melodic mode). Both a facsimile and a practical edition exist, by

Şükrü Elçin (Bobowski 1976) and Hakan Cevher (Bobowski 2003), respectively. Partial editions, again of the non-critical variety, have been published by Haydar Sanal in a 1964 study on the repertoire of the *mehter* military ensemble, known in Europe as Janissary music (Sanal 1964), and by Muammer Uludemir as three volumes organized according to genre but not covering the entire repertoire, published in 1991–1992 (Uludemir 1991a, 1991b, 1992). Editions or transcriptions of single pieces have appeared in monographs and articles (Jäger 1996, 233; Reinhard 1992, 213–225).

The Paris source, mentioned first in 1931 by Rıza Nur in the *Revue de Turcologie* (Nur 1931, 1932), has regained wider attention only recently since Cem Behar published his monograph *Saklı Mecmu'a* (“The hidden/unknown/mysterious anthology”) in 2008. The study contains transcriptions of selected instrumental and vocal pieces from the collection, the criterion being their singularity to MS Turc 292 (Behar 2008, 201–203). The owning institution, the Bibliothèque Nationale de France, has published a high-resolution scan for open access online in 2010 (BNF 2010). As the source is very fragile and has already suffered damage, research is thus greatly facilitated.

Being European and clearly having enjoyed an extensive education before being captured by the Crimean Tatars and sold to the Ottoman palace, writing music and performing from written scores was an obvious thing to do for ‘Alī Ufuķī. Confronted with oral repertoire transmission and composition during his training in Topkapı Palace (Behar 2012, 31–33), he developed individual solutions for notating the music and texts of the compositions he performed, in its scope and depth a singular endeavor in its time to current knowledge. Persons brought up in the Western tradition tend to take notated music for granted, but it is not. To illustrate this with an example, Willi Apel, in his still widely used *Die Notation der polyphonen Musik, 900–1600*, the English version being first published in 1942, does not reflect on the implications and consequences of notation (Apel 1953, xix–xx; 86).³ Neither does Johannes Wolf in his *Geschichte der Mensural-Notation von 1250–1460* (Wolf 1904). It is certainly worth the while to consider how many obstacles ‘Alī Ufuķī was faced with, translating orally transmitted music into a sign system developed for and evolved hand in hand with a different musical culture.

‘Alī Ufuķī was fully aware of the novelty and potential impact of his endeavor. In his description of the architecture and living conditions of Topkapı Palace, *Serai Enderum* [sic] cioè *Penetrabile dell’ Seraglio* (“Sarāy-ı Enderūn, or, the Innermost of the Seraglio”; before 1665), he supplies crucial information on musical life in his day (Bobowski Harley 3409, 49–54; Fisher and Fisher 1985/87, 52–54). In this context, he describes how intrigued his fellow musicians were by his outlandish skill of fixing music in writing in order to be able to reproduce it faithfully at a later time. He relates that they pleaded him to teach them notation, but he declined with the excuse that it would take too much time. However, he customarily sang pieces from his

collection for them to refresh their memories as required. While this account should generally be taken with a grain of salt, the interesting point is that Ottoman musicians did not feel the need to record repertoire in writing on a large scale or else they would not have let him off so easily, as it is generally estimated that he lived in the palace for roughly 20 years (Behar 2005, 19–21). It seems as though learning by rote (*meşk*) was sufficient and successful over a long period of time: ‘Alī Ufukī’s presence in İstanbul left no trace as the music manuscripts we know of were taken abroad, and notations based on his system have not been found. In the history of known and surviving written sources of Ottoman music, ‘Alī Ufukī’s work is followed only by the collections of Demetrius Cantemir (*Kitābu ‘ilmi’l mūsikī ‘alā vecchī’l-ḥurūfāt*. İstanbul Üniversitesi Türkiyat Araştırmaları Enstitüsü Kütüphanesi, Yazmalar 100, c.1710; Cantemir 1992–2000) and Kevşerī Muştafā Efendi in the first half of the 18th century (Ekinci 2016), making use of an entirely different, alphanumerical sign system. During the first quarter of the 19th century, Hampartsum notation, named after its inventor Hampartsum Limonciyan, gained foothold and resulted in a large repository of sources (Jäger 1996).⁴ The Greek communities of the Ottoman Empire likewise made use of their liturgical notation in order to preserve secular repertoire (Kalaitzidis 2012). Finally, Western notation was fully adopted and is nowadays the sole system in use.

The Process of Textualization

It is a peculiarity of Ottoman music history and a direct consequence of the independence of repertoire transmission from writing that the Ottoman perception of the musical work and what defines its existence differ considerably from European views. While in Western art music a musical work or opus is understood and expected to be a clearly defined entity mirroring the intention of a single composer, the circumstances of oral transmission in the Ottoman context (and other cultural contexts, for example Persian music) result in the formation of so-called opus clusters (Jäger 2015, 42). Over the course of time, potentially centuries, members of the transmission community contribute to the composition, subtly changing it in a process of communal artistic endeavor. What remains stable as its defining essence is culturally agreed upon.

But not only in this regard the European and Ottoman art music cultures are different to the extent of being mutually unintelligible, as they rely on distinct and not readily reconcilable theoretical concepts. This pertains to almost all parameters of musical creation and performance. The central issue of the tone system is arguably the most complicated problem: The melodic structure of Ottoman art music is modal, based on particular scales (*maḳāmlar*) within a general scale containing all possible pitches (Feldman 1996, 195–262). The *maḳāmlar* are determined by their final (*karār*), the combination of pitches (*perde*) and their respective role in the scale, as well

as specific melodic contours (*seyir*). While the number of possible *maḳāmlar* is very large, European classical music since the mid-17th century depends on a scale of 12 semitones, which can be combined in a limited number of ways. On the other hand, European art music is polyphonic and increasingly chord-based, whereas monophonic Ottoman music focuses on the melodic line. The theoretical system ‘Alī Ufuḳī grew up with equipped him with a general scale of 12 semitones and two alteration signs, one raising and one lowering. The contemporaneous Ottoman system—as far as we know, as the 17th century is comparatively poor in theoretical production—divided the octave into at least 14 degrees.⁵ As ‘Alī Ufuḳī makes only few and sparse statements on his perception of scale and alteration, and his use of signs is incoherent to say the least, the difficulties posed to the musicologist wishing to evaluate and interpret the notations and the practical musician wishing to perform them are considerable (Bobowski 2003, 29–52; Jäger 1996, 225–233; Ekinci and Haug 2016, 79–104). ‘Alī Ufuḳī was not a theoretician, and he composed his notation collections, especially MS Turc 292, for his own practical use. However, this does not imply that he was uninterested in or incapable of theory: Being trained in the Sultan’s palace, he must have been aware of current developments and esteemed traditions. For example, in a longer text on *uṣūl* theory which clearly points to an earlier period (ff. 205a/51a–205b/51b), he refers to “Nasiredin farabi” (the eminent 10th-century theoretician Abū Naṣr al-Fārābī). The danger of imposing modern theory and practice conventions are obvious. The rhythmic organization of Ottoman music is based on cycles (*uṣūller*) as opposed to both the mensural organization (Apel 1953, 145–198) ‘Alī Ufuḳī was most probably taught as a child in Poland and the modern pulse-group measure coming into existence during the early 17th century. He was most certainly aware of earlier theoretical concepts, but in analyzing his notations those concepts of durational proportion cannot be applied to the actual repertoire in a meaningful way, for instance, regarding tempo relations (Ekinci and Haug 2016, 96–100). Concerning execution, Ottoman music—especially the “courtly” repertoire⁶—is heterophonic. This term signifies that a group of musicians play and sing what they culturally perceive and agree upon as the “same” melody, ornamenting, and interpreting it differently, simultaneously. Counting in the long tradition of oral repertoire transmission, it seems reasonable to assume that ‘Alī Ufuḳī’s notations are instances or embodiments of possible performances instead of monolithic, permanent forms.

Editorial Procedure

It thus becomes immediately clear that the choices set before the modern editor as retranslator are complex, as the text in question is highly individual, spontaneous, and unprecedented. The target audience for a modern edition is diverse, has various backgrounds and various demands between scholarly research and performance practice in different cultural contexts.

It is important to keep in mind that, other than in text editing, the author and the editor are joined by the performer as a third actor (Grier 1996, 23–24, 44; Bent 1994; Hogwood 2013). Modern standards of critical edition have to be reconciled with general accessibility to readers from different (musical) cultures. It is important to account to ourselves about what and how we have to mediate and what is in danger of getting lost in retranslation.

Historical musicology distinguishes different types of editions according to the intended use and audience, the required methodology, and the desired depth of detail. It has to be kept in mind that “every piece of music is created under a unique combination of cultural, social, historical, and economic circumstances; an acknowledgment of those circumstances, and thus of the uniqueness of each creative product, affects the conception of all editorial projects” (Grier 2017). The two main types of interest here are the practical and the critical edition. The former is aimed at performers; annotations are generally kept to a minimum and accessibility is a priority. Changes to the original text of the source are possible—think of transposed editions of Franz Schubert’s songs for high, middle, and low voice with the former being the version notated by the composer (Schubert 2002). The critical edition focuses on the historically informed mediation of a source. It is equipped with a commentary in which the editor explains and justifies his/her choices. Often also annotations are added to the music itself, such as brackets where a missing passage could be inserted from a different source of the piece, or smaller staves containing deviant versions. Another important feature of critical editions are emendations and conjectures, i.e., corrections of errors perceived as such by the editor based on his/her understanding of the composer’s style and intention (Grier 1996, 31–33), which will invariably be marked in the music and explained in the commentary. Those editorial choices are open to discussion. The scholarly ideal of the original, true version of a piece as intended by the composer—the so-called *Urtext*, the “primeval” or “original text” (Grier 1996, 11–15; Tanselle 1976)—applies to the present case in a very limited way as oral tradition is involved and only ‘Alī Ufuḳī’s two manuscripts can be compared meaningfully.

As mentioned in the introductory paragraphs, change in the target culture creates demand for a retranslation—but which are the target cultures here? While we have no certainty about the intended audiences of ‘Alī Ufuḳī’s manuscripts apart from himself, a critical edition addresses the modern international scholarly community as well as prospective performers mainly in Turkey, but potentially worldwide. While ‘Alī Ufuḳī was bicultural, the present author is not. Most of the scholars and performers working with his material are not polymaths as the citizens of the 17th-century Republic of Letters were (Brentjes 1999; Rothman 2013), today’s scholarly culture being much more specialized. Hence it is even more important to account to ourselves about the intrusions and additions we deem necessary. In the

critical commentary, the editor as retranslator is able and even required to make himself/herself “visible”:

Translation is a process that involves looking for similarities between languages and cultures [. . .] but it does this only because it is constantly confronting dissimilarities. It can never and should never aim to remove these dissimilarities entirely. A translated text should be the site where linguistic and cultural differences are somehow signaled, where a reader gets some sense of a cultural other, and resistancy, a translation strategy based on an aesthetic of discontinuity, can best signal those differences, that sense of otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures. (Venuti 2008, 264)

As will be seen, this passage quoted from Lawrence Venuti’s seminal *The Translator’s Invisibility* can be meaningfully applied to the present case.

The first reason for editing is accessibility (Bent 1994, 390–392). Here the editor has to decide early on which kind of audience s/he is targeting: scholars, musicians, or both. Their demands are different and sometimes mutually exclusive and sacrifices can hardly be avoided. Other important motives are analysis and contextualization of the notation system and its functionality as well as analysis and contextualization of the contained repertoire. Encouragement of historically informed performance also plays an important role. In short, what are the historical signifiers meant to signify, and can we bring their intended signification back to life? The question remains how far the editor has to intrude into the original text, or how far the reader and/or performer can be entrusted with committing themselves to delving deeper into the source and its special characteristics. The discourse of translation studies is readily applicable: “The relevant question therefore is not how tolerant an *attitude* the translator ought to display toward the original author (an abstract ethical dilemma), but how she can test the tolerance of her own language for assuming unaccustomed forms” (Asad 2010, 22). It is worthwhile to consider domestication and foreignization as translation strategies formulated by Venuti as “fundamentally *ethical* attitudes towards a foreign text and culture” (author’s italics) in the—admittedly entirely different—context of music edition across temporal, cultural, and language boundaries. Foreignization underlines and affirms the “nonstandard” and the “culturally not dominant”, which are descriptions applicable to ‘Alī Ufukī’s notation practice (Venuti 2008, 19–20 and *passim*). This is in spite of the resemblance of mid-17th-century notation and contemporary notation being rather high: Caution is necessary as outward similarity may not go hand in hand with internal, conceptual similarity.

‘Alī Ufukī’s highly individual notations are unembedded in any kind of tradition. As information regarding the historically remote source culture is insufficient, difficult decisions have to be taken. An inevitable problematic

point which can only be touched in passing is the general Eurocentrism of musicology. Automatically (and arguably, practically so), modern Western staff notation is chosen as the target language. Because the source has already been composed in a modified Western staff notation of the 17th century, the danger of intrusion and imposition may perhaps not be strongly perceptible, though: A first step of cultural translation has already been effected in order to mediate between his two internal cultures by the bicultural 'Alī Ufuḳī.

The issues at hand concerning the actual editorial decisions will be discussed below in as much musicological detail as required. The topics addressed are the selection of material from a source of mixed content and the related problem of genre attribution. Concerning theoretical issues, the treatment of modality (*maḳām*) and rhythmical structures (*uṣūl*) in cases of insufficient information or generally in the sense of translation into modern conventions (addition of alteration signs and/or key signatures, transposition; addition of time signatures, reduction of rhythmical values) are highly relevant matters. Editorial intrusion in the sense of conjectural emendation and textual criticism will be discussed as well as the treatment of text, which pertains to the addition of lines or stanzas not underlaid in the original source or the distribution of syllables to the notes of a melody. Those sometimes rather delicate decisions hence affect all parameters of music, performance, and transmission.

- Selection of material. MS Turc 292 comprises 626 pages, most of which are brimful with diverse entries: musical notation, texts for vocal performance without music, glosses accompanying those texts, and countless notes and remarks on topics both related and unrelated to music. Being a musicologist and not a polymath as 'Alī Ufuḳī, the present author had to opt for what to reasonably include in the edition and what not. This point could evidently be discussed in any direction. The choice of material was eventually restricted to musical notations, lyric texts intended for vocal performance (see below), prose texts referring to musical topics such as performance, repertoire, teaching, or organology; some other texts are cited in the accompanying study, for example those containing historical dates and personal names or comparable information to be used for biography. The comments on a plague outbreak during the summer of 1648 found on ff. 173b/43bff or a list of Spanish or Portuguese names on f. 155b/22b are examples for this.

The presentation of the source in facsimile is a connected issue. Elçin trimmed the edges of the pages of MS Sloane 3114, thus cutting off the original (and consistent except for one minor error) foliation, and added new page numbers unrelated to the original foliation. Musicological publications often refer to Elçin's facsimile and his page numbers. While the reasons for his actions are unclear, the consequences are obvious. A second change for the sake of accessibility is his inversion of the binding direction

so that the reader holds a European book opening from left to right. In his preface, Elçin makes statements on neither of the issues mentioned here (Bobowski 1976, xvi–xxi). In editions and transcriptions of the two sources, i.e., as soon as the material is transferred into modern Western book culture, the European reading direction is automatically established. The scan of MS Turc 292 digitized by the Bibliothèque Nationale preserves the present binding order, which is not original as could be shown by reestablishing the primary of the two conflicting foliation systems.⁷ Considering the fragile state of the source, dismembering it and binding it anew is certainly not advisable.

- Genre attribution. In the forthcoming edition of MS Turc 292, genre headings are added in square brackets where obvious or corroborated by a concordance. Empty square brackets indicate that the genre is unstated and no information could be retrieved from elsewhere. This pertains especially to short instrumental notations (e.g., f. 51a/248b-3, f. 153b/25bisb-3) or songs that could not (yet) be allotted to a known category on account of their formal features or language other than Ottoman Turkish (e.g., f. 268b/114b-1, f. 288b/134b). In many regards, the existence of the sister manuscript in London is very helpful as it contains a large number of concordances, but in the context of genre attribution of vocal pieces, contradictions appear (and are listed in the Critical Report).

Texts intended for vocal performance can be recognized according to their genre, which is in many cases quite straightforward even if a heading is absent. For instance, *türki* (modern Turkish: *türkü*) texts—strophic songs in the tradition of the Anatolian ‘*âşık*’ bards—can be easily singled out with the help of the author’s pen name (*mahlās*), which by convention has to be stated in the final stanza. On the other hand, the manuscript also contains a considerable number of *gazel* texts (lyrical poetry of the Persianate tradition, characterized by the rhyme scheme aa ba ca etc.). The question is whether they were meant for reading, quietly or aloud, or for musical performance. Luckily, there is one *gazel* with notation (*Ne hunīdir gözüm şāķi ki bağrımdan kebāb ister* attributed to Şem‘ī on f. 31b/13b) which leads to the conclusion that *gazeller* were potentially performed with music and thus must be included. The *terkīb-i bend* poem attributable to Rūhī Bağdādī on ff. 200*a, 204*a, 205*a-b (Rūhī Bağdādī 1870, 74–81) is not regarded as intended for vocal performance if transmitted in its multipart entirety.

- Treatment of *maķām*. As mentioned before, one of the main differences between the musical source and target languages is the general concept of the tone system, here most relevantly the amount of possible pitches and their combinations into seven-tone scales. Modern Turkish notation uses certain signatures and accidentals to represent the pitch

alterations peculiar to Ottoman music. The system employed and referenced predominantly employs three raising and three lowering accidentals (Raouf Yekta Bey 1922; Signell 1977, 22; Özkan 1990).

‘Alī Ufuķī had to find his own solutions, which he did probably quite successfully according to his own requirements. However, the applicability of those symbols in analysis and performance is very limited because of the following problems: He uses accidentals and signatures⁸ rather sparsely, confining himself to one flat and one sharp, which do not reflect the actual varieties of pitch inflection described by other theoreticians and implicitly appearing in his own notations as well.⁹ ‘Alī Ufuķī supposed that the verbal statement of the *maķām* would be sufficient information for a musician from his context, if he ever considered other people performing from his notations. He or she would know which scale degrees should be altered in which way and even how to modulate to another modal entity in certain contexts. For today’s scholarly and practical audience, the main problem is that the interpretation of many *maķāmlar* has changed considerably in the course of the centuries and that we—lacking exactly contemporaneous theoretical superstructure—cannot know how ‘Alī Ufuķī meant these *maķāmlar* to sound, if he stated them at all. In the Paris source, he omits them more often than not, while MS Sloane 3114 gives a certain guidance by way of its *faşıllar* (sections arranged according to *maķām*), which are also relied upon in the analysis of concordant pieces. During the early stages of research, hope was expressed that extensive analysis of *maķām* attribution and typical melodic features which constitute defining criteria might lead to conclusions applicable on a larger scale. But the edition process and parallel analytical work have shown that any attribution of unassigned pieces is irreconcilable with the methodic principles of critical editing.

The issues of pitch level and transposition are closely related. Although he does refer to transposition and proves awareness of this technique, it is undoubtedly clear that ‘Alī Ufuķī equated the *perde rāst*, which he perceived as the central pitch of the system, with c’ (do in Turkish usage). The statement on transposition (*şedd*) is encountered on f. 287b/133b-288a/134a. Demetrius Cantemir, who is customarily adduced as reference, likewise mentions transposition practices (Feldman 1996, 227–230); proof for the relationship between *perde rāst* and c’ can be found on ff. 229b/74b or 363a/219b (Behar 2008, 150–151). Consequently, ‘Alī Ufuķī notated as sounding, and for this reason, transposing his notations according to modern custom seemed methodically incorrect. In this case, the decision has been made in favor of the source’s intention and against easier accessibility in the target culture, taking into account that modern Turkish scholars and performers may be disturbed by pitch relations perceived as uncommon. Of course, it cannot be denied that transpositions according to modern Turkish usage do make sense for practical musicians in the Ottoman-Turkish tradition. In order to honor this tradition, a transposed practical edition is envisioned for

future publication. In the preface to his edition of the London manuscript, Hakan Cevher briefly states that he chose to transpose the pieces a fifth so that *rāst* equaled *g'* (sol) “in order to have them match the *Bolāhenk* tuning used in Turkish [art] music today” (Bobowski 2003, 29). Behar also chose to uniformly transpose his transcriptions in *Saklı Mecmua* to the pitches expected according to today’s standards with the argument that the practice was well established. In cases where the *maḳām* is unknown he suggested attributions, following the characteristics of the notated melody. He further adds alteration signs according to modern custom if the *maḳām* is known (Behar 2008, 201–203). However, it has to be taken into account that if the Ottoman pieces are transposed, what to do with the European pieces and Armenian, Georgian, or Albanian folk songs? This is another reason why the forthcoming edition presents the pitch sounding as written.

- The rhythmic organization of the music poses comparable problems. The danger of imposing modern theory and practice, both Turkish and European, lies for example in the addition of time signatures and bar lines, notational devices that indicate the rhythmical structure according to an alien system. But in order to facilitate analysis and encourage performance by the target culture, concessions must be made. However, compared to the problem of *maḳām*, rhythmical structures can be recognized more easily with the help of recurring patterns, the regular gaps between groups of note heads visible in the author’s handwriting or by simple counting. Additionally, verbal descriptions of the intended rhythmic entity occur more frequently than mentioning of modal entities. ‘Alī Ufuḳī does offer self-invented *uṣūl* symbols like a triangle for the six-beat entity *semā’ī*, often based on symbols from the European practice of his age like the slashed circle (*tempus perfectum diminutum*), or fractions such as 3/2. However, interpretation of those symbols can only be tentative in absence of an authorized system (Ekinçi and Haug 2016, 96–98).

In 17th-century Europe, bar lines were gradually coming into use. ‘Alī Ufuḳī uses them in rare instances, and even then it becomes clear from a careful examination of the handwriting that the lines were inserted after the musical notation was complete. Rather than bar lines, they can be explained more meaningfully as counting lines drawn at a later stage in order to check the *uṣūl* for errors. While Cevher decided not to mark or designate rhythmical structures and Behar employed Western time signatures as well as bar lines (Behar 2008, 202–204), dashed lines are inserted in the forthcoming edition of MS Turc 292 if the *uṣūl* is known by way of direct statement or concordance. If it could only be conjectured, which can sometimes be plausibly done as described above, breathing signs (small marks crossing only the uppermost line of the staff) have been chosen. In addition to that, the beat count of the *uṣūl* (if known) is represented by a single-digit time signature

instead of a fraction, which would superimpose the modern concepts of proportion and of an accented measure. This practice follows the concept of the “form number” first developed by Gerhard Kubik for the transcription of the so-called interlocking patters of Buganda xylophone music (Kubik 2010, Vol. 2, 308–324). While the musical cultures under discussion are of course widely different, Kubik’s sensitive approach in avoidance of domestication was considered useful for the edition of ‘Alī Ufuḳī’s notations.

To the eye unaccustomed to earlier notation conventions, the note values look large and slow, but it is not the actual speed of performance that has changed in the course of time, it is the relation of the note values to the beat. Changing the note values would be an intrusion into the author’s decisions and requires explanation as in editions of renaissance polyphony, where reductions have long been prevalent (Bent 1994, 386–387). Similar to the issue of *maḳām* attribution, more detailed analyses have shown that a clear system does not exist. Again, insufficient information on the motivation and logic of the first translation put serious restraints on the retranslation. It is an important point that the basic unit of counting is not uniform but may change between the semiminim/quarter note, the minim/half note and (rarely) the semibreve/whole note, sometimes even between versions of pieces transmitted in both manuscripts. Hakan Cevher’s edition features values reduced 1:2 or 1:4 “according to the state of the piece” (“*eserin durumuna göre*”) (Bobowski 2003, 29), which results in the eighth note as a common basic unit of counting. Decisions on terminology aim in the direction of a cultural translation: For example, note names as used in the 17th century—breve, semibreve, minim—are comprehensible today and make clear that we are not dealing with a modern rhythmical organization. It is important to keep pointing at the fact that the object of study is remote and has a culturally rooted identity of its own.

- Conjectural emendation and textual criticism. In order to ensure legibility, the critical commentaries appear in a separate volume. Although shifting the focus away from the editorial decisions, this accounts for smooth reading and performance. When information about the source culture and the methods of the first translator is scarce and inconsistent, emendations and conjectures are often tentative, and the crucial question is, where the line between unusual phenomenon and mistake can be drawn. Cases of clearly recognizable error are for instance missing beats which can be determined if the *uṣūl* is stated and replaced if a parallel version can be found elsewhere.¹⁰ If there is no concordance, the present author refrains from conjecture like Behar in transcriptions from MS Turc 292, none of which have concordances (Behar 2008, 202). In editing MS Turc 292, we are in the fortunate situation that a sister source with many concordances exists. Further, Demetrius Cantemir’s collection from the early 18th century also contains a considerable number of concordances, which can be adduced for analytical

comparison and textual criticism if required (Cantemir 1992–2000). A table of concordances will also be appended to the present author's forthcoming thesis. For instance, the number of beats in a section of a certain *Peşrev* (large multipart instrumental genre) does not add up with the number of beats required by the *uşûl* that is stated in its heading. From the *mülâzime* (ritornello section) of the *Peşrev der maḳâm-ı Bûselik uşûleş Żarb-ı fetih* on f. 352b/194b (version P2), four of its required 88 beats are missing preceding the customary melodic caesura after the 44th beat:



Figure 6.1 MS Turc 292, f. 352b/194b (P2). Mülâzime, beats 1–44. Author's edition.

The problem was isolated by counting the beats in the section. MS Turc 292 contains another version (P1), erroneously notated one pitch lower, melodically different but rhythmically correct. The emendation of the faulty version is thus based on this previous notation; in the edition, the added notes are marked with asterisks. The presumably later version in MS Sloane 3114 (L) features the same error as f. 352b/194b and was thus obviously copied from P2. The insertions are adapted stylistically to the melodic motion of the faulty piece, i.e., as the melodic line of P2 and L is on the one hand calmer and not embellished, and on the other hand, final notes are generally divided into two values instead of one in P1. In this and comparable cases, the retranslator is called upon to deal with the first translator's shortcomings without obliterating his voice.



Figure 6.2 Synoptic notation of MS Turc 292 f. 248b/94b-249a/95a (P1) and f. 352b/194b (P2, see above); MS Sloane 3114, f.166b (L). Mülâzime, beats 1–44. Author's edition.

Another illustrative example concerns the titling of a *Peşrev*. In the Ottoman art music tradition, those large instrumental pieces are often accompanied by a poetic title such as “Nightingale”, “Ocean”, “Nourishment of the Soul”, or “Delicate Rose” (all examples from MS Turc 292). One composition notated on f. 126a/297a bears the seemingly nonsensical title, in Latin characters, “Mefrudunie”. The title of its concordance in MS Sloane 3114, clearly written with no deciphering problems, likewise transliterates to “Māfrudunyā”. As it turns out,¹¹ the originally intended wording was with highest probability “Māh-ı dünyā”—“Moon of the World”. One is left to wonder why ‘Alī Ufuķī, whose Ottoman Turkish must have been impeccable as he was an interpreter of the Sultan, had such trouble writing down this title made up of essentially unproblematic words. Eventually the decision was made to retain the author’s spelling, even if faulty, and to add a detailed explanation in the Critical Report, motivated by the reasoning that if this instance was emended, where to stop? Ottoman Turkish orthography is not standardized, and countless deviations from the spellings codified in dictionaries occur.

- Text distribution. The direction of writing is one of the (if not the) most salient feature of MS Turc 292. In order to accommodate Ottoman Turkish texts written in Arabic characters, ‘Alī Ufuķī at some point started to mirror-invert his notation and everything that goes with it such as clefs or accidentals. While the Paris source features both dextrograde and sinistrograde notations, the London source is entirely sinistrograde for both vocal and instrumental music. Evidently, inverting the reading direction and standardizing it as dextrograde is an exemplary case of domestication. Considerations of typographical practicability have played the crucial role here and went hand in hand with the decision to transliterate all texts in Arabic characters into Latin characters with diacritics (see below). All the other available editions likewise change the reading direction (Bobowski 2003, 29).

The intended distribution of syllables is sometimes well visible in the source, especially in songs of the *türki* genre mentioned above, which are predominantly syllabic (i.e., one syllable falls to one note). ‘Alī Ufuķī also tends to segment words into syllables in order to make the intended placement clear.¹² If, however, the vocal piece is more melismatic (i.e., several notes are sung to the same syllable), uncertainties occur:

A

1,1 Ben ak - hij - mi hitz pe - ri - şan it - mez - dim
3 Je - rim iur - dum i - dub dag - lar it - mez - dim

B

2 Her ba - kış - ta gio - nul - gi - im aţ - ma - sa Do - stum aţ - ma - sa.
4 Lei - lam o - tub be - ni meğ - nun kış - ma - sa Meğ - nun kış - ma - sa.

Figure 6.3 *Türki* “Ben aklıjmi hitz perişan itmezdim”, MS Turc 292 f. 119a/259a.¹³ Author’s edition.

Here, the words have not been segmented; in addition, the notation features corrections which further complicate the matter (those corrections are explained in the Critical Report). Are two syllables meant to be sung on the tied eighth notes of the first phrase? But then, the end of the first verse (I, 1) does not match the melody. Another related issue are texts which are not directly placed below the notation but clearly belonging to it on account of headings, genre similarity or matching syllable counts. In those cases, the text is underlaid in square brackets, although this decision might be criticized as an intrusion or preemption of the author's intention.

- Text transliteration. Decision-making is not confined to music, but also concerns texts. As I chose to transcribe everything into Library of Congress standard Latin characters¹⁴ for the sake of accessibility and less complicated typesetting, vocalism becomes an issue. 'Alī Ufuḳī's idiosyncratic transliteration system based on Italian, Polish, and German graphemes can help in judging which vowels he would have pronounced. But he has visible trouble representing the vowels ü and ö, which he was familiar with neither from Polish nor from Italian; ı and i are not consistently discernible. This can be seen in the lyrics of the *türki* cited above: The ı in "aklijmi" is first represented by an ij ligature and then by a regular i, although both vowel sounds are the same (aklımı, "my mind"). While in "gionulgiim" (gönülciğim, "my little heart") the ö is transliterated as io, the ü has no counterpart other than the regular u. Again, insufficient information on the source culture and the reasoning of the first translator complicate matters.

Conclusion

On the grounds of the example of MS Turc 292, I contend that, in a metaphorical sense, the concepts of translation and retranslation can be applied meaningfully to musical instead of textual tradition. In both cases, the retranslator has to reflect upon his or her stance toward the source text and the first translation at the same time. He or she will mediate not only between the source text and the target audience but also between the source text, the first translation and the audience.

The main differences between literary retranslation and the critical edition under discussion here first and foremost lie in the fact that here the orally transmitted source text is inaccessible. Also, and not less importantly, the critical edition as retranslation has no intention whatsoever to supersede, replace or improve the first translation/textualization. It does not start out from a (perceived) deficiency of the first translation, as the first translator left us a valid, independent source in itself. It is not a "polemical act" (Koskinen and Paloposki 2015, 27), on the contrary. The third difference is that 'Alī Ufuḳī's notations as first translation require mediation and interpretation in order to revive the repertoire and to make its implicit theoretical concepts accessible as far as possible, while superseded literary first translations still remain generally intelligible.

In this context, it was the present author's express purpose to represent and respect the first translator's decisions, to understand his motivation, method, and choices. The critical edition is a retranslation from the presumed intention of 'Alī Ufuḳī into modern scholarly notation. As an editor/retranslator of this special source, I have dealt with "anxiety of influence" (Koskinen and Paloposki 2015, 25–26), and my goal has been to amplify the voice of the first translator, respecting his reasoning and his choices. It is fortunate that the voice of the translator 'Alī Ufuḳī is very audible—if not always entirely clear—in marginalia, glosses, and short reflections on the issues at hand. Even if we are not yet able to explain all phenomena consistently, I believe that letting the author speak in his own voice is preferable—inside the constraints of practicability—, trusting that the choices he made had a certain meaning for him. In the sense of Lawrence Venuti quoted above, dissimilarities are not removed, but signaled in order to give the reader a "sense of the cultural other" (Venuti 2008, 264).

The manuscript is a source of immense value for many more disciplines than musicology and should be made accessible to as many readers as possible. Making these contents accessible requires some kinds of cultural retranslation, just as for 'Alī Ufuḳī making content accessible meant translation from orality into writing.

All good translation seeks to reproduce the structure of an alien discourse within the translator's own language. [. . .] All successful translation is premised on the fact that it is addressed within a specific language, and therefore to a specific set of practices, a specific form of life.

(Asad 2010, 21)

In the sense of Talal Asad's words, I hope I can be 'Alī Ufuḳī's faithful interpreter for the 21st century.

Notes

1. The present paper is part of the DFG project HA 5933/3: *Osmanische und europäische Musik im Kompendium des 'Alī Ufuḳī (um 1640): Erschließung, Analyse und (trans-) kultureller Kontext*, granted to the author at the Department of Musicology of the Westfälische Wilhelms-Universität Münster, Germany, 2012–2016. The Habilitation thesis has been accepted by the Faculty of History and Philosophy and is being prepared for publication as "*Ottoman and European Music in 'Alī Ufuḳī's Compendium, Ms. F-Pbn Turc 292: analysis, interpretation, cultural context*."
2. When the talk that forms the basis of this article was delivered in December 2013, the study was still "a work in progress with a methodology in progress". I would like to thank the organizers of the conference for giving me the chance to explore this interdisciplinary outlook.
3. Apel's dichotomization of the notations of monophonic and polyphonic music requires discussion, but his clear stance against an evolutionist perception of history seems progressive. A second volume dedicated to the "notation of

- monophonic music”, which would have comprised “the vast repertory of Oriental music and similar bodies”, unfortunately never appeared.
4. This repertoire of crucial importance is at the moment being edited and cataloged by the *Corpus Musicae Ottomanicae* (CMO) project at the University of Münster and the Orient-Institut Istanbul, under the direction of Ralf Martin Jäger (www.uni-muenster.de/CMO-Edition/en/index.html).
 5. A substantial number of Ottoman treatises from an extended period of time has been evaluated by Eugenia Popescu-Judet, *A Summary Catalogue of the Turkish Makams*, Istanbul 2007. While the relevance and validity of single treatises on a larger scale must generally be doubted, even those texts from ‘Alī Ufukī’s temporal and local vicinity show considerable variance of theoretical notions. See for example Çengi Yusuf Dede 2015. www.academia.edu/13413664/Yusuf_Cengi_Mevlevi_Risale-i_Edvar (visited on 09/07/2015).
 6. Genres and stylistic levels of Ottoman music are a complex topic exceeding the scope of the present article. The question has been addressed recently by Feldman 2015. See also Wright 1992, 160 and passim as well as the present author’s forthcoming habilitation thesis (chapter 5.1).
 7. A short remark concerning the numbering: The manuscript has two conflicting foliation systems, one of which is in ‘Alī Ufukī’s hand and the other probably in the hand of Antoine Galland, ‘Alī Ufukī’s friend in the French embassy who took the source to Paris. The binding follows the secondary foliation as does the online presentation, consequently. However, for the critical edition the original order was reconstituted and the primary foliation put first in the citations. The second number refers to the secondary foliation.
 8. Signatures are alteration signs placed at the beginning of the staff to indicate a global set of alterations for a given piece. Accidentals appear individually as required, but the symbols are the same.
 9. See chapter 5.2.1 (“Tone System”) in the author’s forthcoming study.
 10. In his transcriptions from MS Turc 292, none of which have concordances, Behar—like the present author—refrained from conjecture. Behar 2008, 202.
 11. My thanks to Eckhard Neubauer (Frankfurt) for this valuable information. A parallel version in a later notation collection confirms this beyond doubt. Ekinci 2016, p. 194.
 12. An example can be seen on f. 6a/257a; <http://gallica.bnf.fr/ark:/12148/btv1b84150086/f503.item>. See also Behar 2008, 202f.
 13. <http://gallica.bnf.fr/ark:/12148/btv1b84150086/f507.item>. As the piece exhibits a regular four-beat rhythmical structure, breathing marks have been inserted consequently.
 14. <http://www.loc.gov/catdir/cpsoromanization/ottoman.pdf>. Accessed 13 October 2016.

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7 Readers and Retranslation

Transformation in Readers' Habitudes in Turkey From the 1930s to the 2010s

*Müge Işıklar Koçak and
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Introduction

This study focuses on the readers' perception toward retranslation and the ways it has changed over time in Turkey. It benefits from two kinds of sources, reader letters published in the magazines *Yedigün* and *Varlık* published between 1930 and 1966 and reader comments and writings on online forums and blogs that appeared in 2011–2017. The selected examples will highlight the position of ordinary readers as active agents in the process of retranslation and demonstrate how both the literary field and the readers have changed through time and how this transformation is reflected in readers' habituses. Readers' expectations from retranslations, their priorities in choosing particular retranslations in two different time periods (1930–1960 and after the 2010s) will be questioned and compared in relation to the changing literary field in Turkey.

The notion of retranslation has been taken up from a broad perspective within translation studies. Şehnaz Tahir Gürçağlar's (2009) and Kaisa Koskinen and Outi Paloposki's (2010) detailed literature reviews suggest that the nature of retranslations, reasons for their production, their function in the target cultures, and the social and political contexts surrounding them have so far been thoroughly analyzed in many case studies. Yet, the perceptions of target readers regarding retranslations have been widely neglected. In Turkey, Tahir Gürçağlar was the first scholar pointing out readers' letters published in magazines as a promising field of research for understanding expectations about retranslation (2005, 185). Her study presents a survey of readers' letters published between 1950 and 1960 in the magazine *Varlık* to be used as a tool to explore readers' expectations about translated texts in general. Tahir Gürçağlar points out that published reviews and criticisms about translations reflect readers' opinions only to a limited extent, since "these articles were written by researchers, scholars, critics or writers and they were filtered before being published in newspapers and journals and therefore form an institutionalized view" (2005, 166).¹ She further suggests that these expert opinions hardly reflect the views of ordinary readers, and calls on researchers to find alternative materials and sources to gauge such views; the

alternative she offers is readers' letters. The second example is Selin Erkul Yağcı's research (2011) on the active participation of readers in the reading (r)evolution the readers passed through and the formation of a readerly habitus in Turkey between 1840 and 1940. Having compiled a list of translated, retranslated, and reprinted novels published between 1840 and 1940, she concludes that a relatively low percentage (7%) of all published translations were retranslations or reprints, and retranslations constituted only half of this percentage (3%) (Erkul Yağcı 2011, 109). She suggests that the overall low rate of retranslations/reprints might be an indication of the transience that characterized most of the titles, and thus only the more popular ones were retranslated or reprinted (*ibid.*). Although some canonical works of literature were translated into Turkish in this period, most translations were crime/detective novels and romances by popular writers in the West. Erkul Yağcı's research has shown that due to their transient nature these novels were not ideal candidates for retranslation or even reprint, and that they were sought after by readers not for their literary merit but for the reading pleasure they created (*ibid.*). These translations were produced in high numbers for the readers of the period and they were usually first serialized then published in book form. Publishers and translators were always on the lookout for new titles that would attract readers' attention and become rapidly popular rather than reprinting or retranslating older titles (Raven 2006, 443). Erkul Yağcı, thus, establishes a link between retranslation and popularity by identifying titles that were most commonly retranslated or reprinted. Complementary to Tahir Gürçağlar's methodological proposal of analyzing letters from ordinary readers, Erkul Yağcı surveys memoirs, interviews, autobiographies, and biographies to obtain data about the reading habits of the members of the reading public, and searches for the role of translation within this process.

Although both studies exclusively focus on ordinary readers' reception of translations in certain periods of time, they do not further elaborate on the readers' reception of retranslations. This research aims at filling this gap and thus mainly tackles the role of readers in the production and reception of retranslations and the way readers' perceptions of retranslation have changed over time in Turkey. In doing this, we will present and analyze readers' letters compiled from magazines and online forums and blogs between the 1930s and 2010s. Our analysis of readers' letters published in magazines and online databases has demonstrated that such studies may be an alternative source of information in unearthing the readers' expectations about retranslated texts and retranslators, and to monitor the evolution of readers' habituses through time. Pierre Bourdieu's concept of "habitus", the symbolically structured sets of dispositions that relate individuals to institutional rules through customary norms (Bourdieu 1984, 170), seems best suited for the description and analysis of the readers' attitudes. The notion of habitus further allows a discussion on the ways readers acquired and transformed their reading habituses, which shaped their reading practices and attitudes toward retranslation.

According to Bourdieu, “habitus” is “a structuring structure, which organizes practices and the perception of practices” (Bourdieu 1984, 170), thus it has the potential to influence a person’s actions and to construct her/his social world as well as being influenced by the external world. The internal and external worlds are viewed by Bourdieu as interdependent spheres (Bourdieu 1990, 10), and “habitus” is prone to change due to internal and external factors. By taking into account this structuring and structured quality of “habitus”, we argue that in Turkey readers’ habituses toward retranslation continued to affect the literary field and to be restructured over time, not only thanks to the development of new media where readers feel freer to express their ideas, but also through the expansion of the literary field they dwell. The Bourdieusian term “field” is used here to define spheres of action such as academic, religious, judicial, or literary fields that have their own structure of internal power relations. The relations within the field are defined and maintained by habituses that interact according to the specific rules of these fields (Reed Danahay 2004, 32).

The early traces of a readerly habitus in Turkey can be encountered in readers’ correspondences with booksellers (Erkul Yağcı 2011, 182). This was followed by readers’ letters published in newspapers and journals between the 1930s and 1960s where readers became more active participants in the process of (re)translation by openly stating their own ideas. The transformation in the readerly habitus becomes apparent especially after the 2000s, when readers gain free access to online platforms where they can openly write, ask for information and discuss, thus make their voices heard through new channels. We regard these new channels as modernized versions of readers’ letters sections.

This study consists of a selection of readers’ letters from different periods of time, thus it does not claim to be systematic and holistic, and covers readers’ expectations and their attitudes toward retranslation within a larger panorama of the views of readers that reflect their reception patterns. The present study will utilize two different kinds of readers’ letters: the readers’ letters published in magazines and readers’ comments that have appeared on online forums and blogs. The first part will include readers’ letters selected from the magazines *Yedigün* (1933–1943) and *Varlık* (1933–present) published between the 1930s and 1960s. These magazines are selected from among many others due to their popularity: *Yedigün* was a highly popular magazine although it only survived for a decade whereas *Varlık* is the longest lasting periodical in Turkey, and it can be safely assumed that both magazines occupied an important place in the lives of the readers of the period in Turkey. The second part of the case study will consist of the analysis of selected comments, messages, and discussions from four online blogs and four forums² that have appeared between 2011 and 2017, where readers seem very keen on sharing their reading experiences, favorite books, authors, translations, and translators. The forums and blogs were selected on the basis of the frequency of the terms “translation”, “translator”,

“retranslation”, and “retranslator” that appeared on these sites.³ The materials taken from online sites are in the form of texts written by readers in their personal blogs, or messages and reader comments published on the sites of other bloggers, or in the form of conversations and discussions between readers in the forums.

These two periods of time are chosen deliberately since they each represent distinct features corresponding to various phases in the evolution of the literary field in Turkey. The first period that covers a 30-year span between 1930 and 1960 is marked by the cultural transformation the country underwent after the proclamation of the Turkish Republic in 1923. Along with many cultural changes that occurred in the socio-cultural and political fields, in the literary field translation continued to hold its formative position that had begun in the late Ottoman period and led to the introduction of a great number of translated titles as well as new literary genres and styles into the literary field (Paker 1986, 70; Berk 2005, 13; Berk 2006; Tahir Gürçağlar 2015, 183; Erkul Yağcı 2011). Translated literature had strengthened its central position in the 1930s since it was assigned a new role i.e., to provide much needed reading materials for the new communities of readers after the Alphabet Reform in 1928 (Tahir Gürçağlar 2015, 184). In the 1940s, after the establishment of the Translation Bureau, an extensive and institutionalized translation movement under the auspices of the Ministry of Education gave fresh impetus to translation activities, which also had repercussions in the private publishing industry (Berk 2005, 131–140; Tahir Gürçağlar 2008). The importance given to translation in the literary field had an obvious impact on the readers and their readerly habitus that was echoed in the letters, which will be analyzed below.

The second period that covers the 2010s, on the other hand, represents distinctive features, which are both similar and different from the early republican era. The exponential growth in translated literature especially after the 2000s may be cited as the most noteworthy characteristic of the period. The reasons behind this boom of retranslation are diverse but the major reason is undoubtedly commercial. The designation of the list of canonical works “100 Essential Books” (100 Temel Eser) by the Ministry of Education in 2004 and 2005 to be read by the students of the primary and secondary schools gave impetus to many publishing houses. They started publishing retranslations of the recommended titles in the list that were mainly literary classics, most of which were out of copyright. This led to a boom in the literary field, where many high-quality retranslations were published, in addition to books produced by a great number of small-scale publishers that aimed to get their share from the ever-expanding market. These were mostly poor quality retranslations (Şahin et al 2015; Arslan 2018).⁴ Two periods under examination in this research witnessed an exponential growth, which led to a flourishing and enrichment in the fields. The early republican period had been characterized by the state-sponsored translation activity whereas in the period after the 2000s, retranslation activity seems to be influenced

by the recommendation list issued by a state institution. Yet, the two periods diverge from each other since the scope of re/translation was remarkably different. Unlike the period between the 1930s and 1960s, the recent boom was characterized by mass production.

Retranslation in Readers' Letters in the Magazines

Letters sent by readers to authors, publishers, booksellers, and different newspapers and magazines are important sources where readers' voices could be heard on various topics ranging from personal life to social and cultural problems. Erkul Yağcı's investigation (2011) on readers' letters that could potentially offer direct access to their tastes and habits in the late Ottoman period (1880–1923) proved rather unfruitful as regards to retranslation. She was able to find only a small number of letters related to books and literature in this period (Erkul Yağcı 2011, 182) and retranslation was not at all taken up in these letters.

Compared to the Ottoman period, readers' letters became more visible in the early republican period after the 1930s, when there seems to be an overall rise in readers' interest in literacy, western life-style, culture, and literature. In the 1930s and 1940s, readers' letters were mostly published in newspapers and journals such as *Vakit*, *Hafta*, and *Yedigün*. In *Yedigün*, one of the leading magazines of early republican Turkey, there was a special page for readers' letters between 1937 and 1940.⁵ These letters mainly consisted of samples of readers' own writing that were sent for evaluation, personal questions about love or family issues and more general questions on literature and culture. According to Erkul Yağcı's findings, 22 percent of the letters, 1,008 letters, published in *Yedigün* during the three-year period were related to reading materials and reading habits (Erkul Yağcı 2011, 186). In these letters, readers offered solutions to improve reading habits, asked for new translated titles or sought for advice for new books by demonstrating an active participation in the process. The issue of retranslation was not commonly discussed since it appears that the readers were rather interested in the publication of more and new titles from different authors and literatures.

In an exceptional letter, a reader by the name U. Aral complained about the policies of publishing houses that chose to publish retranslations of the same book. He saw such an endeavor as a waste of time and labor especially in a period where young readers were looking forward to reading new translations ("A reader letter" in *Yedigün* 1939, no.238). Since the change of the alphabet from Arabic to Roman in 1928 five years after the foundation of the Turkish Republic caused a shortage of reading materials in the new script, the production of retranslation was seen as a redundant activity. Instead, new titles especially those from western literatures were demanded by the readers in the 1930s and 1940s. The survey of the issues of the *Varlık* magazine published between 1933 and 1950 has proved that many articles

on the development of modern Turkish language and literature discussed the need for linguistic purification, the need for books about western literature, and the quality of translations and their effect on readers (see Mahir and Cevat in *Varlık* 1933, no.2; Nabi in 1934, no.30; Nabi in 1937, no.95; Nabi in 1942, no.206). These ideas echoing in readers' letters reflect the major role translation played in the cultural sphere and its central position as a tool for modernization, on the one hand (Tahir Gürçağlar 2015, 185), and, on the other hand, imply the general lack of awareness on the subject of retranslation in a period of social and cultural modernization.⁶ As is stated, they may also be seen as early traces of the expression of a readerly habitus that was structured by the cultural and social conditions of the period. This period was marked by a strong aspiration for modernization, which would be supported by a mobilization for new translated titles. Retranslation does not seem to be a part of this context, except when it is seen as a redundant and even detrimental activity.

Readers' voices continued to be heard more strongly through different magazines in the 1950s and 1960s. One of the most systematic readers' letters page was that of *Varlık*,⁷ a canonical literary journal that was founded by Yaşar Nabi Nayır in 1933. *Varlık* published 830 readers' letters between 1950 and 1961; 134 (16%) were related to translation (Tahir Gürçağlar 2005, 174). The column entitled "Together with our readers" allocated for answers to readers' letters started to be published in the last issue of 1946 (no.317) in the *Varlık* magazine. This column continued to be published until issue number 665 in 1966, albeit with some missing columns in some issues especially in the first four years. It seems that editors of the magazine mainly answered letters from readers asking advice for their own poems and stories in the first years, but after the 1950s the nature of readers' letters broadened to cover comments about publishing policies of the magazine or the readers' ideas about the essays published in the magazine.

Our survey has revealed that the years between 1950 and 1960 witnessed many comments from readers on translated, retranslated, and reprinted titles. Some readers asked which translation of a specific source text was adequate, whether there were differences between two translations of the same work or the main reasons behind different versions of the same text published in different periods. For instance, Ünsal Yücel questioned the decision of the magazine to publish retranslations of Andre Gide's *Journals* and Montaigne's *Essays* in these words: "These books were translated and published by the Ministry of Education before, so how do we benefit from new translations?" (*Varlık* 1956, no.426). The editor's answer shows that they opted for a retranslation since the previous editions were sold out. The transformation in the readerly habitus about retranslation became visible in these letters where the need for retranslations began to be expressed openly. However, there were still instances, which demonstrated that habituses do not change overnight. Many readers were still critical of retranslations claiming that there were lots of literary works that had not been translated

into Turkish yet (Soytürk in *Varlık* 1957, no.461). This idea seems to reiterate the older opinion, i.e., the need for more and varied translations, and reveals that the innovative role that was assigned to translation continued in the discourse of the readers. Seeing retranslations as a form of extravagance seems to be the generally accepted idea, not only among the readers but also literary circles. In *Varlık*, the editors, most probably Yaşar Nabi himself, wrote responses to reader's letters or addressed the readers directly about a variety of topics including recently published titles, recent news from the literary world, etc. In one anonymous editorial note, the editors stated that they (Varlık Publishing House) were not planning to publish titles that were already translated into Turkish except those that contained obvious mistakes and problems (*Varlık* 1953, no.400). In a response, they clearly stated that the magazine published a retranslation of one of William Faulkner's short stories since its first translation was only a summary (*Varlık* 1951, no.368).

Apart from questions about the motives behind retranslation, some readers wrote to inform the editors about retranslations published by other publishers. In one example, V. Cinemre wrote to inform *Varlık* that the retranslation of Thomas Mann's *Buddenbrooks: Verfall einer Familie* [Buddenbrooks: The decline of a Family, Buddenbrooklar: Bir Ailenin Çöküşü] was published by Nebioğlu publishing house (*Varlık* 1956, no.425). Having thanked the reader, the editors state that due to the inefficacy of bibliographies they could only find out about these retranslations by chance.

These letters clearly indicate that readers of the period were keenly involved in issues concerning retranslation and that they were actively interacting with the works offered to them. They demanded retranslations and reprints of some titles and they recurrently highlighted the importance of the quality of retranslations. While some readers question the need for retranslations, seeing them as waste of time and labor, some seem to be aware of the inadequate or partial first translations and thus anticipate retranslations. From an editorial perspective, responses to readers' letters showed that editors mainly preferred best-selling western classics for retranslation. Another motive for the production of retranslations appears to be deficiencies in previous translations. Finally, when most copies of a first translation are sold out, a decision is taken to retranslate. These responses are also important in unveiling the dynamics of the translation market of the period. On the issue of copyright of the books out of print, there seems to exist a tension between private publishing houses and the Ministry of Education as one of the main publishers of western classics in the given period.⁸ The editors at *Varlık* stated that the Ministry of Education did not transfer the reprint rights for the translations to private publishers (*Varlık* 1958, no.487). This meant that retranslating was an imperative for private publishers who wanted to publish the books translated and published by the Ministry previously.

Unfortunately, *Varlık* did not continue to publish readers' letters continuously after 1966. In a response to a letter written by T. Armutçu in 1966,

the editors of *Varlık* explained that the readers' letters section was discontinued due to a general decline in interest (*Varlık* 1966, no.665). Following a similar trend with other newspapers and magazines, they only published letters sporadically after 1966. Throughout the 1960s, readers' letters were only published in 50 issues and only five of these letters were related to retranslation and the questions were very similar to the ones asked in earlier letters that sought information on retranslated titles. A similar trend continued in the 1970s, only a very limited number of letters were published or answered, and the letters did not involve the subject of retranslation. Readers' letters completely disappeared after the second half of the 1970s and anonymous editorial notes directly addressing the readers were completely abandoned in the 1980s and afterwards.

It appears that readers' letters published in the magazines give clues about ordinary readers' willingness to speak out their views on translations. They asked for new translated novels, sought advice for selecting translated texts and openly criticized the quality of translations, thus becoming active and participant agents in the selection, production, and consumption of retranslations. Yet these letters must still have undergone a selection process by the editors of the magazines who must have picked out the letters or sections of letters that they thought were important or interesting. It would not be wrong to suggest that they reflect filtered opinions of ordinary readers and are also somewhat institutionalized views due to the selection process they undergo in the publishing process.

Readers Discussing Retranslation on Online Platforms

Online sites harbor a plethora of platforms for people to express their opinions about diverse topics from food to politics, or music to books. There are blogs where people write their personal experiences, forums where they discuss various subjects with other participants, and special groups where they share their feelings and ideas and, also sites of newspapers, magazines, or organizations where people write comments about the activities or productions of these institutions. Therefore, the Internet has become not only an open source but also a comprehensive platform for researchers. In this section, by using online sites as a source of information, we will explore readers' expectations and ideas about retranslation in the 21st century. Our research has shown that translation-related subjects remain a hot topic in many forums, blogs, and other online platforms. On these sites, ordinary readers discuss translation and retranslation both as a product and process, and they consider translators and publishers as parts of this process.

Strikingly enough, as it was the case with readers' letters from earlier periods, the seeking of basic information on retranslations and questioning the reasons behind retranslating continued to be the most frequent query among the readers after the 2010s. A discussion among several readers, on a new retranslation of J.R.R. Tolkien's fantasy novel *Hobbit* published by

İthaki in a forum on fantastic literature is worth noting. Below is an extract from this discussion:

EDORAS⁹: A new translation of *Hobbit* is on the market. It is translated by Gamze Sarı and published by İthaki.

BELGARION: Why is it retranslated?

AMRAS RINGERİL: Because the first translation was made in 1996, it might be outdated.

CUTHALION: This could not be the reason. Old translations could be of higher quality, I think the first translation from Altıkırkbeş publishing house is better. In my opinion, İthaki's main concern is money. I could not think of any other reason for a retranslation in this case.

AMRAS RINGERİL: No, what I mean is, İthaki is an established house and they mainly publish translations from fantastic literature. And that's why, they in a way get satisfaction by releasing retranslations from Tolkien, the father of fantastic literature.

CUTHALION: Again, the aim is money. Even if they do not make money from these books, they succeed in publicizing through retranslations. There appear statements such as "İthaki published the translation of *Hobbit*", in the news. Yet, I am still thinking of buying the Altıkırkbeş edition.

ARCIAN: I heard that İthaki took over the copyright of *The Lord of the Rings* series from Metis publishing house. I support İthaki. Let me ask you this: for example, Dostoevsky is one of the great authors and he was translated into Turkish by three translators, first by Mazlum Beyhan, then Nihal Yalaza Taluy and then Ergin Altay. They are all successful translations. Now, how can we question why Sosyal publishing house preferred Mazlum Beyhan to translate the book or Varlık publishing house preferred Nihal Yalaza Taluy as the translator. When the classics and canonized authors are in question, each publishing company has the ambition to add that translation to their corpus.

(Accessed 15 February 2018, www.kayiprihtim.org/forum/kitaplar/the-hobbit-yeniden-cevrildi-t34.0.html;msg89#msg89)

The above discussion shows that some readers think it might be the publisher's ambition to add canonical authors to their corpus. Yet still some readers criticize publishers' profit-driven decision to retranslate and reject buying that retranslation. In their research on retranslation, Paloposki and Koskinen suggest that "there is also a potential positive charisma attached to retranslations and their marketing potential, translation reviews [. . .] indicate that retranslations attract much greater publicity than reprints and new translations" (2010, 34–35). Complementary to their suggestion, we think that although publishers are successful to increase their marketing potential through retranslations, some readers deliberately choose not to buy them, since they find the previous translation sufficient. The discussion, moreover, is also important to reveal the change in the readerly habitus that

takes a clear stance toward the publication of retranslations. Although this is a negative perspective toward retranslation, it is quite different from the attitudes of the early republican readers who saw retranslations as a waste of time and labor. Readers seem to be self-aware of their structuring power in the internal dynamics of the literary field when they intentionally assess the motives behind retranslations and refuse to buy them.

The second topic of discussion in the above dialog is about the aging of translations, and it appears that some readers find the older translations higher in quality. In another forum, for instance, a reader states that as far as the classics are concerned, s/he would buy old translations published before the 1970s even though the newer edition is much cheaper. Because, s/he thinks that the quality of translation is really bad in recent versions (Accessed 22 January 2018, <http://forum.divxplanet.com/>). In the same session, another participant explains her/his preference of older translations in these words:

The reasons why old translations are sought after is the fact that they were translated by writer-translators who had a perfect command of Turkish. Old translators tried to create more natural translations. Therefore, these translations are read as fluently as they were written in Turkish. But in contemporary translations, the originality of the work is preserved as far as possible according to the standards of the translation industry in the world. This results in problems especially in fluency. (Accessed 22 January 2018, <http://forum.divxplanet.com/>)

The findings above further comply with Müge Işıklar Koçak's previous research where she argues that readers on websites appear to be visible and participant agents in the process of retranslation. Having surveyed reader comments on several online sites that appeared between 2011 and 2015, Işıklar Koçak suggests that readers count three reasons for producing retranslations: "(a) previous translations are inaccurate and full of mistakes, (b) first translations become dated over time, and (c) retranslations are used by publishers as a marketing strategy" (Işıklar Koçak 2017, 422).

Moreover, this "old or new" discussion in the above examples also point out the fact that many readers take the time and the energy to examine older and more recent translations comparatively, and some readers are not satisfied with the recent translations. The latter example further gives clues about readers' expectations from retranslations, where one reader states that older translations are more natural and fluent while new versions are not. Some readers' reactions toward new translations bear similarity to the "rettranslation hypothesis" (Koskinen and Paloposki 2003) proposed by Antoine Berman in 1990 indicating that first translations tend to naturalize foreign works whereas retranslations are source-oriented (Berman 1990; Tahir Gürçağlar 2009). In line with Berman's suggestion, readers in the above examples find old and first translations quite fluent and natural and thus they like them better.

The above examples further reveal that readers share their ideas and expectations from translations, give recommendations to each other about

retranslations, complain about unsatisfactory ones, and promote particular retranslations.¹⁰ All these examples are clear indicators of the active participation of readers in the selection process of other readers through their complaints, recommendations, and opinions. Although this attitude bears similarities to the active readerly habitus toward retranslation in the 1950s, it also demonstrates an explicit alteration in their attitude which has become much more self-confident and assertive. In the 1950s, readers were rather eager to participate in the process, but nowadays they are in the very center of the process, at least at the discursive level, structuring the internal dynamics of the field. Now, readers no longer seek advice from the authoritative voices, in our case the editors of newspapers and magazines, and a more peer-to-peer model is adopted on online sites where participants openly ask their questions to other readers and other readers write their own ideas. This shift, which occurred due to the inherent characteristic of the Internet, as a public sphere created and maintained by free agents is observable nearly in all discussions. As far as the quality of the retranslation is concerned, it becomes much more apparent.

Our survey has further disclosed that both the name and reputation of retranslators and publishers play an important role in readers' selections between different translations of the same title. In many forums, readers discuss the quality of retranslations taking the name of the publisher and/or translator into account. For instance, one reader in a forum started a session directly with the question "War and Peace, which publisher?" (accessed 22 January 2018; <https://forum.donanimhaber.com/savas-ve-baris-hangi-yayinevi—96841410>). The reader opening this session states that s/he has seen three retranslations of the book, each quite different in length, and s/he considers the shorter ones as deficient. S/he gives the names of the publishing houses, and the page numbers of each translation. In the replies many readers give their opinions and state their choice of publisher by justifying their selection. One reader claims that İletişim publishing house is known for its translated novels from Russian, and so s/he recommends it to others. Another reader opts for Engin publishing house, since s/he considers it a long-established publisher, whereas the other reader challenges this comment by informing that Engin publishing house's version is retranslated from an intermediary language, English, not from Russian. Different from the above participants, one reader declares to have read and examined seven different retranslations of Tolstoy's *War and Peace*, gives information about each translation by referring to their translators. The reader makes recommendations mainly according to the fluency of the translation.

In another example, readers directly ask which version of specific titles to choose among many available options, and the discussion among participants reads:

TAURUS: Which publisher do you recommend for Alexandre Dumas' *Three Musketeers*? İsmail Yergüz's translation published by Oğlak publications, which is 817 pages or Volkan Yalçıntoklu's translation published by İş Bankası, which is 755 pages?

TABULA RASA: Both translators and publishers are well known, and the number of pages is close to each other.

KITAPKURDU: İsmail Yergüz is a successful translator and he translated many classical works from Flaubert and Hugo from French.

RIZON: Although İş Bankası is a well-known and successful publisher, I think that the translator of Oğlak publishing house overrides the other one.

(Accessed 1 October 2017; <http://forum.divxplanet.com/>)¹¹

The above examples have shown that the reputation of translators and publishers is one of the most important factors affecting readers' selection process. Furthermore, readers pay attention to the page numbers of retranslations, comparing them with each other, since they think that the shorter ones are partial or deficient translations. Fullness of a retranslation is a popular topic since most readers complain about deficient retranslations. Below discussion is taken from a session in a forum where readers exchange their ideas about different translations of Victor Hugo's *Les Misérables*:

BLUEHEAT: I have a version of Victor Hugo's *Les Misérables* from Timaş publishing house, which I bought years ago. It's only 518 pages. The retranslation of the same book by Oğlak Yayıncılık is 2071 pages. The original is much longer by the way.

PIRPIR: Timaş publishes simplified versions. Therefore, the best parts of the books are lost.

WID: The translated books published by Antik publishing house are much shorter than the ones published by other companies. This naturally affects the prices. I recommend you compare before buying any book published by Antik with those of the other publishers.

DANCER IN THE DARK: I compare the page numbers of the original and the translation. If the page number is close to the original, I prefer to buy translations from publishers that have a good reputation.

(Accessed 1 October 2017; <http://forum.divxplanet.com/>)

All the above examples point out the fact that many readers examine different retranslations by comparing their fullness, the language of transfer (if intermediary language is used) and reputation of the publishing house. All these discussions reveal the transformation in the readerly habitus and the extent to which readers got involved into the literary market and examine all the details including those related to the form and content.

In addition to the above factors affecting their decisions, readers appear to pay attention to the price and design of the books when they are selecting retranslations. In his blog, Hakan Koç starts a conversation by comparing five different publishers according to price, book design, and quality of retranslations (accessed 15 February 2018. www.karavandakiadam.com/en-iyi-ceviri-yapan-yayinevi-hangisi/). He begins with the question

“Which publisher is the best in the translation of classics?” and praises, for instance, İş Bankası publishing house for its reasonable prices and book cover designs. He recommends Can publishing house for its outstanding cover designs and successful translation but tells that this publisher is disadvantageous since their prices are very high compared to the others. Four participants writing comments below agree with the blog writer, while one participant argues that book design, printing quality, or typos do not affect the quality of retranslation, but the retranslator does, and he recommends other participants some translator names (such as Mazlum Beyhan, Nihal Yalaza Taluy, Serpil Demirci). Even the diverging views of the readers are significant to underline the transformation in their readerly habitus, which has become apparent in these online platforms where discussions are shaped and maintained by the readers themselves.

Another controversial topic written and commented on by readers on online sites is different translations of old texts, mostly classics which are out of copyright, i.e., 70 years have elapsed after the death of the author. Readers are aware of this situation and some write short informative texts in their blogs on different translations of this kind of texts, such as *Le Petit Prince* or the Sherlock Holmes series. In Turkey, if one enters the phrase “hangi yayınevinden hangi çeviri okunmalı” [which translation should be read from which publisher] in a search engine, one can come across many pages full of recommendations on various texts, mostly classics, such as novels by Fyodor Dostoevsky, Victor Hugo, or Oscar Wilde. Most of these pages are full of comments on the retranslations by different translators published by different publishers; some even including detailed lists about these retranslations.¹² For instance, in one of the blogs, the blog writer Metin Yılmaz offers a list of four publishing houses producing retranslated classics by giving pros and cons for each (<http://metinyilmaz.me/dunya-klassikleri-hangi-yayinevinden-okunur/>). Here is an example from one of the publishers in his list:

Yapı Kredi Publishing House

Pros

- The most successful translations
- Good and high-quality prints
- Publishing rare texts

Cons

- No binders. Without binder, books are easily deformed.
- Papers used are very thin, one can easily see the other side, this makes the reading difficult
- Not so many books are published. (ibid.)

These informative lists on the blog includes 46 different comments from other readers. One of the commentators (the name is Oğuzhan) notes that he especially cares about the cover design and prefers pictures on the cover pages and inside the novel. Moreover, he also considers the layout of the novels, stating that he cannot read broad size books, he prefers pocket size. Broad size books make him tired and create a feeling of hanging on the same page forever (ibid.).¹³ In another forum, in a discussion on the retranslated Sherlock Holmes, one reader puts photos of the Sherlock Holmes retranslation published by Martı publishing house and describes the design and printing quality in these words:

RANDUR: I received the book. It is a paperback, not a hard cover. Since it is thick and heavy the spine gets curled towards the middle of the book. I do not think that it'll last long. The fonts are brown, perhaps you cannot discern the color from the photographs, but they are not bold enough, they are really brown, which makes the reading uncomfortable. Its paper seems to be fine, looks like straw paper of high quality. [. . .] If you want it to be durable do not buy this retranslation, it cannot change hands many times. But if you will read it and put it to your bookshelf it looks beautiful there.

DETECTIVE W. It looks really elegant, enjoy it.

(Accessed 12 January 2018; <https://forum.donanimhaber.com/sherlock-holmes-un-en-iyi-cevirisi-hangi-yayinevinde—89005944>)

The above dialog unearths the importance of packaging in the buying habits of the readers of retranslation. Retranslations provide the readers many choices of the same book, and in addition to the quality of the translation, the fame of translator and publisher, the packaging seems to influence readers' selection process. From the perspective of publishers, the marketing of retranslations appears to play a strategic role given the high number of publishers printing retranslations of the same novel and competing over the same readers. We think that this competition fuels the diverse marketing techniques in launching these retranslated products. Different packaging styles are developed for different reader profiles, since packaging seems to be a key element in representing and advertising the retranslated text to the potential consumer.

Readers' statements and comments further point out the fact that readers are tempted by different factors in buying retranslations: some readers chose retranslated texts according to the name of the translator and/or publisher, some others take the quality of translation into consideration, some readers are tempted by the design, printing quality, and price, and many readers evaluate a translated product as a whole, with its publisher, translator, printing quality, price, and visual quality. Thus, it could be suggested that both "paratextual"¹⁴ (Genette 1997) and textual factors have a shared impact on readers' decision processes. Gerard Genette lists four functions of titles

as one of the paratextual materials: designating or identifying, descriptive function, connotative function, and temptation function (1997, 93). Visual materials on the covers and inside the books, printing quality, and dust jacket design and layout of the retranslated texts also seem tempt readers. Pellatt suggests “it is not uncommon to find a dust jacket which in no way reflects the content of the book but is simply sensational and sexy. Once inside the book, the reader is subject to the manipulation of the layout—attractive font, interesting motifs, and easy-on the-eye spacing” (Pellatt 2013, 3). In our case not only the title but also many other paratextual elements have a temptation function on readers.

Conclusion

This chapter on readers’ letters published in the magazines and readers’ online comments has demonstrated that retranslation has become one of the ardent topics for discussion among readers in Turkey starting from the 1930s until recently. Readers’ attitude toward retranslation has extended and diversified over this 80-year period. This transformation in their habitus seems to consolidate the position of readers as indispensable agents in the retranslation process, and their reactions, preferences, and expectations govern the publishers’ decisions in the literary field. The wide variety of the questions, answers, and comments on the issue of retranslation demonstrates how both the literary field and the readers change through time and how this transformation is reflected in readers’ statements. As Bourdieu points out, this transformation of the readerly habitus also shows that habituses are “dispositions that are both shaped by past events and structures that shape current practices and also importantly that condition of our very perception of these” (Bourdieu 1984, 170). Our case seems to strengthen the argument on the habituses’ flexible nature and the fact that they can be changed under unexpected situations or over a long historical period (*ibid.*).

The main difference in the two periods in question stems from the media the readers use to express their own ideas or ask questions on the issue of retranslation. In the early period, readers used to write letters to newspapers and magazines where editors, as authoritative voices, responded whereas after the 2000s readers have direct access to the free and open online platforms where everyone has the possibility to express their opinions without any intervention. The reason that lies behind this shift is the advent of the Internet and online platforms that allow readers to communicate in a peer-to-peer model, which has reshaped the internal dynamics of the literary field and thus has restructured the readerly habitus while it was restructuring it.

Although readers of the period between the 1930s and 1960s were actively involved in all kinds of translation-related issues, they seem to be rather indifferent to retranslation, and they even question the necessity for producing retranslations. For them, retranslations were redundant and only acceptable in some exceptional cases, i.e., when the translations were out of print

or when full translations were not available. The readers commenting and writing on online forums and blogs, however, appear to have higher awareness about retranslations, since many readers compare different translations by problematizing the differences between them, and many readers evaluate retranslations by taking into account textual factors (fluency, fullness, language use), or paratextual factors (cover design, format, printing quality, price) or other agents involved in the translation process (retranslator, publisher). Moreover, as the number of retranslations increase in the market (such as in the case the retranslations of *Le Petit Prince* or the Sherlock Holmes books), many factors that were out of context in the early republican period become an essential part of the discussion among readers. The way retranslations are presented; their packaging as well as the reputation of publishers and retranslators gain greater importance for the readers. From this perspective, it would not be wrong to suggest that readers proactively contribute to and participate in publishers' marketing strategies that lead to the production of different types of packaging for different reader profiles.

This study has also brought the effect of the interaction between the readers on online forums and blogs to light. Readers support or reject each other's opinions, preferences, and reactions about subjects related to retranslation and thus influence each other's buying processes. This is particularly evident among the readers in particular groups, such as readers of fantastic literature (www.kayiprihtim.com), crime fiction (www.cinairo-man.com/), or science fiction (www.thewhitetree.org/). Some readers even provide detailed information on the retranslated books that include the names of their retranslators, publishers, page numbers, prices, and visual materials. By publishing and advertising their preferences in detail, some readers, although they traditionally do not have an authoritative status, position themselves as experts recommending some retranslations, retranslators, and publishers while criticizing others.

This observable transformation in the quantity and quality of readers' statements that reflect their readerly habituses is mainly a result of the diachronic nature of our cases. This transformation does not mean a complete change of attitude toward retranslation. Some readers still pose questions similar to those of the early republican readers and seem to promote older ideas on retranslation despite the ever-changing literary field. However, the main change in the habitus derives from the nature of the discussions among readers which are enriched and diversified by the addition of new topics and queries about retranslation and their changing position in the literary field.

Notes

1. All translations into English are ours unless otherwise noted.
2. www.neokuyorum.org, <http://metinyilmaz.me>, www.karavandakiadam.com, <https://ozuland.com/>, www.fantastikedebiyat.com/, <https://forum.donanimhaber.com>, www.kayiprihtim.org/, and www.divxplanet.com (after 2014 altyazi.org).

3. The preliminary results of the research on the readers' perception of retranslation on online forums and blogs (2011–2015) were published in the *Journal of Turkish Studies* (Işıklar Koçak 2017).
4. This excessive publishing activity also led to many plagiarized translations. For more information, see Şahin et al. 2015 and Arslan 2018.
5. *Yedigün* was a popular weekly magazine that was published between 1933 and 1951, and it was owned by Sedat Simavi, who later continued *Yedigün*'s publication policy in his famous and well-established daily newspaper *Hürriyet* (1948–present). It was the leading life-style magazine throughout its existence, which offered a wide range of stories and topics from all walks of life. For more information on *Yedigün*, see Nereid 2012, 483.
6. For a detailed discussion on the complex nature of the field of translated literature after the proclamation of the Turkish Republic during a period of radical socio-political change, see Tahir Gürçağlar 2008.
7. *Varlık* was published fortnightly between July 1933 and July 1946, and then has been published monthly starting with the volume 312 in July 1946 until now.
8. The Translation Bureau was established under the auspices of the Ministry of Education in 1940. This bureau published around a thousand literary translations mainly from western classics between 1940 and 1966. For more information about the activities of the Translation Bureau, see Berk 2005 and Tahir Gürçağlar 2008.
9. Readers mostly write under nicknames on the online sites, which helps them to hide their identities.
10. For other examples, see www.neokuyorum.org/jane-austenla-ask-gurur-ve-onyargi/; <https://eksisozluk.com/yayinevine-gore-kitap-degerlendirmek—1311078>.
11. Divxplanet changed its name to altyazi.org in 2014, and then an announcement was made on the website 6 February 2017 that it stopped its activity. For more information about divxplanet, see Bayar 2012.
12. For another example, see <https://ozuland.com/2017/05/31/hangi-kitaplar-hangi-yayindan-okunmali/>; <http://filucusu.yektakopan.com/farkl-cevirilerle-de-olsa-stefan-zweig/>; <https://kayiprihtim.com/dosya/bir-ceviri-karsilastirmasi-esekarisi-fabrikasi/>.
13. Many similar discussions on the importance of format and cover design, see <https://forum.donanimhaber.com/sherlock-holmes-un-en-iyi-cevirisi-hangi-yayinevinde—89005944>; <http://oyungezer.com.tr/haber/50816-the-witcher-kitaplarinin-ucuncusu-elflerin-kani-on-sipariste>.
14. The term “paratext” refers to the set of elements that accompany the text of a work such as the title, subtitle, preface, etc. “Paratexts”, according to Gérard Genette, form the complex mediation among the book, author, publisher, and reader. For the use of paratexts in translation research, see Tahir Gürçağlar 2002, 44–60.

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8 Translation Modalities Method in Retranslation Analysis

A Paixão Segundo G. H. in English

Julieta Widman

Introduction

This chapter aims to approach the Retranslation Hypothesis from an alternative perspective by using a quantitative method, namely Francis H. Aubert's Translation Modalities Model¹ (1998). There is already an extensive body of work revising and complementing the Retranslation Hypothesis. My goal here is to see whether a quantitative method can be used to explore aspects of retranslation that otherwise remain tentative and subjective in qualitative studies. I will also argue that despite the empirical potential of the Translation Modalities Method (TMM), the data that it makes available will always need to be interpreted qualitatively within a socio-historical context.

Şehnaz Tahir-Gürçağlar argues that literary retranslation has been traditionally regarded as a positive phenomenon with the contention that it leads to “diversity and a broadening of the available interpretations of the source text” (2009, 233). Retranslation also offers possibilities for studying the differences between various translations of the same text, identifying the distance between each one and their source. Perhaps more importantly, studying retranslation helps reveal clues about the subjectivity of the translators. Since the early days, research in retranslation studies has been mainly qualitative. Most research in this area has been carried out under the scope of the Cultural Turn in Translation Studies and dealt with *why* a work was retranslated, *when* and *how* it was retranslated, *what* strategies were used, and *who* the publishers and translators were.

In 1990, Sorbonne Nouvelle released volume 4 of the journal *Palimpsestes*, titled “Retraduire”, edited by Paul Bensimon, Didier Coupaye, and their collaborators, devoted entirely to the subject of retranslation. The volume included six articles and among them was Antoine Berman's “La retraduction comme espace de la traduction”, which served as the origin of the “retranslation hypothesis”. Berman is considered one of the founders of retranslation studies, and his statements are present as reference and a topic of discussion in most of the works on this subject. Two prolific scholars in the field, Outi Paloposki and Kaisa Koskinen (2004, 27) write that “there seems to be no substantial body of evidence either in support of or against

the hypothesis” and elsewhere indicate that “Retranslation [. . .] a field of study that has been touched from many angles but not properly mapped out and there are a number of intuitive assumptions which have not been thoroughly studied” (Paloposki and Koskinen 2010, 30–31).

In this study, Berman’s (1990) argument, which suggests that first translations are more domesticating than retranslations (later dubbed as the Retranslation Hypothesis), was quantitatively tested by applying the Translation Modalities Method (TMM) to a case of two English translations of *A Paixão Segundo G. H.* (APSGH), by the Brazilian novelist Clarice Lispector (1964).² The first full translation by Ronald W. Sousa was published in 1988, and the retranslation by Idra Novey was published in 2012. I also present some qualitative information on the two translations.

In 2012, at a workshop on “Corpora in Translation” at University of São Paulo, I needed a text of Brazilian literature translated into English. I found *The Passion According to G. H.* translated by Sousa and a retranslation by Novey. As the corpus software did not run well in my computer, I started typing the original and the two translations in columns, side by side. Until then I had considered Clarice’s novels difficult to read but *The Passion* was a revelation for me. I greatly enjoyed reading the novel, typing in the texts, and noticing the differences between them. I thus copied the Portuguese and English texts line by line, in their entirety. This was the start of a personal journey for me, which became the point of departure of the current chapter.

After the publication of *Palimpsestes* 4 in 1990 and “La retraduction, retour et detour” by Gambier (1994), the discussion on retranslation greatly increased. Applying Kaisa Koskinen’s (2000, 9) metaphor of “fireworks of challenging new approaches in translation”, from the 1990s onwards, new approaches on retranslation have been illuminated by a pyrotechnic spectacle of articles, some of them in favor and others against Berman’s hypothesis. In what follows, I aim to contribute to this “spectacle” by proposing a particular methodology. I will first contextualize the English translations of *A Paixão Segundo G. H.* in their social and cultural milieu and also cast a look at the translators. This will be followed by my quantitative study of the translations, where I also introduce the methodology I have used.

A Paixão Segundo G. H. in English

It is impossible to compare literary translations without taking into account their qualitative aspects, including an exploration of the time period when the translation was published and the identity of the author of the source text and the translator. The material aspects of the translation, i.e., the location, print run, etc., also need to be taken into account.

Clarice Lispector is widely considered Brazil’s greatest modern writer. She was born to a Jewish family in the small Ukrainian village of Chechelnyk in 1920. The name her parents gave her was Chaia. When her family arrived in Brazil in 1922, escaping from Pogroms, starvation, and typhus, she was a

young child and was given a Brazilian name: Clarice. Her mother died when she was nine, she wrote her first novel at 23, and she died of cancer in 1977, one day before her 57th birthday.

References to Lispector and her work are common in Brazilian literature, music, cinema, and television, and her first name is enough to identify her.³ Nevertheless, the first translation of her works into English was only published in 1967, when Gregory Rabassa (2005, 70) translated *The Apple in the Dark* and called her “that rare person who looked like Marlene Dietrich and wrote like Virginia Woolf”. In their study on the presence of Clarice Lispector in *The New York Times*, Hanes and Guerini (2016, 37) maintain, “the findings indicate that Lispector, with varying frequency, has been a topic since October 1964. . . she was introduced to American readers from the beginning as a canonized author”.

When Lispector’s books were first translated into English in the 1970s and 1980s, her position in the American literary system could be considered peripheral (Even Zohar 1990). However, after Hélène Cixous wrote *Vive l’orange* (1979) and *L’heure de Clarice Lispector* (1989), Lispector became an icon of the feminist movement in the US. Benjamin Moser’s (2009) biography of Lispector also contributed to her fame. She became better known internationally, and now her works have a central position in the American literary system. Her books have been translated into 22 languages, including Catalan, Czech, Hebrew, Turkish, and Japanese.

Hélène Cixous has been a key figure in promoting the translation of Lispector’s works into English. Cixous was evidently very much affected by Lispector whose writing she described as follows:

A woman’s voice came to me from very far away, like a voice from hometown, it brought me understandings that I once had, intimate understandings, naïve and wise, ancient and fresh like the yellow and violet color of rediscovered freesias, this voice was unknown to me.⁴

(Cixous 1979, 10)

Indeed, after Cixous wrote *Vive l’orange* in 1979 and *L’heure de Clarice Lispector* in 1989, Lispector became better known internationally. Carrera describes “the idiosyncratic reading that the feminist Hélène Cixous made of the author” and argues that she had the effect of drawing the attention of an international audience to Lispector and also brought forth “the question whether it is possible to read and be read by the other in a non-appropriative way” (Carrera 1999, 85). Like Cixous’ works, Benjamin Moser’s biography of Lispector, *Why This World: A Biography of Clarice Lispector* (2009), has also been crucial for Lispector’s publicity outside Brazil. Moser explains how *The Hour of the Star*, by Clarice Lispector, changed his life (Moser 2015a).

APSGH (English title *The Passion According to G.H.*—TPAGH) was written in 1964 but was only translated into English 24 years later and published by the University of Minnesota Press in 1988. At that time, it was

mostly the scholarly community who were interested in Clarice Lispector. The novel was retranslated in 2012 by Idra Novey and published by New Directions and Penguin Classics, edited by Benjamin Moser.

Of all her novels, Lispector said that *APSGH* was the one that “best corresponded to her demands as a writer” (Moser 2009, 270). The entire novel unfolds on the day G.H. enters the empty maid’s room and remains there. Her inner world is described with extreme care in each word, in spiral movements.

Two Translators

The first English translation⁵ of *APSGH* by Ronald W. Sousa was published by Minnesota University Press in 1988. Sousa is professor of Spanish, Portuguese, and Comparative Literature and author of numerous articles and translations and also a member of the Editorial Board of the journal *Ideologies and Literature*. In addition to *APSGH*, he translated Euclides da Cunha’s *À margem da história* (*Land of History: Land Without History*) in 2006 and *Memórias de um sargento de milícias* (*Memoirs of a Militia Sergeant*) by Manuel A. De Almeida in 1999, among others. He is also the author of *Voz autoriária y experiencia fascista: José Saramago*, published by Minnesota University Press in 2003. “Once Within a Room” is the title Sousa gives his introduction to *TPAGH* (2010, viii), in which he comments on the difficulties experienced during the translation:

The Passion According to G. H. comprises a series of nontraditional language usages. It is constituted by segments somewhat but not wholly linearly arranged. They are in fact repetitive, with additions and deletion in each new installment—with, then, both movement and return; and with every successive movement comes reelaboration of already established issues in radically different ways. The text also comprises: inconsistencies in punctuation practice; juxtaposition of colloquial phrases, poetic phrases, and phrases that are completely non-Portuguese; creation of fictitious allusions; reuse of apparently important terms with slightly changed signification, seemingly to avoid creation of consistent terminology; [. . .] violations of traditional grammar and syntax.

(Sousa 2010, viii)

In the same note, Sousa justifies why he resorted to domesticating strategies:

[I have often made the translated text more conventional than the original, regularly had to paraphrase where no single term was readily available in English [. . .] The result is a text that has lost something of the ambiguity and idiosyncrasy that is part and parcel of the original from which it arises and has become more expository in tone than the original.

(Sousa 2010, ix)

The retranslation of *APSGH* was published in 2012 by New Directions and Penguin Classics and edited by Benjamin Moser. It was made by Idra Novey, an American born in Pennsylvania, who lived in Chile, Brazil, and New York. She is a poet, teacher, and translator. In addition to *APSGH*, she translated *De la elegancia mientras se duerme* (*On Elegance While Sleeping*) by Viscount Lascano Tegui, published by Argentinian Literature Series in 2010 and a collection of Paulo Henriques Britto's poems, *The Clean Shirt of It*, published by Lannan Translation Selection Series in 2007, for which she won the PEN Translation Fund Grant in 2007. She taught at Columbia University and is currently a professor at Princeton University. In 2014, she wrote *Clarice: The Visitor*, in which she says:

Every author I've translated has become this sort of visitor, altering what I expect to find—or lose—in my living room, what I put in—or take out—of my own writing. But no author's voice has had such a profound effect on me as that of Brazilian writer Clarice Lispector. While translating her novel *The Passion According to G.H.*, I found she took up residence in my life with such intensity that it was impossible to forget her breath-altering sentences even as I was sitting down to eat with actual house-guests at my home. A friend would arrive and I would hear his speech in a peculiar way, with a heightened attention to the way his sentences were structured, what his declarations spoke around and against. Occasionally, I would hear my own voice as if it were coming from across a room and have to make an effort to return to my uninhabited self.

(Novey 2014, 5)

We can infer that Sousa was not as emotionally involved with Lispector as the women translators Novey or Alison Entrekin:

When Ben Moser invited me to translate Clarice Lispector's debut novel *Near to the Wild Heart*, for New Directions and Penguin Classics, my first feeling was one of trepidation. Much has been said about the "foreignness" of Clarice's writing, and I was aware of the pitfalls this can present in a translation. [. . .] Clarice is a different kettle of fish, though, because the strangeness of her voice is the very first thing that people notice. [. . .] Sometimes in translation, one needs a guiding star more than a set of rules about how to approach the nuts and bolts of it. Often, the guiding star for me is how I felt when I was reading the original, and with Clarice it was no different.

(Entrekin 2014, 50)

Sousa was born in 1943 and learned Portuguese from his parents and grandparents who were from Azores, therefore he did not speak Portuguese as spoken in Brazil. He lived in Minnesota when he translated *APSGH* and

now lives in Illinois. On 16 March 2016 Sousa wrote a text message to me in Portuguese:⁶

I never imagined a second translation. Mine had to communicate culturally with the English-speaking people because it would be the only version of the original to be translated into that language/culture. [. . .]

It seems that the translator of the second version started the project for “love” of the original text. I agreed to translate *APSGH* as part of what was, in effect, a business agreement. At that time, I wanted to launch the series “Emergent Literatures” inside the Minnesota University Press in face of a political opposition. It turned out as condition of the resulting agreement that I had to actively participate in the production of titles for the series, and they had to be “profitable”. I must confess that before starting the translation (my first of a novel), I was completely unaware of *APSGH*. I am not a specialist in Brazilian subjects, I have never been in Brazil (until today), etc. [. . .] I and my co-supporters [. . .] chose the title for translation only on the basis of these criteria

(Sousa, personal communication, my translation)

Though gender is a multiple, fluctuating variable, and ideologies of language are specific to their time and place, my expectation was to find some gender-related differences in the two translations given that Lispector was a woman, Sousa was a man, and Novey also a woman. Interestingly enough, such differences were not many. Let me, however, show one of the interesting differences that I *did* identify:

Lispector wrote (2009, 25):⁷

For a woman this reputation is socially very much and placed me, as for others as for myself, in a zone that is socially between woman and man.

Sousa (2010, 18) translated:

For a woman, that reputation is a great thing socially and it has located me, as much for **myself** as for **others**, in an area between **man** and **woman**.

By placing the word **myself** before the word **others** and the word **man** before the word **woman** this translation seemed to me somewhat egocentric and sexist compared to the source text.

Novey (2012, 18) retranslated:

For a woman this reputation means a lot socially, and placed me, for others as for myself, in a region that is socially between **women** and **men**.

This translation gave me the impression of a person located among a crowd of people (**women and men**) and not, as Lispector wrote, in an **intermediate zone** between woman and man.

Between 1988 and 2012

When Sousa translated *APSGH* in 1988, very little was known about Clarice Lispector in English. His translation helped to prepare the ground for the retranslation, so when Novey retranslated it, in 2012, the target public was already more familiar with her work.

The retranslation of a book may also contribute to the revival of interests and increase the sales of other books by the same author. In 2012 New Directions and Penguin Classics simultaneously released the retranslations of four of Lispector's books. Each cover has a quarter of her face, and to fully see Lispector's face one has to buy all four books: an obvious marketing strategy.

Another big difference in these 24 years that followed *The Passion's* first translations is the advent of the Internet and the growing importance of digital information systems. One cannot speak of publishing today without thinking of electronic resources. From 1988 to 2012, the translation panorama changed drastically due to technology. In 1988 a translator would have the source book and a typewriter in front of him/her, as well as at least four dictionaries (e.g., English-Portuguese, Portuguese-English, English-English, Portuguese-Portuguese) with much difficulty in dealing with any question that might arrive. In 2012 there were many more translation tools available. Internet search engines offered better, easier, and faster information, giving immediate access to online thesauruses, dictionaries, and glossaries. The wide availability and accessibility of digital information sources may also have triggered greater intertextuality, at least in the case of Novey. Therefore, when Novey translated *APSGH*, she probably already knew a lot about Lispector and her work. Her own statement at TN (2012, 192–193) confirmed that “rereading G.H. many times over the past decade”, probably in Sousa's translation, she wanted to learn Portuguese “in part to learn how her voice sounded in the original”.

Having offered some information on the contexts of production and reception of the two translations and their translators, let me move to a textual analysis of the translations. In the next section I will carry out a quantitative comparative analysis and illustrate the knowledge that can be derived from quantitative methodologies in retranslation research.

Translation Modalities Method

The Translation Modalities Method (TMM) consists of Vinay and Darbelnet's (1995) technical procedures, adapted and reworked by Francis H. Aubert (1998), allowing us to measure and quantify the degree of linguistic differentiation between an original text and its translation, using the word as a counted unit and generating quantifiable data suitable for statistical

analysis. This method is suitable for analyzing in empirical terms the notion of “closeness” between an original text and its translations that has been problematized by translation scholars (Paloposki and Koskinen 2010; Deane-Cox 2014).

While Vinay and Darbelnet’s (1995) technical procedures were directed at the process of learning and teaching translation, the main innovation brought by Aubert’s method is that it is directed at the product of the translation, “measuring and quantifying the degree of linguistic differentiation between original text and translation, that is, how much each translated word approaches or departs from the original” (Aubert 1998, 103). The results are available for statistical treatment. The method can be used in any language.

Aubert (1998, 103) determined the word situated in its context as the textual unit of the TMM. The most appropriate unit would certainly be of a syntactical nature (phrase or sentence), but if such a choice were to be made, the project would be exposed to a number of risks because no fixed level of syntax corresponds, at all times or under any circumstances, to the translation unit actually considered by the translator, or, by two or more translators, but tends to fluctuate, according to several variables: stylistic complexity, argumentative/ descriptive strategies, greater or lesser ability/ experience of the translator, etc. (Aubert 1998).

Baker maintains that “every word (lexical unit) has . . . something that is individual, that makes it different from any other word. And it is just the lexical meaning which is the most outstanding individual property of the word” (Baker 1991, 2). However, for Baker, meaning can be carried by units smaller than the words, such as prefixes and suffixes.

The following explains Aubert’s (1997, 23) own perspective of TMM and its shortcomings:

- a. The translation modalities model does not adequately detect stylistic and translational markers above sentence level;
- b. Translation quality will only be indirectly suggested by the greater or lesser incidence of omission and error, without, however, determining the greater or lesser relevance to the translation of each word, phrase or sentence omitted or containing referential errors or mistakes;

[. . .] The translation modalities line of research seems potentially relevant for the study of the following linguistic and translational aspects:

1. A means for measuring interlinguistic typologic proximity/ distance;
2. An analysis of correlations between textual typology and translational typology, by testing whether different text types affect, in a statistically significant (and, thus, predictable) manner, the greater or lesser incidence of the several modalities;

3. As possible consequence of (2.), the method might point towards a definition of text typology from a translational point of view, which does not necessarily coincide with that of discourse analysis or text grammar; in such respect, it may represent a contribution to the teaching of translation;
4. Other possible correlations: dialect fluctuations (e.g., comparisons involving two translations, one generated in Portugal, the other in Brazil); diachronic variations (e.g., comparing several translations of a given original at different time periods);
5. It provides support to research and development of computer-assisted translation, checking, for the several textual typologies, those which present a sufficient frequency of modalities requiring more simple algorithms (from transcription up to and including transposition) and which would therefore be more likely to result in acceptable draft translations;
6. It detects the preferred strategies for dealing with specific translation problems;
7. The practice of this methodology might very well assist translation students in acquiring a closer perception of the linguistic similarities and dissimilarities between given language/culture pairs, thus stimulating the growth of awareness, which may be claimed to be the core function of translation theory within the framework of translator training courses.

(Aubert 1997, 23)

For Vinay and Darbelnet (1995), “loan” is the “point zero”, as for Aubert, transcription is the “zero degree” of the translation meaning that the word does not need translation, as in the case of numbers, formulas, and signs.

Translation Modalities Gradation

Later, in 2006, Aubert reworked his own model, segmenting the modalities to “mirroring” (transcription, loan, and decal), “literal” (word-for-word, transposition, and explicit) and “equivalence” (implicit, modulation, and adaptation) and placing them on a graded scale that goes from closer to more distant from the original. Following is a visual representation of the model:

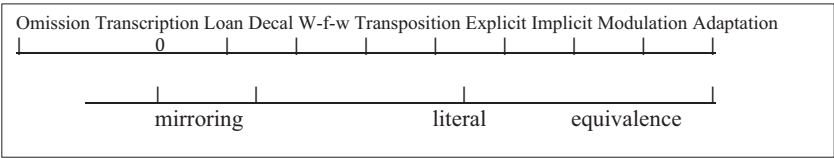


Figure 8.1 Translation Modalities Gradation

“Mirroring” and “literal” modalities are predominant in translations closer to the original, and “equivalence” modalities are predominant in translations that are more distant from the original. Thus, the method allows us to analyze translations by a gradual quantitative perspective that, in my opinion, sheds new light on Berman’s “retranslation hypothesis”, by comparing the proportion of words that have been translated more or less, assimilative.

According to Aubert (1998), TMM also contributes to a clearer understanding of similarities (approximations) and differences between the linguistic (and/or cultural) pairs. This promotes awareness in the translation act, which might be considered the central function of translation theory in translator and interpreter training. It may be suggested that the TMM proves to be a productive methodology not only to describe, but also to analyze and explain the choices and processes involved in translation and interpretation.

Application of the TMM

I created a specific sample for my application of the TMM on the translation and retranslation of *APSGH*. As I will explain later in this section, the systematic sampling method I used resulted in a sample of 542 words. Before I offer the general results of the analysis, let me show how the method is used by conducting an analysis on the first sentence of Lispector’s preface to the book.

The first step for applying the TMM is building a table with five columns where all the original text words of the sample are placed in the first column, one word per row (see Table 8.1).

Table 8.1 First Column (10 word example)

ORIGINAL

A
Possíveis
Leitores
Este
livro
é
como
um
livro
qualquer

Original text: “A Possíveis Leitores. Este livro é como um livro qualquer”. The second column contains the translation of each word. Words that have changed their positions in the sentence should be marked, even when the change is due to differences in language structure, otherwise, as it will be seen later, an error may occur in the classification procedure (see Table 8.2).

Table 8.2 Second Column (10 word example)

<i>Original</i>	<i>Translation</i>
A	To
Possíveis	Potential
Leitores	Readers
Este	This
livro	book
é	is*
como	just like
um	a*
livro	book
qualquer	any other*

Sousa’s translation: “To Potential Readers. This is a book just like any other book”.

To elaborate the third column, a List of Translation Modalities is used (see Table 8.3), with a differentiation scale covering 13 points that describes the possible ways in which each word in the original text could be translated.

Table 8.3 Translation Modalities List

<i>Modality</i>	<i>Circumstance/Event</i>
Omission	When a word/segment is missing (not when is implicit)
Transcription	For numbers, formulas, signs (that we don’t translate)
Loan	For names, like G.H. (with or without quotation marks)
Decal	When a borrowed word was submitted to graphic and/ or morphological adaptation and it is not found in dictionaries of the source language.
Word-for-word	Only when four criteria are satisfied: (1) same number of words; (2) same syntactical order; (3) same grammatical category and (4) same synonyms.
Transposition	When at least one of the above four criteria is not satisfied.
Explicit	When implicit information is explicit.
Implicit	When explicit information is implicit.
Modulation	When it retains the same meaning, even using different forms or words.
Error	For evidence of mistake or ignorance.
Intersemiotic translation	When illustration, logos, stamps are reproduced.
Addition	When the translator includes a textual segment that it is not in the original.
Adaptation	When there is a partial equivalence of meaning.
Correction	When the translator corrects the author

The names of the translation modalities are obvious and express their function.

The third column of our table contains the classification of each translated word according to the translation modalities on Table 8.4.⁸

Table 8.4 Third Column (10 word example)

<i>Original</i>	<i>Translation</i>	<i>Modality</i>
A	To	Word-for-word
Possíveis	Potential	Modulation
Leitores	Readers	Word-for-word
Este	This	Word-for-word
livro	book	Word-for-word
é	is	Transposition
como	just like	Modulation
um	a	Transposition
livro	book	Word-for-word
qualquer	any other	Transposition/error

In this example, the word “potential” was classified as modulation because it retains the same meaning as the Portuguese word “possíveis” (possible) but using a different form.

“This book is like a . . .” (from Portuguese *Este livro é como um*) in Sousa’s translation is: “This is a book just like . . .”. Here, the words “is” and “a”, could be improperly classified as “word-for-word” instead of “transposition”. However, they are “transpositions” and not “word-for-word” because they are not in the same syntactical order (see Table 8.3).

Since the classification process can require a great deal of time and energy and may involve some degree of subjectivity, it might be wise to have a second classifier to check the classifications as well as to discuss them.

An interesting point in this example is the classification of the word “any” in the first translation. In Portuguese “livro qualquer” is different from “qualquer livro”. The position of these two words changes the meaning. “Livro qualquer” means “ordinary/ common/usual book”, an adjective and “qualquer livro” (in the inverted position) means any other book, an adverb. Most Portuguese-English dictionaries have the entry “qualquer” translated as “any other”; if the translator does not know that, in Portuguese, the position of these two words changes the meaning, s/he may make a mistake.

Therefore, “any other” can be classified as an error if it is assumed that the translator understood it as an adverb. However, in the seventh row, “just like” might be understood as “only like” or “simply like”, maintaining the approximate meaning of “ordinary book”. On the other hand, if we consider just to be only an emphatic colloquial word, then “any other” should be classified as an error because the “ordinary book” meaning of the original text was lost (see Retranslation Modality in Table 8.5).

After finishing the classification of the words in the translation, the procedure is repeated with the retranslation, in columns 4 and 5.

Novey’s retranslation reads as: “To Possible Readers. This book is like any other book”.

After completing the table, the absolute frequency⁹ of each modality is calculated: the number of word for words, transpositions, modulations, and

Table 8.5 Complete Table

<i>Original</i>	<i>Translation</i>	<i>Modality</i>	<i>Retranslation</i>	<i>Modality</i>
<i>A</i>	To	Word-for-word	To	Word-for-word
<i>Possíveis</i>	Potential	Modulation	Possible	Word-for-word
<i>Leitores</i>	Readers	Word-for-word	Readers	Word-for-word
<i>Este</i>	This	Word-for-word	This	Word-for-word
<i>livro</i>	book	Word-for-word	book	Word-for-word
<i>é</i>	is	Transposition	is	Word-for-word
<i>como</i>	just like	Modulation	like	Word-for-word
<i>um</i>	a	Transposition		Implicit
<i>livro</i>	book	Word-for-word	book	Word-for-word
<i>qualquer</i>	any other	Transposition/ error	any other	Error

so on. This is followed by a calculation of the relative frequency¹⁰ (percentage) of the specific modulations in relation to the number of words in the sample. Given Berman's hypothesis suggesting that a translation is more domesticating than a retranslation, the objective of this study is to test this assumption quantitatively to see whether the proportion of words classified as domesticating in the translation is greater than the proportion of words classified as such in the retranslation.

Since the book has 730 paragraphs, and each paragraph has an average of 83 words, a sample of six paragraphs would be approximately 0.82% of the text. This study uses systematic sampling which can be described as follows: (1) randomly selecting one of the paragraphs of the book; (2) adding 122 to its position, obtaining the second paragraph; (3) adding 122 to the previous result, obtaining the third paragraph of the sample and repeating the procedure until selecting 6 paragraphs. This study sample has a total of 542 words.

Results

In the foreignization strategy, word-for-word, transposition, and explicitation are the most common modalities and, implicitation, modulation, and adaptation are the most common modalities in domestication.

Both translation and retranslation show high amounts of literal translation (word-for-word and transposition) implying that both translators were more literal than assimilative; however, Sousa's translation appears to have a greater tendency for domestication. His percentage of domestication was two times higher than the retranslation (see Table 8.6).

The results of the TMM were analyzed by the Applied Statistics Center/USP which revealed that Sousa's translation was significantly more domesticating than Novey's retranslation, confirming the Retranslation Hypothesis for this case. Figure 8.2 shows the performance of each translation in terms of modulations used.

Table 8.6 Relative Frequency (%) in 542 Word Sample

Modalities	% in Translation	% in Retranslation
Omission	2.40	0
Transcription	0.92	1.47
Loan	0	0
Decal	0	0
Word for word	40.40	48.52
Transposition	34.68	40.77
Explicit	0.92	0.20
Implicit	2.03	1.10
Modulation	16.60	8.30
Adaptation	0	0
Error	0.74	0
Correction	0	0

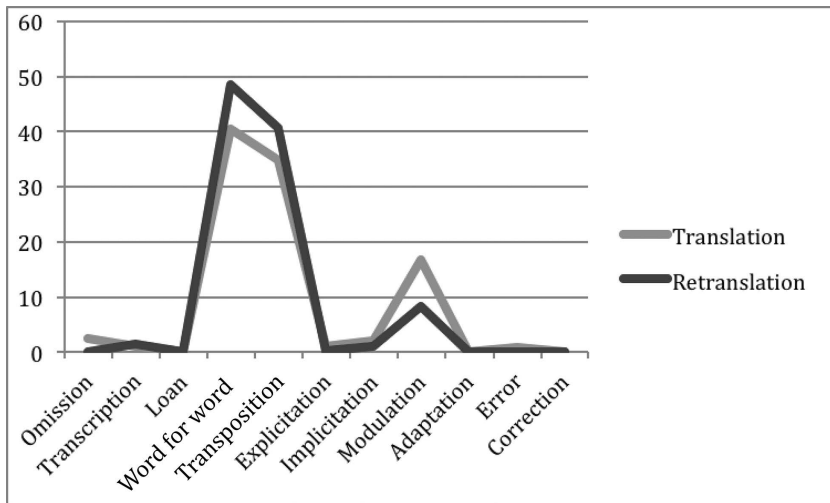


Figure 8.2 Percentages of each modality in the two translations (sample of 542 words)

The x-axis shows the modalities while the y-axis shows the percentages.

The graph presents two peaks. The first peak, representing the amount of foreignized translation modalities, shows that both translations are very literal (high amount of word-for-word and transposition).

The second peak, representing domestication, shows that the line representing the first translation (blue) is two times higher than the retranslation line (red) meaning that the first translation is more domesticated than the retranslation. The translation has 18.63% of modulation + implication and the retranslation has 9.40%, this result being statistically significant.¹¹

Final Considerations

Comparative analyses of source and target texts in translation are often based on the researcher's subjective conclusions. My aim was to find a method that could provide an empirical base for comparison in the analysis of translations and retranslations and I decided to focus on the Translation Modalities by Francis H. Aubert. Aubert's model was primarily designed to compare one source text with its translation. I took it one step further and applied it to each of three translations of *APSGH* in English. The TMM produces quantitative data appropriate for statistical treatment. This enabled me to plot my findings in graph form allowing the visualization of the trends in the translations (Widman 2016). I argue that this reduces subjectivity in comparative analysis.

Looking at the graph of the two full translations and complementing it with my study on the translation of an excerpt from the book, one can conclude that each subsequent translation of *APSGH* is more literal, therefore foreignizing, in line with Berman's hypothesis. This method does not adequately detect stylistic and translational markers above sentence level. Although the number of omissions and errors indirectly suggest some ideas on the quality of the translations, these were not found to be statistically significant in my study.

Although the quantitative analysis enables the researcher to determine set criteria for the comparison of translations, thereby avoiding subjective judgments to a large extent, it is still not a complete analysis. First of all, underlying the quantitative method, there is still human agency, identifying elements in the sample as omission, word-for-word, modulation, etc. The reliability of these categories needs to be measured across a larger sample of researchers and subjective variations in their definitions and attributions need to be revealed. Secondly, because each translation is inserted in the social and psychological context of the translators and the public, as well as the place and time in which they were produced, a context-based qualitative interpretation is needed to make sense of the quantitative findings. And thirdly, the existence of a previous translation influences the subjectivity of the translator and creates a larger sociological framework wrought by anxieties of influence, tension, and competition that need to be taken into consideration in any study on retranslation (Koskinen and Palopski 2015).

Notes

1. Francis H. Aubert calls it "Translation Modalities Model". I call it "Translation Modalities Method" (TMM).
2. For similar studies, see also Widman (2016) and Widman and Zavaglia (2017).
3. In "Glamour and Grammar", the introduction to *The Complete Stories* by Clarice Lispector, Benjamin Moser (2015b, xii) wrote: "But to speak of Clarice Lispector is to speak of Clarice, the single name by which she is universally known: of the woman herself."

4. All translations are mine. The original: “*Une voix de femme est venue à moi de très loin, comme une voix de ville natalle, elle m’a apporté des savoirs que j’avais autrefois, des savoirs intimes, naïfs e savants, anciens et frais comme la couleur faune et violette des freshias retrouvés, cette voix m’était inconnue.*”
5. An article by Hanes and Guerini (2016) refers to an incomplete translation of *APSGH* by Jack Tomlins published in 1977 in *Borzai Anthology of Latin American Literature*. This is an excerpt of 27 pages. I was able to access the translation and carried out the TMM analysis. However, since the samples are not comparable, I did not include my findings in the present study.
6. Sousa Ronald, e-mail message to Julieta Widman, 16 March 2016:

“Nunca imaginei uma segunda tradução. A minha tinha que comunicar culturalmente com gente de fala inglesa porque seria a única versão do original a ser traduzida para essa linguagem/cultura.

1. Eu não teria sentido a mesma responsabilidade se a minha tradução tivesse sido a segunda? Francamente, acho que sim. Primeiro porque costumo-me a ter esses escrúpulos no que faço e segundo porque meus interesses sempre têm-se concentrado na questão da recepção de textos literários. Isso dito, tenho que esclarecer que considero a tradução da PSGH a menos “literal” (no uso tradicional da palavra para a teorização da tradução) de todas as traduções que fiz. Tomei muitas, muitas liberdades com o original, achando tanto que iam “comunicar” bem dentro do contexto que eu estava criando como que funcionariam bem no inglês. Ponto fulcral: não vejo a “poetização” e a comunicação/domesticação como (necessariamente) contraditórias.
2. Outro fator talvez aplicável. Ao que parece, a tradutora da segunda versão iniciou o projecto por “amor” do texto original. Eu, pelo contrário, aceitei traduzir a PSGH como parte do que foi, com efeito, um acordo de negócios. Naquele momento eu estava querendo lançar a série “Emergent Literatures” dentro da Prensa da U de Minnesota em face de uma oposição política. Resultou condição do resultante acordo que eu tinha que participar ativamente na produção de títulos para a série e que tinham que ser “rentáveis”. Devo confessar que antes de iniciar a tradução (a minha primeira de um romance), desconhecia por completo a PSGH. Não sou especialista de matérias brasileiras, nunca estive no Brasil (até hoje), etc. Isto dito, conhecia sim a obra de Julia Kristeva, comunicava com ela através de terceiras partes e eu e meus co-partidários na luta política escolhemos o título apenas com base nesses critérios.
3. Outro fator (marginal para os propósitos presentes) é que—evidentemente—não falo o português do Brasil. O meu português é o de meu pai e os pais dele, imigrantes dos Açores para os EU. Sempre receava que o meu entendimento de expressões brasileiras através de uma lente portuguesa tivesse viciado a tradução da PSGH.
7. *Para uma mulher essa reputação é socialmente muito, e situou-me, tanto para os outros como para mim mesma, numa zona que socialmente fica entre mulher e homem.* The English is my word-for-word translation.
8. When there are two possible classifications, it is used the higher grade modality.
9. The absolute frequency is simply the total number of observations or trials within a given range.
10. The relative frequency is how often something happens in terms of percentage: the absolute frequency divided by all outcomes.
11. At first glance, Tomlin’s 1977 translation seemed even more domesticated than Sousa’s, and when I applied the TMM, the results also confirmed Berman’s hypothesis. Tomlins had a higher percentage of modulation and lower percentage of word-for-word translation, which are both markers for domestication.

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9 Toward an Empirical Methodology for Identifying Plagiarism in Retranslation

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Introduction

Plagiarism is a widely defined and most discussed issue in all scientific fields yet it has come into focus only very recently in translation studies, even though translations copied from previous translations have existed throughout the history of translation. Every translation after the first translation of the source text, regardless of the language it is translated into, is a retranslation. Because the first translation creates a doppelgänger of the text, which can easily replace the original and be used as the source text in situations unforeseen. This derivation problem, which transforms plagiarism in translation into an issue of plagiarism in retranslation, and the plagiaristic nature of it has not at all been discussed in translation studies. Plagiarism in retranslation is a multidimensional issue and has distinctive features that make it more difficult to detect and analyze than plagiarism in “original” writing. The latter can easily be detected with the help of a growing number of software programs available online. A major feature of retranslation is the fact that different interpretations of a single source text—especially of a literary text—is inherent to the task of translation. This often leads to new retranlations motivated by various factors. Like original texts, individual translators give their distinctive voice to translation through the choices that they make, and the text in the target language is deemed an original artwork subject to copyright as outlined in the Berne Convention. The overlapping solutions translators develop in response to translation problems and recurring translation strategies, techniques, and methods employed by different translators for the same source text is usually the starting point for any discussion of plagiarism in retranslation. The degree of similarity or difference between two or more translated texts, the time interval between the translations, the popularity of the source text as measured by print runs, and translators’ background are only some of the factors to be investigated in an effort to identify plagiarism in retranslation.

Plagiarism in retranslation has increased at an alarming rate in Turkey in the last two decades, prompting translation scholars to focus on the issue from a theoretical and conceptual perspective that has also resulted in

efforts to find ways to prevent it. The need for producing empirical evidence to be used in legal settings is evident and legal sanctions seem to be the only strong tool to deter plagiarists from stealing painstaking and genuine work by others. This study is part of a project that investigates plagiarism in retranslation with qualitative and quantitative tools. The project funded by the Scientific and Technological Research Council of Turkey (Grant No: 112K388) intends to create a model for analyzing retranslations and identifying plagiarism.¹

Plagiarism in Retranslation

Plagiarism in retranslation is defined as the publication of an already translated text as a retranslation by another translator (Turell 2004). It is primarily a copyright infringement under the Berne Convention (1886), which Turkey only fully ratified in 1995 (Gürses 2011). The identification of plagiarism in any printed material requires careful examination. In the case of a potentially plagiarized translation, it can only arise in the area of retranslation,² and since the same source is behind each translation and retranslation, it is no easy task to define where the borders lie between “true” and plagiarized translation. Paprocka (2011, 419–433) investigated the motivations behind 12 Polish translations of *Le Petit Prince* published in a period of 62 years. Her study focuses on the motivation for retranslation. However, what is interesting here is the conclusion she has arrived at about the differences between the translations. Paprocka argues that the differences among most of the translations were minimal and that they were just slightly modified versions of the initial translation. Gambier (1994, 53) addresses a different issue, acknowledging that there is an undeniable relationship between retranslation and revised versions while warning that the process of editing and revision must be undertaken carefully to avoid any kind of suspicion regarding translational plagiarism.

So, one might ask why some books are translated several times. Monti (2011) argues that a literary work may be retranslated for a variety of reasons. The existing translation may be unsatisfactory, incomplete, censored, its language may get aged through time, identified as a relay translation, or a new translator may want to translate the text with a new perspective. Sometimes a book is retranslated simply because it is profitable. What is of particular interest to us is the number of retranslations. In our case study, we found 28 (re)translations of *Madame Bovary* for our examination, while Ekmekçi (2008, 83) has identified 46 editions of *Robinson Crusoe* in the form of “retranslation” between the years 2000–2005 in the Turkish book market. A new translation of a classical work would normally result in reviews and criticism, which we found notably absent in many of the retranslations we examined. Inflation of retranslations on this scale is probably the main reason for this lack of critical response.

The soaring rate of retranslations is strictly related to legal arrangements about the copyright issues. Berne Convention is an important stage in the history of copyright for translations. Turkey ratified the convention on 27 October 1951, and it became effective by 1 January 1952. The third clause of the second article reads: “Translations, adaptations, arrangements of music and other alterations of a literary or artistic work shall be protected as original works without prejudice to the copyright in the original work”. Moreover, the first clause of the same article specifies the expression “literary and artistic work” in such a way to “include every production in the literary, scientific, and artistic domain, whatever may be the mode or form of its expression”, which, in turn, covers the translation of a literary work. A new period began for the translation of canonical works in 1995 when Turkey renounced some of the reservations and expressed full agreement for the Convention. According to the Berne statement, copyright protection expires 70 years after an author’s death. This was eventually associated with, and in most cases seen as, the direct reason for the increase in plagiarized translations of classic literary works that are out of copyright (Gürses 2011).

Plagiarism in retranslation has been a subject of research in other countries, such as Brazil. Denise Bottmann has a personal blog site titled *Não gosto de plágio*,³ where the issue has been discussed since 2009 and became a topic of a social campaign in Brazil. The European Council of Literary Translators’ Associations announced its support for Denise Bottmann⁴ making a reference to the Berne Convention, and it was stated that Brazil had signed the convention in 1922. A similar campaign was launched in Turkey by Sabri Gürses (2007, 2008, 2011). The Turkish Publishers Association and Turkish Association of Literary Translators (ÇEV-BİR) prepared a joint report on plagiarism, which was a serious initiative to stop plagiarism and create public awareness about the issue in Turkey (ÇEV-BİR 2008). Finally, the 5th National Publishing Congress⁵ in 2009 included plagiarism as one of the problems to be addressed by the publication industry.

Previous research by Şahin, Duman and Gürses (2015) has shown that out of 40 translations in their corpus, around half did not contain any information about the translator and for the remaining half, Internet searches did not lead to the identities of the translators, which raises serious doubts over the existence of “real” translators. None of the translations had a preface written by the translator or any translator’s note. Three of the translated books were chosen for a detailed textual analysis. An analysis of the texts revealed doubtful correspondence between the earlier (usually the first) translations of each book into Turkish and the disputed translations. All in all, the researchers felt inclined to argue that the “translated” books distributed by the newspaper were nothing but plagiarisms rather than retranslations. Şahin, Duman and Gürses (2015) also explained the cultural and historical context of the retranslations and plagiarism in retranslation in Turkey in detail including the effect of copyright period expiry on retranslation practice, developments in the publishing industry, and the boom in

retranslation in Turkey driven by the announcement of essential 100 Classical Books⁶ by the Ministry of Education.⁷

Turell (2004) first introduced document comparison software into the field of plagiarized translation. The program she used, *CopyCatch*, developed by the co-author of this article David Woolls of CFL Software, provides researchers with quantitative data concerning the similarities and differences between texts, which she used to build her case. In the case study, which is an authentic forensic dispute taken to the court, Turell (2004) compared and contrasted the level of similarity between different translations of Shakespeare's *Julius Caesar* from the original English text into Spanish. The qualitative aspect was also covered in the case study by citing the expert report on the disputed translations, which based its arguments on the repetition of textual features such as one-word/multi-word/whole-verse calques, addition, omission, translation changes (such as inverting the functions of subject and object), and recreation.

Although Turell's (2004) study did not provide the details of the evaluation of different translations by the experts, it addressed the issue from the perspective of forensic science and contributed valuable insights to the discussions on retranslation and plagiarism in literary translation. Yet, studies illuminating the details of individual translation solutions by retranslators were proven indispensable in translation studies, and it is also essential for identifying plagiarism in order to be able to go beyond statistical data, and thus the need for a model of qualitative analysis of retranslations seems evident for any similar attempt. The current study aims at filling this gap by offering a comprehensive model for the comparison of (re)translations of a single source text by human evaluators. A rigorous methodology for identifying plagiarism in retranslation is likely to contribute to the appreciation of genuine retranslations and help further understand this multifaceted phenomenon.

Method

The current study adopts Turell's (2004) mixed-method approach involving both quantitative and qualitative analyses (Creswell 2003; Creswell and Plano Clark 2007). 28 unabridged (re)translations of the novel *Madame Bovary* from French into Turkish were included in the analysis (see Table 9.1). In cases where the same translation by the same translator was republished in different editions, only the first edition was taken into consideration. Quantitative analysis of the texts used *CopyCatch Investigator*® (CCI) comparing five sample sections taken from each of the translations to provide parallel comparative data. The qualitative analysis was conducted on the first of these samples through a model that synthesizes the existing translation strategies, methods, and techniques. Finally, a documentary research was conducted to collect information about publishing houses, translators, and other paratextual elements. Several sources were used

Table 9.1 Madame Bovary (Re)translations in Turkish Analyzed in the Current Study

	<i>Translator</i>	<i>Publishing House</i>	<i>Year</i>	<i>CODE</i>
1	Ali Kâmi Akyüz	Hilmi Kitabevi	1942	1942_AKA
2	Tahsin Yücel	Varlık Yayınları (Can Yayınları)	1956	1956_TY
3	Samih Tiryakioğlu	Güven-İletiŞim Yayınevi	1960	1960_ST
4	Nurullah Ataç	Remzi-İş Bankası Yayınları	1930s	1967_NA-SES
	Sabri Esat Siyavuşgil		1967	
5	Nesrin Altınova	Altın Kalem, NeŞriyat	1970	1970_NA
6	Oktay İncesu	Gözlem Yayınları	1999	1999_OI
7	İsmail Yerguz	Oğlak Klasikleri	2001	2001_IY
8	Mehmet Can	Cem Yayınevi	2004	2004_MC
9	Zeynep Güleş	Eflatun Yayınevi	2004	2004_ZG
10	Ricena	Engin Yayıncılık	2004	2004_RIC
11	Zuhal ErmiŞoğlu	Aden Yayıncılık	2005	2005_ZE
12	Çiğdem Büyükataman	İlya Yayınevi	2005	2005_CB
13	Cem TaŞkıran	Pan Yayınevi	2005	2005_CT
14	İkbal Menderesoğlu	Cümle Yayınları	2005	2005_IM
15	Mustafa Bahar	İskele Yayınları	2007	2007_MB
16	Serpil Kapsız	Morpa Yayınları	2007	2007_SEK
17	Misten ErmiŞ	Martı Kitabevi Klasikler	2008	2008_ME
18	Gökçe Çatan	Oda Yayınları	2009	2009_GC
19	Prepared by Aslı Yılmaz	Turna Yayınları	2009	2009_AY
20	Erdener Tunalı	Sonsuz Kitap/Yakamoz	2009	2009_ET
21	Yadigâr Şahin	Sis Yayınları	2010	2010_YS
22	Serhan Nuriyev	Karanfil Yayınları	2010	2010_SN
23	Sevil İnan Sönmez	Akvaryum Yayınevi	2011	2011_SIS
24	Yılmaz Dağlı	Goa Basım Yayın	2012	2012_YD
25	Sonat Kaya	Bordo Siyah Yayınları	2012	2012_SK
26	Elips	Elips Kitap	2012	2012_ELIPS
27	Muharrem Kelkitli	Kitap Zamanı	2013	2013_MK
28	Can Civan Karaderili	Karaca Yayınları	2013	2013_CCK

to gather information about the translations including Turkey's National Library Database, bookstores, online stores, local libraries, etc.

Quantitative Analysis

CopyCatch Investigator ® (CCI) was chosen as a quantitative tool. This software can compare documents in UTF-8 format using exact and fuzzy matching techniques and provides visual information regarding the degree of matching among the texts displayed in color-coding. UTF-8 supports specifically Turkish language characters such as ş, ı, ö, and ğ.

During the analysis, a total of 28 books were scanned and converted into electronic format using an OCR program. Five samples were selected from different chapters, and they were rendered parallel with the source text for reliable comparison. The selection was based on the conviction that these were the parts of the novel where a relatively more eloquent use

of language—for example, the parts that were loaded with low frequency words or included detailed descriptive passages—was observed and therefore required creative translation solutions.

CopyCatch Investigator

CCI uses two main criteria: how lexically similar sentences are to each other and what proportions of the sentences are found to match or exceed a given level of similarity. It compares every sentence in sample A with every sentence in sample B, etc. For translations, this is unlikely to be the case, and comparisons are better made between paragraphs, which is where some variability might be expected in translator decisions in terms of how they have treated the sentences in the source text. In this study the comparison has been extended to short samples, because of the inclusion of conversations, conventionally shown as individual paragraphs in printed text. Matches are presented side by side, assisting the task of making qualitative judgments on the nature of the similarity found.

CCI identifies lexical similarity, but this does not have to be exact, nor do the words in a sentence have to be in the same order to be identified, so it can reveal some semantic similarity. This feature makes it ideal for comparing retranlations, since a high degree of semantic similarity will be anticipated since each retranlation is using the same source text. A concentration on lexical matching reflects the underlying assumption that for each new retranlation there should be observable lexical differences from all earlier translations.

CCI compares sentences using a parameter set by the user for a minimum level of similarity between two sentences. The expectation is that all independently produced translations would fall below this minimum level, and those that did not would represent a small proportion of the total, as is generally the case with sets of essays answering the same question.

Retranlations of the same original can be expected to have a background level of similarity, which can be determined empirically by gradually reducing the level of sentence similarity required until the majority of the translations appear on the list. In the present study, this was determined at 50%. CCI produces vocabulary listings of shared use. The most significant for detection are the shared hapax legomena (the words which only appear once in each text). High levels of sharing of such words are usually indicative of a lack of independence in production between two texts. As an additional aid in the present investigation, in order to assist the identification of dependency paths, the year of publication was prefixed to the translator identifier, which allowed us to identify potential sources for the later works very swiftly.

Qualitative Analysis

For the purpose of tracking and detecting plagiarism, a model was designed by Mehmet Şahin and Derya Duman (see Table 9.2). The researchers

Table 9.2 Qualitative Analysis Model

<i>Solution</i>	#	<i>Color Code</i>	<i>Explanation</i>	<i>Corresponding Strategy/Technique</i>
literal translation	1	A. morpheme B. word C. phrase D. clause E. sentence F. paragraph	default translation	C—literal translation/ M-HA—literal translation/N—formal equivalence
	2	A. morpheme B. word C. phrase D. clause E. sentence F. paragraph	misunderstanding or misinterpreting the source text unit	N/A
	3	first instances	misspellings in the target language	N/A
inaccurate use of language	4	first instances	erroneous use of the target language (e.g., collocations, expressions)	N/A
	5	A. morpheme B. word C. phrase D. clause E. sentence F. paragraph	“introduc[ing] unjustified stylistic elements and information that are not in the ST” (Molina & Hurtado Albir, 2002, 505)	C—addition/M-HA—addition/Delisle—addition
omission	6	A. morpheme B. word C. phrase D. clause E. sentence F. paragraph	recurring instances (R)	C—omission/Delisle—omission/VA—concision
unit shift	7	A. morpheme B. word C. phrase D. clause E. sentence F. paragraph	expressing a unit in the TT as a different unit in the ST	C—unit shift

word choice	8	A. hyponym B. superordinate C. antonym D. synonym E description F. euphemism G. co-hyponym H. metaphor	I. low frequency equivalent	“select[ing] not the “obvious” equivalent” (Chesterman 1997, 102)	C—synonymy, antonymy, converses, hyponymy, trope change
cohesion change	9	A. ellipsis B. substitution C. repetition D. adding a conjunction E. omitting a conjunction F. replacing a conjunction with a punctuation mark G. replacing a punctuation mark with a conjunction /	H. mistakes related to cohesion	changes that affect “intra-textual reference, ellipsis, substitution, pronominalisation and repetition, or the use of connectors of various kinds” (Chesterman 1997, 98).	M-HA—substitution
transposition	10	noun-verb-adjective-adverb-preposition		change of word class	C—transposition/ M-HA— transposition/ VD—transposition
emphasis change	11	adding/omitting/displacing		“Add[ing] to, reduc[ing], or altering] the emphasis or thematic focus for one reason or another” (Chesterman 1997, 104)	C—emphasis change
noun phrase structure	12	singular-plural/determinate-indeterminate/person change			C—phrase structure change
verb phrase structure	13	tense/aspect/modality			C—phrase/clause structure change

(Continued)

Table 9.2 (Continued)

<i>Solution</i>	#	<i>Color Code</i>	<i>Explanation</i>	<i>Corresponding Strategy/Technique</i>
sentence structure change	14	A. active-passive B. finite-non-finite C. transitive-intransitive D. changing SVO order E. combining simple sentences into coordinated sentences F. dividing coordinated sentences into simpler clauses G. dividing complex sentences into simple clauses H. combining simple clauses into complex sentences I. converting coordinated sentences into complex sentences J. converting complex sentences into coordinated sentences		C—clause/sentence structure change
paraphrase	15	simplifying complex phrases/clauses/sentences		C—paraphrase
free translation	16	A. preserving the length of the ST B. digressing from the ST		N/A
theme/rheme change	17		changing the order of the information flow	N/A
discursive creation	18		“establish[ing] a temporary equivalence that is totally unpredictable out of context” (Molina & Hurtado Albir, 2002, 510)	M-HA—discursive creation
coherence change	19	dividing/combining paragraphs, parts		C—coherence change

paratextual visibility	20		changes on the translator's visibility, adding or omitting footnotes or translator's notes	C—visibility change (notes, glosses, etc.)/M-HA—explicitation
explicitation/implication	21			C—explicitness change/M-HA—explicitation
naturalization	22	(George -> Corç)	expressing a proper name with the phonic structure of the target language	N—naturalization/C—calque/M-HA—calque/VD—calque
loan	23	(George -> George)		C—loan, calque/M-HA—borrowing/VD—borrowing
cultural adaptation	24			C—cultural filtering/M-HA—adaptation/VD—adaptation, M—cultural equivalence
linguistic amplification	25	(expressing a semantic unit with more words)	expressing a semantic unit with more words	M-HA—linguistic amplification, D—addition/M—paraphrase/DE—periphrasis, N—expressive amplification
linguistic compression	26	(expressing a semantic unit with less words)	expressing a semantic unit with less words	N/A

(Continued)

Table 9.2 (Continued)

<i>Solution</i>	#	<i>Color Code</i>	<i>Explanation</i>	<i>Corresponding Strategy/Technique</i>
variation	27	A. variation B. changing dialect, accent, tone, jargon C. colloquialism D. standardization E. archaic language use	“chang[ing] linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc.” (Molina and Hurtado Albir, 511)	M-HA—variation
modulation	28	A. cause -> consequence B. abstract -> concrete, C. geographical change D. part -> whole E. changing order of words F. changing the point of view G. other changes		M-HA—modulation/ VD—modulation/ acceptation
compensation	29		using a stylistic effect in a different place in the TT	VD—conception/ M-HA— compensation
illocutionary change	30		changing the speech act, mood of the text, etc.	C—illocutionary change
word transfer from the source language	31			
other changes	32			C—other semantic changes/other pragmatic changes

The acronyms in the table are as follows: C = (Chesterman 1997), M-HA = (Molina and Hurtado Albir 2002), VD = (Vinay and Darbelnet 1977), M = (Margot 1979), N = (Nida 1964), NE = (Newmark 1988), D = (Delisle 1993), VA = (Vázquez-Ayora 1977), ST = source text, TT = target text.

synthesized translation techniques and strategies proposed by several translation scholars (Chesterman 1997; Vinay and Darbelnet 1958/1977; Molina and Hurtado Albir 2002; Margot 1979; Nida 1964; Newmark 1988; Delisle 1993; and Vázquez-Ayora 1977). This decision was motivated by the absence of one single all-inclusive set of translation strategies, which can be encountered in literary translations. Thus, new phenomena such as misspelling, misinterpretation, and theme/rheme changes were also introduced.








The unit of analysis can be a word, phrase, sentence, or a grammatical usage. Each unit was assigned a color code. A total of six color codes were used as shown in Table 9.3.

Other important points that need to be mentioned about the coding process are as follows: A translation unit in the source text may not exist in all translations (due to omissions, paraphrasing, etc.) A translation unit in the source text may have different equivalents in different translations due to additions, expansions, etc., which creates asymmetries among the target texts. The units in the source text that were translated literally in all translations were not included in the statistics.

A sample of 200 words from the first part of the book was selected for the qualitative analysis. The text was the description of how Charles Bovary enters the classroom and of the strange thing on his head, an element, which has been the subject of some academic articles (Boujut 2002; Philippot 1994). The sample was divided into sections based on the source text and transferred into a spreadsheet program. Each translation was placed in a column in a chronological order (Figure 9.1).

Two of the researchers coded translation solutions in consultation with each other, and one single code was attributed in agreement. The evaluators were native speakers of Turkish and were both proficient in French with expertise in linguistics and translation studies. The occurrences of each color code were quantified and recorded in a different spreadsheet. The figures for each code were summed for each translation to identify their level of originality.

Table 9.3 Color Codes for the Qualitative Analysis

	GRAY	Literal translations
	BLACK	Omitted segments
	BLACK R	Recurrently omitted segments
	WHITE	Translation solutions beyond literal translations and omissions
	YELLOW	Repetitive solutions bound to create a medium level of suspicion of plagiarism
	RED	Repetitive solutions bound to create a high level of suspicion of plagiarism
	PURPLE	Segments that are produced because of misinterpretation of the source text or with inaccurate use of the target language (if such usage is repeated in subsequent translations, they were coded as "red")

1	SOURCE TEXT	Oktay incesu—1997 / Gözlem Y.	İsmail Yergüz—2001 / Oğlak Y.	Mehmet Can—2004 / Cem Y.	Zeynep Güleş—2004 / Eflatun Y.
2	Ovoïde et renflée de baleines, elle commençait par trois boudins circulaires; puis s'alternaient, séparés par une bande rouge, des losanges de velours et de poils de lapin; venait ensuite une façon de sac qui se terminait par un polygone cartonné, couvert d'une broderie en soutache compliquée, et d'où pendait, au bout d'un long cordon trop mince, un petit croisillon de fils d'or, en manière de gland. Elle était neuve; la visière brillait.	Yumurta biçimiydi, balinalarla kabartılmıştı. Sucuk gibi içi dolu üç halkayla bağlanıyordu. Sonra al bir şeritle ayrılmış baklava biçimi kadife parçalarla tavşan postu parçalar geliyordu, sıra ile birer birer atlayarak. Sonra çuval gibi bir şey başlıyordu. Sonunda mukavva ile beslenmiş çok köşeli bir bölüm; üzeri işlemlerle kaplı karmasık bir şerit. Bunun üzerinden de, incecik uzun bir kaytanın ucundan, sarı kilaptandan, palamut biçimi ufak bir yumru sarkıyordu. Yeniydi, siperliği parlıyordu.	Yumurta biçimindeydi ve balinalarla kabartılmıştı. Halka biçiminde üç kıvrımla başlıyor, daha sonra kırmızı bir şeritle birbirlerinden ayrılan kadifeden, tavşan tüyünden eşkenar dörtgenler yükseliyordu. Arkasından karışık şeritlerden oluşmuş nakışlı, kartonlu bir çokgenle son bulan torba gibi bir şey geliyordu, buradan da incecik, uzun bir ipin ucunda sızma tellerden küçük bir püskül sarkıyordu. Yeniydi ve siperliği parlıyordu.	Telayla sertleştirilmiş olan bu yumurta biçimi başlık üç yuvarlak burmayla başlıyordu. Altında, kırmızı kadife bir şeritle, tavşan tüyü baklavalardan sonra geliyordu. Daha sonra içine mukavva konmuş, sutaşlı ve elişyle süslenmiş bir çokgenle sona eren bir çeşit torba geliyordu. Bunun da altında ince uzun bir kordonun ucunda, altın elden yapılmış bir haç sallanıyordu. Kasket yepyenydi; güneşliği pırlı pırlı.	Telayla sertleştirilmiş olan bu yumurta biçimi başlık üç yuvarlak burmayla başlıyordu. Altında, kırmızı kadife bir şeritle, tavşan tüyü baklavalardan sonra geliyordu. Daha sonra içine mukavva konmuş, sutaşlı ve elişyle süslenmiş bir çokgenle sona eren bir çeşit torba geliyordu. Bunun da altında ince uzun bir kordonun ucunda, altın elden yapılmış bir haç sallanıyordu. Kasket yepyenydi; güneşliği pırlı pırlı.
5	Ovoïde	biçimiydi (4)	1	1	1
6	“et” conjunction	9F	1	9E	9E

7	balaine	balina	balina →1		Telayla sertleştirilmiş →2 MC
8	elle	(null subject) 1	(null subject) 1		bu başlık (8A) NA/MC
9	commençait par	6C	-la başlıyor,		-la başlıyordu.
10	trois boudins circulaires;	Sucuk gibi içi dolu üç halka (8E)	Halka biçiminde üç kıvrım (4) TY/		üç yuvarlak burma (4) NA/MC
12	s'alternaient	geliyordu, sıra ile birer birer atlayarak (1C)	yükseliyordu. (15) TY		ardarda geliyordu. (1C)
13	séparés par une bande rouge,	al bir şeritle ayrılmış (1C)	kırmızı bir şeritle birbirlerinden ayrılan (11) TY/ST		kırmızı kadife bir şeritle, (?) (2C) MC
14	des losanges	baklava biçimi (...) parçalar	eşkenar dörtgenler		baklavalara (4) NA/MC

Figure 9.1 An excerpt from the qualitative analysis

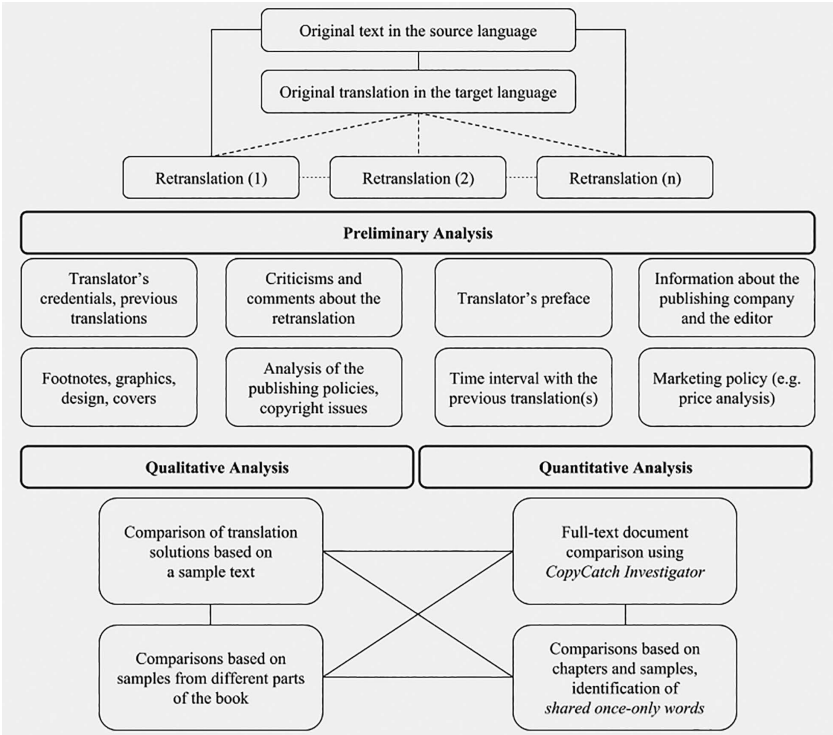


Figure 9.2 Analysis model for identifying plagiarism in retranslation

Documentary Research and Paratexts

The documentary research provided information regarding translator's background, work experience, footnotes, and preface, front and back cover design, as well as information regarding editors and proofreaders, etc. The importance of the use of prefaces by translators is already highlighted by several scholars (e.g., Parlak 2008), in the case of retranslation it can serve as a means of "justif[ication] of the production of a new translation of a classic work" (Munday 2012, 51).

Paratextual elements in translated works are also likely to offer important clues for identifying plagiarism. Alvstad and Assis Rosa (2015, 6) discuss the concept of "multiple translatorship" and argue that the concept is related to Taivalkoski-Shilov's (2013) concept of "situational agents". However, in our study it is almost impossible to know the exact contribution of these actors to the translation process. Thus, focusing on visible factors like prefaces and forewords accompanying translations, news coverage for new translations, critiques, etc., may partially offer a fuller view of the context of production and consumption, although it would by no means be

a substitute for studying multiple translatorship and constitute a complementary way to study translational plagiarism.

Alvstad and Assis Rosa (2015) argue that 5W1H approach (what, where, when, why, who, and how) can also be used in retranslation studies. In the first step, the question must be “what” is retranslation, what should be translated or worth translating again. The second question to be asked is who is translating and for whom. When does the retranslation appear or where is it published are also important questions. The fifth question, “why” is a highly important question in translation studies as mentioned above. Finally, the question word “how” is addressed to clarify the way retranslation made, the extent to which previous translations were consulted and how close the translations are. The answers to all of these questions are not always manifest, but it is highly probable that the answers of just a few would say a lot about translational plagiarism.

Combining three different sets of analyses, the model we propose is presented in Figure 9.2. In this model, the preliminary analysis is conducted through documentary research and paratextual analysis. It can be followed by quantitative and qualitative analyses interchangeably. The scope of both quantitative and qualitative analyses can be widened with more samples if plagiarism is not evident in the initial analyses.

Results and Discussion

Plagiarism in the retranslations of *Madame Bovary* in Turkish was identified through quantitative and qualitative analyses of the texts and documentary research about the translators, translations, and publishers, which are presented in the following sections in detail.

Results of the Quantitative Analysis

The analysis conducted with the help of CopyCatch Investigator involved comparison of five samples out of each of the 28 translations of *Madame Bovary*. With the level of sentence similarity set at a minimum of 50%, translations with more than 80% similarity level with at least one translation were identified. This analysis provided information about the chain of influence in the retranslations.

Maximum Level of Similarity Between Translations

As a result of the comparison of samples from 28 translations against each other in CCI, 13 out of 28 translations (each code below refers to the publication date and the initials of the translator) showed a high level of lexical overlapping with previous translation(s) in at least one sample. It is possible to see an overall picture of the chain of plagiarism based on the CCI results. For example, the lexical overlapping is quite high between 2009_AY and

2004_MC and 2004_MC and 1970_NA. It can be deduced that 2009_AY may have plagiarized 1970_NA indirectly. Eight of the translations showed a moderate level of lexical overlapping with previous translations as shown in Tables 9.4 and 9.5. In all sample comparisons conducted in CCI, two of the translations—1999_OI and 2004_RIC—showed low levels of lexical overlapping as those of the first five translations of *Madame Bovary*.

Some “retranslations” seem to have used the same previous translation. For example, for Sample 4 with similarity level set at 80%, the lexical overlapping is high between 2007_MB and 1956_TY; and 2005_CT and 1956_TY. It can be concluded that both retranslations used the 1956_TY translation as a basis. The same situation can be observed in 2010_YS and 2009_ET, which took 1999_OI as a source.

Moderate similarity rates at the lower minimum of 50% are seen in four of the retranslations (see Table 9.6). MC and CT have slightly higher levels of lexical overlapping in Sample 5. IY, SK, GC have still slightly higher but still moderate levels of lexical overlapping in Sample 5, compared to Sample 1, 2, 4.

The quantitative analyses of samples in CCI presented a lot of evidence of potential plagiarism for most of the translations completed after 1970. Nevertheless, some of them showed acceptable levels of or almost no overlapping with previous translations, which would lead us to recognize them as “genuine” retranslations. To explore further, a qualitative analysis of one sample was conducted to discover whether there were possible quantitatively undetected overlappings across translations.

Table 9.4 Chain of Overlappings

<i>Translation</i>	<i>Minimum Similarity %</i>	<i>Pairs with related sentence %</i>	<i>Identical words</i>	<i>% of the text</i>	<i>Preceding Translation</i>
2009_AY_S4	80	83	296	66	2004_MC_S4
2009_AY_S4					
2004_MC_S4	80	54	191	47	1970_NA_S4
2007_MB_S4	80	56	277	66	1956_TY_S4
2005_CT_S4	80	42	157	48	1956_TY_S4
2010_YS_S4	80	96	421	97	1999_OI_S4
2009_ET_S4	80	96	420	97	1999_OI_S4
2005_CT_S5	80	36	260	54	1956_TY_S5
2004_MC_S5	80	29	229	37	1970_NA_S5
2001_IY_S5	60	45	247	42	1956_TY_S5
2012_SK_S5	60	41	145	32	1967_NA_SES_S5
2004_RIC_S5	60	33	209	29	1970_NA_S5
2009_GC_S5	60	32	138	22	2005_CT_S5

Table 9.5 Level of Overlapping Across Translations Based on Quantitative Analyses by CCI

<i>Translator</i>	<i>Code</i>	<i>Potential Plagiarism</i>	<i>Translator</i>	<i>Code</i>	<i>Potential Plagiarism</i>
Ali Kâmi Akyüz	1942_AKA	Low	Mustafa Bahar	2007_MB	Moderate
Tahsin Yücel	1956_TY	Low	Serpil Kapsız	2007_SEK	High
Samih Tiryakioğlu	1960_ST	Low	Misten Ermiş	2008_ME	High
Nurullah Ataç	1967_	Low	Gökçe Çatan	2009_GC	Moderate
Sabri Esat NA-SES			Prepared by	2009_AY	Moderate
Siyavuşgil			Aslı Yılmaz		
Nesrin Altınova	1970_NA	Low	Erdener Tunalı	2009_ET	High
Oktay İncesu	1999_OI	Low	Yadigâr Şahin	2010_YS	High
İsmail Yerguz	2001_IY	Moderate	Serhan Nuriyev	2010_SN	High
Mehmet Can	2004_MC	Moderate	Sevil İnan Sönmez	2011_SIS	High
Zeynep Güleç	2004_ZG	High	Yılmaz Dağlı	2012_YD	High
Ricena	2004_RIC	Low	Sonat Kaya	2012_SK	Moderate
Zuhal Ermişoğlu	2005_ZE	High	Elips	2012_ELIPS	High
Çiğdem	2005_CB	Moderate	Muharrem Kelkitli	2013_MK	High
Büyükataman					
Cem Taşkıran	2005_CT	Moderate	Can Civan Karaderili	2013_CCK	High
İkbal Menderesoğlu	2005_IM	High			

Table 9.6 Comparisons for Sample 4

<i>Translation</i>	<i>Minimum Similarity %</i>	<i>Preceding Translation</i>
2001_IY_S4	50	1956_TY_S4
2005_CB_S4	50	1967_NA_SES_S4
2009_GC_S4	50	1956_TY_S4
2012_SK_S4	50	1967_NA_SES_S4

Results of the Qualitative Analysis

Qualitative analyses of certain extracts, especially relatively more complex passages, proved to be useful in understanding the extent of the plagiarism, especially where quantitative results say little. The main component of the qualitative analysis was the coding process of each translation unit in 28 different translations. In Table 9.6, the percentage of each color code for each translation based on the 200-word sample source text is presented.

The high percentage of the codes Red, Yellow, Black, and Black R indicates increase in the probability of plagiarism. The high percentage of the other codes, on the other hand, suggests that the translation includes solutions to translation units in the source text beyond literal translation. Yet, in case of any further doubt, the translation solutions under the category *Other* should be examined. To illustrate, if most of those solutions involve additions, non-literal equivalents, division of sentences, which can be considered as relatively easy interventions to an existing translation, the high percentage of the solutions under the category *Other* can hardly imply originality. Therefore, these solutions should also be analyzed in detail. Based on the data presented in Table 9.7, only a couple of retranslations seem to bear originality.

One important observation from the analysis of the translations was the use of suffixes for the proper names. The Turkish language is an agglutinative language, that is, case suffixes are embedded within the word itself instead of being used separately as it is the case in English or French. For example, “to Rouen” is translated as “Rouen’a”, the dative case marker {-a} attached to the proper noun with an apostrophe. In the Turkish language, case markers are subject to allomorphic variation caused by the vowel harmony, thus the pronunciation of a proper name affects the marker. Most of

Table 9.7 Color-coding From the Qualitative Analysis of Sample Texts

<i>Translator (Initials)</i>	<i>Year</i>	<i>Red %</i>	<i>Yellow %</i>	<i>Purple %</i>	<i>Gray %</i>	<i>Other %</i>	<i>Black %</i>	<i>Black (R) %</i>
Ali Kamil Akyüz (AKA)	1942	0.0	0.0	8.5	35.4	47.7	8.5	0.0
Tahsin Yücel (TY)	1956	5.6	3.2	3.2	56.8	27.2	3.2	0.8
Samih Tiryakioğlu (ST)	1960	14.6	13.8	1.5	40.8	23.1	2.3	3.8
Nurullah Ataç-Sabri Esat Siyavuşgil (NA-SES)	1930s-1967	9.4	8.7	5.5	48.8	22.0	2.4	3.1
Nesrin Altınova (NA)	1970	11.2	8.8	5.6	56.8	14.4	0.8	2.4
Oktay İncesu (Oİ)	1997	14.3	8.4	5.9	52.9	15.1	0.8	2.5
İsmail Yerguz (İY)	2001	21.5	12.4	1.7	48.8	8.3	1.7	5.8
Mustafa Bahar (MB)	2002	19.8	9.5	4.8	45.2	6.3	6.3	7.9
Mehmet Can (MC)	2004	26.2	14.3	7.9	42.1	5.6	0.8	3.2
Çiğdem Büyükataman (ÇB)	2005	15.5	10.9	6.2	41.9	12.4	5.4	7.8
Cem Taşkıran (CT)	2005	17.4	21.5	3.3	28.9	4.1	17.4	7.4
RİCENA (RİC)	2005	24.1	15.0	5.3	38.3	15.0	0.8	1.5
Gökçe Çatan (GÇ)	2009	18.3	18.3	5.6	40.5	9.5	0.0	7.9
Aslı Yılmaz (AY)	2011	32.5	20.0	0.0	45.0	0.0	0.0	2.5
Sonat Kaya (SK)	2012	22.2	14.3	4.8	39.7	7.1	7.1	4.8

the professional translators, therefore, pay attention to the original pronunciation to follow the vowel harmony properly. If one is not aware of how “Rouen” is pronounced in French, he or she tends to use the dative marker as {-e} instead of {-a} when translating “to Rouen” into Turkish. Many mistakes were observed in the retranslation texts with plagiaristic elements, and this suggests that some of the retranslators do not have the necessary knowledge of French.

Another important point was the typos in the translated texts, which, most of the time, had a consistent pattern in questionable editions. Recurring typos were observed in the printed books themselves published by Ares, Norm, and Goa Publishing Houses. This creates a suspicion that the so-called translated texts might have been created through scanning and digitizing previous translations and then partial modification, if modified at all.

Finally, translations, which seemed to bear originality based on the comparison results conducted in CCI, deserve special attention in the qualitative analysis. This analysis shows that most of the retranslations do not present a satisfactory level of originality (e.g., Ricena [2005_RIC]) and have copied more than 30% of translation solutions from previous translations (see Red and Yellow color codes in Table 9.7). In the case of the retranslation by Çiğdem Büyükataman (2005_CB), when we look at the repetitive omissions, we see that almost 8% of the sample text fall under this category, which can be interpreted as an indicator of plagiarism. The results of the qualitative analysis also suggest that only one retranslation after the first five retranslations by Oktay İncesu (1999_OI) still shows very low levels of copying and satisfactory levels of originality. In fact, the retranslation by Oktay İncesu seems to be original like the translations by Samih Tiryakioğlu (1960_ST) or by Nesrin Altınova (1970), which are considered two of the genuine retranslations of *Madame Bovary*.⁸ Supporting both quantitative and qualitative analyses with paratextual analysis would shed more light on these retranslations.

Results of the Documentary Research and Paratextual Analysis

There are five different translations of *Madame Bovary* into Turkish by five different translators between 1939 (first translation by Ali Kâmi Akyüz, published by Hilmi Kitabevi⁹) and 1970. The other 23 translations in our corpus were published between 1997 and 2013. The number does not cover the translations that were translated by the same translator but were published by another publishing house, the second and later editions or abridged versions (see Table 9.1). It should be noted that in Table 9.1, some books have no information about the translator; the only name available is of the person who “prepared” the book. Although, an accumulation of so many “retranslations” in a 20-year period creates a high level of suspicion about their originality, such an argument should be proven empirically.

The names displayed in Table 9.8 seem to have translated numerous literary works based on information obtained through National Library, publishers' catalogs or other media, but their names are totally unknown in literary and translation circles. Moreover, no information can be found about these "translators" or better to say, "ghost translators". Research shows that the

Table 9.8 Results of the Paratextual Analysis

<i>Translator</i>	<i>Footnote</i>	<i>Preface</i>	<i>Previous and following translations x = current translation <—before, > after, (languages)</i>	<i>Price (TRY)</i>
Ali Kamil Akyüz	-	-	$8 < x < 5$ (FR & EN)	N/A
Tahsin Yücel		+	min. 20 (EN & FR)	18.62
Samih Tiryakioğlu	+	-	min. 30 (EN & FR)	19.60
Nurullah Ataç-Sabri Esat Siyavuşgil	+	+	min. 30 (EN & FR)	18
Nesrin Altınova	-	-	min. 30 (EN & FR)	15
Oktay İncesu	-	-	$x < 20$ (EN)	3
İsmail Yergüz	-	-	min. 30 (FR & EN)	15
Mehmet Can	+	-	$9 < x < 3$ (EN)	15
Zeynep Güleç	-	-	$x < 10$ EN	8
Ricena	-	-	2 (FR)	10
Cem Taşkıran	-	-	4 (EN)	8
İkbal Menderesoğlu	-	-	$9 < x < 1$ (EN)	5
Zuhal Ermişoğlu	-	-	3 (EN)	5
Çiğdem Büyükataman	+	-	5 (FR)	15
Mustafa Bahar	-	-	min. 20 (EN)	6
Serpil Kapsız	-	-	1 (EN)	5
Misten Ermiş	-	-	4 (EN)	5
Gökçe Çatan	-	-	1 (EN)	10
Aslı Yılmaz	-	-	1 (EN)	10
Erdener Tunalı	-	-	12 (EN)	5
Yadigar Şahin	-	-	9 (EN)	10
Serhan Nuriyev	-	-	min. 20 (EN)	10
Sevil İnan	-	-	13 (EN) in one year	8
Sönmez Yılmaz Dağlı	-	-	2 (EN)	8
Sonat Kaya	+	-	19 (EN)	18
Unknown	-	-	-	14
Prepared by: Muharrem Kelkitli	-	-	2 (EN)	4.5
Can Civan Karaderili	-	-	5 (EN)	5

names Oktay İncesu, Sevil İnan Sönmez, Mustafa Bahar, Serhan Nuriyev, Yadigar Şahin, Yılmaz Dağlı, Erdener Tunalı, Zeynep Güleç, and Mehmet Can are most probably pseudonyms. However, the retranslation by Oktay İncesu looked relatively “original” and the answer to the question “how” is a multidimensional one. Şahin, Duman and Gürses (2015) suggest that there are a variety of techniques and resources that can be used to create fake re/translations by an experienced text producer, which might be the case here as well. Another interpretation might be that “translators” wish to hide their identity to avoid any possible legal consequences.

We had expected that prefaces would be a strong indicator in paratextual analysis. However, well-known names in the translation market, Ali Kâmi Akyüz, Tahsin Yücel, Nurullah Ataç, Sabri Esat Siyavuşgil, Samih Tiryakioğlu, and Nesrin Altınova, all translated *Madame Bovary*, but only three of them chose to or were encouraged by the publisher to write a translator’s preface: Tahsin Yücel, Nurullah Ataç, and Sabri Esat Siyavuşgil. Moreover, it is usually expected that publishing companies, even if they would not prefer to spare more pages for a preface, would not turn down a well-known translator’s request to include a preface. The preface in Ali Kâmi Akyüz’s translation was written by the book’s publisher İbrahim Hilmi Çığıracan, and it is a rather detailed commentary. The preface in Samih Tiryakioğlu’s translation, on the other hand, belongs to the translator Geoffrey Wall (2004), who had translated the book into English. The preface was translated into Turkish by a different translator: Kaya Genç. The renowned translator Tahsin Yücel’s translation published by publishers such as Görsel and Can as two different editions also include a translator’s preface, but the content focuses on the writer and the work rather than on the translation or the retranslation process. The preface in the Nurullah Ataç and Sabri Siyavuşgil translation is signed under two translators, because the latter completed the translation after the former died and once more, retranslation is not dealt with in this preface either. The preface in Pan Publications’ edition by Cem Taşkiran is about the characters and it is unsigned, which is likely to suggest that it is also a copy and plagiarism. The edition by Bordo-Siyah Publications appeared with a preface by the editor Veysel Atayman, but he neither touches on the issue of retranslation nor did he make any remarks concerning the difference the present translation makes. Karaca edition by the translator Can Civan Karaderili has a general preface about Flaubert’s style and the structure of the novel. However, the preface is a word-for-word copy of Karınca edition by the translator Nejla Polat. The content of the preface in both works, however, seems to be a copy-paste version of the preface that appeared in the Samih Tiryakioğlu edition.

It is generally assumed that the copy will be cheaper, so we also analyzed the prices to find out whether any price differences between genuine and fake retranslations. But price analysis did not provide us with a regular pattern with respect to the correlation between the originality of the translation

and price. While most of the plagiarized translations were extremely cheap, some (Bordo-Siyah, Elips, etc.) were either as expensive as or more expensive than genuine retranslations. Some of them even had e-book versions. One such e-book edition by Sonsuz Kitap Yayınları was listed by an online bookstore in April 2015 without any mention of a translator and was sold for only 2,90 TRY (less than 1 US dollar). However, after the examination of the e-book's content, we noticed that the book was translated into Turkish by Erdener Tunalı. It is probable that e-book versions serve as a shortcut for the plagiarist who can create and recreate different versions by scanning earlier translations.

Conclusion

The current study investigated plagiarism in the retranslations of *Madame Bovary* into Turkish. A total of 28 full-text translations were included in the analysis. Both quantitative analysis and qualitative analysis were conducted, the former through a document comparison software and the latter, a newly proposed analysis model based on translator's solutions and choices. These analyses were also supported by documentary research and paratextual analysis.

The results suggest that almost all the "translations" of *Madame Bovary* that were published after 1970 lack originality. Some of these were created through direct duplication, some through minor modifications on the previous translation(s), some through omitting certain sections or adding linguistic elements with no connection to the source text without any grounds or explanation. The translations that appear to be original need to be examined more closely through documentary research involving paratextual analysis such as information on the translator's background, the publishing house, the use of prefaces and footnotes in the translation, and cost analysis. None of the retranslations presented a justification (Munday 2012) for the need to "retranslate", almost none of the "translators" had a professional background or history in the literary or translation circles, which all lead us to question their originality and legitimacy. Yet, even though the genuine retranslations did not provide any justification for the retranslation effort, most of them showed higher degree of originality, thus removing any suspicion for plagiarism. A closer examination of the genuine retranslations would, of course, shed more light on the motivations and need for retranslation.

It is clear that plagiarism in retranslation, in fact copy- or fake-translation, is an ever-growing issue in Turkey. The publication of classic works through plagiarism seems to be a source of easy profit for many publishing companies. The awareness about this issue has increased thanks to studies conducted by translation scholars, reports prepared by associations, articles published in newspapers and magazines, and some sporadic steps were taken to prevent plagiarism. Nevertheless, the efforts to this end have not

been as successful as one would expect, and the need for tackling this phenomenon on a larger scale is imperative. The current study, in that sense, aims at providing further empirical evidence and a sound analysis model for the identification of plagiarism in retranslation with a multidisciplinary approach involving technology, linguistics, and translation studies.

Although the existence of plagiarism in retranslation was known at the outset of the study, we had believed that most of them would be isolated cases or that some of the similarities between retranslations would be indispensable. Yet, our study has revealed a more complicated picture. Having acquired and analyzed all translations, we witnessed that plagiarism appears to be a part of a quasi-institutionalized, organized, and structured whole. One cannot refrain from questioning how the transfer process of a text from one publishing house to another can be possible. Although not covered in detail in the current study, the chain of text transfer across publishing houses needs a closer examination in terms of disclosing the dynamics of plagiarism on larger scales. It should also be noted that a clear distinction is needed between genuine retranslations and the fake retranslations. The findings of the current study should not be a deterrent to translators seeking to give their voice to previously translated works but rather a friendly support for protecting their intellectual rights. Our study is also an attempt to contribute to retranslation studies with its findings because paying attention to the phenomenon of plagiarism in retranslation is likely to lead to more motivated and visible retranslations, which, in turn would help develop the field of translation criticism directly or indirectly.

We believe that the feedback on our analysis model from translation scholars, linguists, translators, and authors would further the struggle against plagiarism in retranslation and enable us to create a standard model to be used across languages and contexts. Such a model would help in the defense of translators' rights in judicial settings by providing empirical evidence as to the existence of plagiarism. The abridged versions of classics, which usually target children—should also be examined and any plagiaristic work should be denounced so that minor readers are not exposed to possible distorted products.

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Notes

1. The project was titled "Plagiarism in Translation" and was completed between June 2013 and June 2015.
2. There might be rare cases where the first translation is published and a second one comes out, claiming that it is in fact this second translator who did the translation first, which might lead us to the phenomenon of "stolen translations".

3. I do not like plagiarism.
4. www.ceatl.eu/ceatl-supports-denise-bottmann
5. The Congress report is available (in Turkish) at www.ulusalayinkongresi.gov.tr/TR,110740/kongre-kararlari-ve-komisy-on-raporlari.html
6. This list is called “100 Temel Eser” in Turkish, and it can also be translated as 100 Essential Books or 100 Must-Read Books.
7. The boom in plagiarism after the 100 books list has been covered in Şahin, Duman, and Gürses (2015, 199–200), which found out a gradual increase in plagiarism after this list had been announced. The cultural aspects and faults of this list have been covered by the magazine *Çeviribilim* at that time (2006–2013). For information on the 100 essential readings list by the Turkish Ministry of Education, see also Berk Albachten and Tahir Gürçağlar in this volume.
8. In her doctoral dissertation, Kaba (2009) analyzed the first four translations of *Madame Bovary* (she did not include Altınova’s retranslation in the analysis at all) in terms of figurative discourse and concluded that Tiryakiöğlu’s retranslation had major problems in transferring the figurative discourse of Flaubert into Turkish.
9. In the current study, the 1942 edition was included in the analysis.

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Section IV

Retranslation History and Bibliographical Studies



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10 Retranslation History and Its Contribution to Translation History

The Case of Russian-Dutch Retranslation

Piet Van Poucke

Introduction

Antony Pym defined Translation history (TH) as “a set of discourses predicated the changes that have occurred or have actively been prevented in the field of translation” (Pym 1998, 5). According to him, TH includes research on actions and agents of translation, effects of translations, theories about translation and all possible related phenomena. TH currently attracts a great deal of scholarly attention and in a number of cultures, joint efforts have been made to write a genuine, culture-specific *History of Literary Translation* (see, for instance, the three large collective volumes on *Übersetzung. Translation. Traduction. Ein internationales Handbuch zur Übersetzungsforschung. An international Encyclopedia of Translation Studies. Encyclopédie internationale de la recherche sur la traduction*, published in 2004–2011, for a number of representative examples: Kittel et al. 2004; Frank et al. 2008; Kittel 2011).

In this chapter, I will elaborate on the question whether the history of literary retranslation (in its specific meaning of translations of literary works that have previously been translated into the same language, see Tahir Gürçağlar 2009, 233) could be used as a significant and relevant complementary approach to TH, and how the history of literary retranslation (HLR) into one specific language through time could give academic added value to TH and help to fill a number of lacunae that might remain within the traditional approach of TH, as the more obvious analysis of who translated what and when.

As retranslation is mainly concerned with the “creation of value” (Venuti 2004/2013) and more specifically with enhancing the ‘value’ of existing (first) translations, we can expect that HLR, as a subfield of TH as a whole, sheds an alternative and complementary light on the evolution of literary translation, and that the roles played by the different agents of the process of retranslation will be different from those played by the agents in the ‘regular’ history of literary translation. More specifically, attention should be paid to the importance of retranslation for the canonization process of

what is generally called “World Literature” (for a discussion of this term and the role of translated literature in its formation, see e.g., Sela-Sheffy 2002; Damrosch 2003; Zauberga 2005; Döring 2007). In this respect HLR is expected to raise a number of critical questions about TH, which could remain unnoticed otherwise, as will be illustrated by the case study in this chapter.

'Retranslation theory' (a term coined in Brownlie 2006) has defined a number of motives and reasons for retranslation so far, and the majority of those motives are indeed aimed at creating a kind of value and enhancing the quality of an older version of the same source text, whether that be by moving the translation closer to the source text, 'refreshing' the language of an earlier translation, adapting the translation to a new (and more complete) edition or a new (and more correct) interpretation of the source text, removing deficiencies from earlier translations, removing the deficiencies of 'indirect translation', or adapting the text to changes in the receiving culture or to changing norms of translation in the target culture. In general, only those literary works that are considered sufficiently important to invest financial resources into the creation of a new translation are retranslated, and so the phenomenon is supposed to be limited to translations of canonical literary works, or at least to those literary works which are expected to yield sufficient financial profits for the publisher.

The purpose of this chapter is to check the hypothesis about a link between retranslation and canonicity, and to confront the results of research on 'TH proper' with the results of HLR in one particular translation direction, i.e., from Russian into Dutch. In order to do that, I will first scan the *Bibliography of Russian Literature in Dutch Translation 1789–1985* (Waegemans and Willemsen 1991) for the earliest translations. For convenience of comparison, I will focus on translations published as separate book volumes only, excluding translated poems and short stories that have appeared in anthologies or other collective works. Next, I will use the same source reference work, but limit my search to the earliest literary works that were retranslated at least once by another translator or at least significantly reworked by the first translator after a certain time span and try to examine the motives for retranslation in the earliest days of literary translation from Russian into Dutch.

(Re)translation History and Canon Formation

As Pym (1998, ix–x) stated, TH evolves around four different principles. Firstly, TH “should explain *why* translations were produced in a particular social time and place”, which means it should “address problems of social causation” (ix). Secondly, it should focus on the “human translator” (ix), rather than primarily looking at specific texts or context. According to the third principle, TH “must organize its world around the social contexts where translators live and work”, which he defines as “intercultures” (x).

Finally, TH is only relevant as an object of study if it has any link with the present, which means that scholars are “entitled”, and even obliged, to be subjectively involved in TH (x).

Further, Pym (1998, 5–6) also defined “at least three areas” into which TH can be subdivided: “translation archeology”, “historical criticism”, and “explanation”. If the first area is concerned with the simple questions about “who translated what, how, where, when, for whom and with what effect?” (5) and the second with an assessment of “the way translations help or hinder progress” (5), then “explanation” forms the connecting link between the first two by focusing on the “causation” (6) of individual facts and texts. From the point of view of TH, the analysis of retranslations belongs to the third area, as retranslation in itself already includes an element of causation and confrontation with a previous version of the same text.

As discussed above, there is mostly an element of enhancement or adding value, which justifies the effort to redo work that has been done before. Those reasons might be quite diverse, but they all have one general feature in common—the aim to create value (Venuti 2004/2013). In the case of retranslations, “the values they create are doubly bound to the receiving situation, determined not only by the receptor values which the translator inscribes in the source text, but also by the values inscribed in a previous version” (Venuti 2004/2013, 96). As to the selection of texts for retranslation, Lawrence Venuti (*ibid.*) refers to the “typical case” of “a source text that has achieved canonical status in the receiving culture”.

This particular link between retranslation and the literary canon was, in fact, established much earlier. It was one of the ideas postulated by one of the pioneers of Retranslation theory, Antoine Berman, who mentioned this link in his seminal introduction to the *Palimpsestes* volume that was entirely devoted to retranslation (“Retraduire”) in 1990. In his introductory article to the special volume, Berman boldly claimed that only retranslations can have the necessary qualities to become “great translations” (“grandes traductions”) as a logical result of the specific circumstances under which first translations are usually produced. Berman suggested in his article that the introduction of an unknown author into a target culture by means of translation goes hand in hand with domesticating translation strategies and can, therefore, only lead to domesticating translation in an attempt to make the translated text attractive to the reader. The greater the distance between source and target cultures, the more domestication will take place in a first translation. Only after a certain period of time, when the author in question has been fully introduced and accepted in the target culture and has become part of the literary canon of that particular moment, will new translators emerge who produce a “competing interpretation” (Venuti 2004/2013, 97) that more often than not is passed off as a more adequate translation than the earlier version, which means the translation is supposed to be closer to the style of the original and hence more foreignized, to use one of Venuti’s favorite topics.

According to Berman (1990, 2–3, my translations), “great translations” show no sign of aging and create a “translational event” in the target culture, turning the result of the translation act into a challenge and a “not to be missed precedent” for future, ambitious retranslators. By retranslating a well-known, canonical literary work, they can establish a certain reputation, which would be significantly more difficult when they were to translate an unknown author for the first time. Examples of “great translations”, according to Berman (1990, 2), are Luther’s *Bible* translation, Baudelaire’s translations of Poe and Schlegel’s version of Shakespeare.

The selection of a previously translated source text by the second translator could be considered as a particular quality label as it confirms the publisher’s readiness to try and introduce a product onto the market that was already available to the reader, albeit in a different version. More often than not, this new version of the same product is presented as an enhanced version of the first. In the words of Venuti (2004/2013, 97) the “publisher chooses to invest in a retranslation so as to capitalize on the sheer marketability of the source text, when, in other words, the value created by the retranslation aims to be primarily economic rather than, say, literary or scholarly”.

As a rule of thumb, the economic value of a literary work is inextricably bound up with its timelessness, although exceptions to the rule clearly exist: Popular authors like Dan Brown, Stephen King or E.L. James had (and have) at times great but transient success with their works, but will perhaps never become part of the ‘canon’ of great works of World Literature, due to a lack of inherent ‘literary’ quality of their novels. Despite the temporary, dynamic and volatile nature of the concept, a ‘canon’ of translated literary works usually includes the work of established authors, but even then, there tend to be differences between ‘national’ canons and canons of translated works. To give just one example: The romantic poet Alexander Pushkin (1799–1837) is, to the majority of Russian readers, undoubtedly the most important writer in Russian, while to many readers of Russian literature in translation, the first names that come into their mind would most probably be Fyodor Dostoyevsky (1821–1881), Leo Tolstoy (1828–1910), and Anton Chekhov (1860–1904), whose works are considered to be much more accessible and universal to a neutral reader than Pushkin’s, and hence appeal to a greater number of readers all over the world.

As Mihály Szegedy-Maszák (2003) correctly observes in his article on “Canon, translation, and literary history” the concept of ‘canon’ is dynamic and implies “the transformation of the temporal into the timeless”, which can be attributed to either “works of lasting value” or “artifacts that break free from tradition” (8). As history has shown, this concept may be closely linked to institutionalization, and politics and ideology may strongly influence and modify canon formation, as could be seen in the Soviet period in Russia, where official and unofficial national (and international) canons coexisted for decades and even led to the idea of separate literary systems. Moreover, as Szegedy-Maszák (2003, 14) emphasizes, “a text that

has become canonical in one literature does not necessarily carry its status into another culture”, but in order to be accepted as an artifact of World Literature, a literary work most evidently has to be translated, which is more easily realized when the source text is written in a central language in the international translation system (see Heilbron 2000 for a discussion on central, semi-peripheral and peripheral languages).

In this chapter, I will use the concept of canonicity of translated works in both a broad and narrow meaning. In a broad sense, the idea of ‘canon’ includes the literary works that (1) are considered, in a particular culture and at a particular point in time, as prestigious and important enough to be imported into the own, target culture, and (2) hold a certain timeless nature, thanks to which they continue to be reprinted over a longer period (either through the re-edition of the same translation, or through retranslation).

However, to be able to compare the results of a short case study with more quantitative data, I will also refer to the ‘established’ Dutch canon of translated Russian literature in a narrow sense, consisting of the 14 authors (in majority 19th-century writers) that are at this moment (2017) included in the *Russische Bibliotheek* (Russian Library) series (by publishing house *Van Oorschot*), which is generally considered to be a representative cross-section of the most important Russian authors. As I will try to illustrate with this case study, translation itself is not a conclusive factor in canon formation, as the selection process of texts to be translated may be very arbitrary and often accidental, and be the result of the initial (and not always rationally well-founded) enthusiasm of individual translators and publishers. Even though retranslation has a more pronounced link with canon formation, the results of this case study will reveal that literary works may be retranslated out of completely different considerations in one and the same culture at (around) the same time, hence creating different types of coexisting canons.

Case Study: Early (Re)translations from Russian into Dutch

In order to answer the question to what extent HLR can add an alternative viewpoint to traditional TH, I decided to make a comparison of the earliest translated literary works from Russian into Dutch with the earliest retranslations in the same translation direction, and tried to establish, with retrospective effect, which might have been the considerations of the day behind the decision to retranslate certain literary works.

Collecting the Necessary Data

The necessary bibliographical data on translations and retranslations of Russian literary works into Dutch are taken from the seminal and unrivaled *Bibliography of Russian Literature in Dutch Translation 1789–1985* (BRL, Waegemans and Willemsen 1991), the (almost exhaustive) collection of literary translations from Russian that have been published in Dutch since the

very beginning in 1789, which was complemented in 2016 by a follow-up volume on Dutch translations of Russian literature for the period 1985–2015 (Waegemans 2016).

For obvious reasons I only had to consult the first volume in this particular study. The design of the *Bibliography* is ideally suited for TH-related research, as it contains a lot of detailed information on all literary translations, including the transcription of the author's name in Dutch in that particular translation, the translated title, the original title in (scientific) transcription, the place of publication, the name of the publishing house, the year of first edition, followed by the years of re-edition of the same translation (with the same publisher), the number of pages (of each part in case of editions in several volumes), the name of the series (when applicable) and the name of the translator. In those cases where the authors of the BRL managed to determine the 'indirect' nature of the translation they indicate the language in which the actual source text for the translation was written. In the case of a volume of (short) stories or poems, the Dutch title is given for each individual work, followed by the Russian title and the year of publication of the Russian version.

The BRL contains over 2000 published works, and each translation receives an index from 1 to 2252, the total number of published translations made from Russian into Dutch between 1789 and 1985. Finally, four appendices with references to the aforementioned indexes of the corresponding works close the BRL: one listing the titles of the Russian source texts in alphabetical order, and three with (in this order) the names of the translators, the adaptors (in those cases when the translation is abridged), and the illustrators.

Up to now there is no digital version available of the BRL, which makes the collection of data for TH-related research relatively labor-intensive: All 2252 items have to be checked first in search for the earliest translations. Subsequently, the *Bibliography* has to be searched a second time, looking for retranslations, but in this case the appendices prove to be a very useful tool. By (manually) glancing through the first of the four appendices, one can easily find the literary works that are published in translation more than once. In order to compose the list of earliest retranslations, however, all items in the list have to be checked again manually and the translations in case have to be compared with each other in order to establish whether one is dealing with a new translation or a re-edition of the same translation by another publishing house. The latter forms the most problematic part of the data collecting process, as some older editions tend to contain very little bibliographical information. In some cases even the name of the translator is missing, which significantly hampers the research. As the analysis of 'rettranslations' of Gorky's *The Mother* will reveal later in this chapter, bibliographical data alone are often not enough evidence about the true status of a translation or retranslation and in that case the different editions have to be compared with each other physically.

Earliest Translations

The BRL was first examined manually in search of the oldest translated authors from Russian into Dutch, which resulted in the following, unexpected and rather odd list of writers, followed by the Dutch title of the earliest translation of their literary work, and the (generally accepted) English title of the work between parentheses:

- 1) 1789: Catherine II (the Great)—*De familietwist, blijspel in vijf bedrijven* (The Versatile Family, a comedy in five acts)
- 2) 1804: N. Karamzin—*Reizen door Rusland, Duitschland, Zwitserland, Frankrijk en Engeland* (Letters of a Russian Traveler)
- 3) 1832: F. Bulgarin—*Lotgevallen en Avonturen van den Russischen Gilblas* (Ivan Vyzhigin)
- 4) 1835: M. Zagoskin—*De Russen in 1812. Een geschiedkundige Roman* (Yury Miloslavsky, or the Russians in 1812)
- 5) 1837: O. Senkovsky—*Gedenkschriften van eenen Kobold* (?¹)
- 6) 1840: A. Pushkin—*De gevangene op den Kaukasus. Een gedicht* (Prisoner of the Caucasus)
- 7) 1853: A. Herzen—*Aan wien ligt de schuld? Een Russisch verhaal* (Who is to Blame?)
- 8) 1854: *Russische novellen* (Russian short stories)
- 9) 1869: I. Turgenev—*Rook, of het leven te Baden. Een Russische roman* (Smoke)
- 10) 1871: A. Pisemsky—*Duizend zielen. Een Russische roman* (One Thousand Souls)

In the space of eight decades, starting from 1789, only 10 different Russian authors were translated into Dutch, which gives an indication of the low esteem Russian literature still held in the Dutch literary system at that time. Moreover, the works that were translated were apparently picked randomly from the translations from Russian that were available in French and German, the two dominant languages at that time for the—peripheral—Dutch culture. The paratexts of the majority of the Dutch translations indicate that these are indirect translations, done from French (N°3) or German (N°1–2, 4, 6–7 & 10) intermediate translations. Although the paratexts to the three other works do not mention any intermediate translation, this does not necessarily guarantee that we are dealing with direct translations from Russian, on the contrary. Johan Heilbron (2000) extensively investigated the currents of literary translation within the framework of a “cultural world system” with “central, semi-peripheral and peripheral languages” (14) and concluded that as far back as the middle of the 20th century, literary translations from Spanish into Dutch “were nearly always preceded by translations into one of the central languages” whereas “(m)any features in the Dutch translation (from Spanish) indicated that the English or French translation

had served as a model” (16). If this is true for Spanish, there is no reason to believe that literary translations from Russian, especially at a time when Russian was still a virtually unknown and exotic language, would be done directly from the source text, especially when we take into account that the selection of what was translated from Russian was generally made elsewhere, i.e., in one of the two central cultures: “What is translated from one peripheral language into another depends on what is translated into the central languages from these peripheral languages” (Heilbron 2000, 15).

If we take a look at what was translated in the early days of literary translation from Russian, we get a list that only partly consists of the ‘big names’ that were later accepted as belonging to the translated canon of Russian literature. The oldest translation is that of a theater play by the Russian Empress Catherine the Great; other translations include a documentary travel story (Karamzin), three novels (Bulgarin, Turgenev, and Pisemsky), a historic novel (Zagoskin), two (longer) stories (Senkovsky and Herzen), one poem (Pushkin) and a collection of two short stories by Alexander Pushkin and Nikolay Polevoy (translation number 8 in the list).

An analysis of the names and works in the list reveals not only the scant interest in Russian literature and culture in the 18th and 19th centuries in the Netherlands (it takes nearly a century before the list of translated authors reaches double figures), but also the eclectic selection of authors to be translated. Catherine the Great surely enjoyed a certain reputation, but that had more to do with her importance as a political person than with her literary merits. At least, henceforth only one volume with seven of her literary works was published in Dutch (in 2010) by an independent publisher. None of the four following names was ever retranslated into Dutch either, which confirms the assumption that they were not selected for translation because of the literary value of their work. This is also confirmed by the attention given to them in Emmanuel Waegemans’ leading history of Russian literature: Catherine the Great is not even mentioned as an author, Bulgarin, Zagoskin and Senkovsky are only briefly alluded to, and only Karamzin’s work is discussed to some extent (Waegemans 1999, 55–59). Neither are any of these five authors finally selected for the prestigious series of high-quality translations of Russian literature into Dutch, *De Russische Bibliotheek* (The Russian Library), which has been published by Amsterdam-based publishing house *van Oorschot* since 1953 and is generally considered as the ‘established’ Dutch canon of translated Russian literature.

The first translated literary work that was later included in the *Russian Library* series, is Pushkin’s *The Prisoner of the Caucasus*, the sixth work in the list. This translation was done in 1840 through a German intermediary translation. The general impression is that, in the absence of an established Russian literary canon during the 19th century, the Dutch literary market followed the predominant trends in Germany (and France) and even took the German (and French) translations as the point of departure for translation into Dutch, which, at the same time, calls the quality of those translations into question.

Earliest Retranslations

An entirely different picture emerges when we scan the BRL in search of the earliest retranslations of Russian literary works into Dutch. A comparison of the two lists of earliest translated and retranslated authors confirms our intuitive hypothesis that a HLR may shed a different and complementary light on 'regular' TH, the latter one being mainly the result of uncoordinated and arbitrary decisions by translators and publishers, especially in the early years, to a large extent determined by the processes that were going on in the more central French and German literary systems, and the former one having much more to do with different kinds of canon formation. As we will see in the following discussion, a number of different considerations are at stake when translators decide to present a second version of an earlier translated literary work to the market. Not only the intricate quality of the translated literary works plays a role in this process, but also the (alleged) reputation of the author, considerations of (literary) fashion (in the own or more central literary systems) and the potential usefulness of the literary work for political or ideological purposes.

The following overview lists the first retranslated Russian authors,² followed by the Dutch title of their earliest retranslated literary work, and the (generally accepted) English title of the work between parentheses:

- 1) 1887 (1887): L. N. Tolstoy—*Jongelingsjaren* (Boyhood)
- 2) 1891 (1886): F. Dostoyevsky—*De vernederden en vertrapten* (The Humiliated and Insulted)
- 3) 1901 (1895): L. L. Tolstoy—*Chopin-prelude* (Chopin's Prelude)
- 4) 1902 (1902): P. Kropotkin—*Memoires van een revolutionair* (The Memoirs of a Revolutionary)
- 5) 1904 (1901): M. Gorky—*Een natuurkind* (Chelkash)
- 6) 1905 (1888): N. Gogol—*Dode zielen* (Dead Souls)
- 7) 1911 (1906): I. Turgenev—*Eerste liefde* (First Love)
- 8) 1918 (1918): L. Andreyev—*De zeven gehangenen* (The Seven who were Hanged)
- 9) 1926 (1903): A. Chekhov—*Van'ka* (Vanka)
- 10) 1927 (1924): *Slovo o polku Igoreve* (The Word of the Campaign of Igor)

The first observation to be made when casting a quick glance at this list is that the truly 'canonical' writers (again from our contemporary point of view, as proof of which serves the inclusion in the *Russian Library* series), indeed, appear on this list. L. N. Tolstoy, F. Dostoevsky, M. Gorky, N. Gogol, I. Turgenev and A. Chekhov would be translated into Dutch many more times during the 20th century and are still unremittingly retranslated today. Their works (except Gorky's, on which I will elaborate further in this chapter) were, partly or even entirely, included in the aforementioned canonical series of translations *De Russische Bibliotheek* (see 3.2).

The *Slovo o polku Igoreve* (N°10 in the list) is a less popular work of Russian literature, but it has been retranslated twice in recent years, in 2000 and 2008, which suggests its—mainly historical—importance for literary translators from Russian into Dutch. The manuscript of this literary text was only discovered in 1795, but there is factual evidence that there must have been a much older version of this text, dating back probably to the 12th century.

The “Giants of Realism”: L. N. Tolstoy and Dostoyevsky

The importance of retranslation in the process of canon formation is immediately confirmed by the appearance of L. N. Tolstoy’s and Dostoyevsky’s names in ‘pole position’. It is correct that from 1887 on, exactly the same year of the first retranslation on our list, Russian literature became a product of fashion in Dutch culture, inspired by the French example, but lagging behind with a delay of approximately two years (see Boulogne 2011, 281). An anonymous Dutch critic in 1888 named the works of not only Dostoyevsky and Tolstoy, but also Turgenev among the “true Russian masterpieces” (282, my translation). At the same time, the critic raised doubts about the literary quality of their works as being the real reason for the increased interest. As we will see in the discussion below, this is partly true as the first works to be retranslated are, in fact, works of secondary importance, despite the fact that the most famous (at least from our contemporary point of view) works by these authors were already available to the Dutch translators.

The first literary works to appear in two different, competing translations, are Leo (Lev) Tolstoy’s memoirs, *Childhood, Boyhood, and Youth*, written in an early stage of his career, published in three separate volumes between 1852 and 1857, and later collected into one volume as a trilogy in 1864. Mikhail Osipovich Ashkinazi (1851–1914) translated the three parts of Tolstoy’s memoirs into French under the pseudonym Michel Delines and published the translation in 1886 in Paris, in a series of translations and adaptations, called “Bibliothèque des Succès Scolaires”, created to be distributed in secondary schools and hence accessible to children. This was the first French translation directly from Russian in what was soon to become a long list of French translations of Tolstoy. It was this particular French translation (“revue par l’auteur”—revised by the author, whatever that meant at the time) that was used to produce the very first Dutch translation, albeit presented to the reader as an “adaptation” and clearly abridged, by Bertus Hendrik van Breemen (1852–1928) in 1887, only one year after the publication of the French source text for this translation.

In line with the Russians becoming fashionable from 1887 onwards, another unabridged Dutch translation of Tolstoy’s memoirs came out in the very same year, but this time the translation was made directly from Russian, which indicates that the directness, and hence, the quality of the

translation also started to be an element of consideration for publishers. This retranslation appears to be one of the earliest cases of direct translation into Dutch, done by A. van Burchvliet, who, according to the BRL, never took on other translations from Russian. The paratext of this translation contains no justification as to why the translator chose to retranslate this early work of Tolstoy's, which dated back to a period before his serious philosophical and religious crisis and hence should have been less appealing to the target culture. In the West, Tolstoy attracted a lot of attention with his more recent, and much more radical, ideas, expressed both in his literary works and numerous treatises from 1880 onwards. There is, however, one note at the end of the second volume of the translation, in which the translator indicates that this is the last volume of Tolstoy's memoirs, but he recommends the lecture of *Anna Karenina* to anyone interested in more of the same author. In the note, the translator draws the reader's attention to one of the heroes of the novel, Konstantin Levin ("Konstantijn Levine"), in whose actions and mentality Tolstoy's way of thinking is supposed to be reflected, at least according to "all Russian and foreign critics" of Tolstoy's work (Tolstoi 1887, 207, my translation).

The fact that this early work by Tolstoy was honored in Dutch culture by two translations in the same year, one of them directly from Russian, suggests that the translators were becoming aware of the importance of quality (in the selection of authors to be (re)translated, but also in the accuracy of translation) and slowly developed their own cultural translation policy, setting the French and German influence aside, and at the same time making a first step in the creation of a genuine Dutch canon of translated World Literature. This idea is to a large extent confirmed by the subsequent retranslations of Russian literary works.

The second retranslated Russian author on our list is that other "Giant of Realism" (see Waegemans 1999, 153) Fyodor Dostoyevsky, whose *The Humiliated and Insulted* was twice translated into Dutch within a short period of five years. However, in this case, both translations were still based on German intermediate translations: one in 1886—*De misleide* ("The deceived")—with no translator's name indicated, and based on the German translation that was published in 1885 under the title *Erniedrigte und Beleidigte*, and one in 1891—*Arme Nelly* ("Poor Nelly")—translated by a certain "Mrs C. A. La Bastide". The latter translation is actually much shorter in number of pages and done from a German version (1890) with the same title *Erniedrigte und Beleidigte*, although the title page suggests that the translation was done "according to a Russian original". This addition is probably only a marketing device and does not reflect what actually happened, since Mrs C. A. La Bastide was specialized in translations from German and English and never published another translation from Russian (Boulogne 2011, 309, 408).

The genesis of these two Dutch translations was investigated in detail by Pieter Boulogne (2011), and his analysis suggests that much less attention

was paid toward quality than we could have expected after the retranslation of Tolstoy's memoirs. In this case, the reader only got a watered-down version of the original work, as the translation was heavily abridged (Boulogne 2011, 512). The fact that this 'minor' work by Dostoyevsky became the first one to be retranslated into Dutch, even before the much more canonical *Crime and Punishment*, illustrates how matters of fashion could be dominated by commercial success in other central cultures as French and German literary markets (270). In any case, the retranslation of *The Humiliated and Insulted* at the end of the 19th century meant the starting point of a genuine Dostoyevsky hype in Dutch literary circles, which lead to a multitude of competing translations in the years to come, and even inspired Dutch authors to produce Dostoyevsky (or at least Russian sounding) imitations (see De Dobbeleer and Van Poucke 2016).

Surfing on the Waves of Popularity: L. L. Tolstoy and Kropotkin

The fact that fashion sometimes prevailed over literary quality at the end of the 19th century is well illustrated by the fate of the next two retranslated Russian authors. The third and fourth names on our list are clearly 'lesser' names in the history of Russian literature and are hardly able to claim their places in the canon of translated Russian writers. Those two names, Tolstoy's son, Lev Lvovich Tolstoy (translated in 1895 and 1901) and Pyotr Kropotkin (translated twice in 1902 by two different translators), are perfect illustrations of that other force at stake in the literary processes of the period, namely the commercial potential of a literary name and/or work.

Despite their works being of much poorer literary quality than L. N. Tolstoy's and Dostoyevsky's masterpieces, both L. L. Tolstoy and Kropotkin were carried along by the stream of interest in the West for the two 'Giants of Russian Realism' and by the emergence of anarchism, which had its roots in Russia but was mainly discussed in the West, with Kropotkin living in exile in England at the time.

Count Lev Lvovich Tolstoy published his *Chopin's Prelude* in Berlin in 1899, as a polemical answer to his father's novella *The Kreutzer Sonata* (1889), a work that was banned in Russia at that time, but discussed at great length in Western Europe. Two Dutch translations were completed in a very short time—one in 1895 under an altered title (*The Blue Book. A Prelude by Chopin. Reply to the Kreutzer Sonata by Leo Tolstoy sr.*), and one in 1901 under the literally translated title (*Chopin-Prelude*). Interestingly, the 1901 version, translated by an anonymous translator, contains a foreword by the author, which refers to *The Kreuzer Sonata*, but without any reference to the fact that the 'L. Tolstoy' of the first work is different from the 'L. Tolstoy' who wrote the polemical answer. This is in contrast with the first translation, which clearly indicated the father-son relationship of the two writers. As the author of the retranslation is only referred to as "Count L. Tolstoy", the uninformed reader cannot possibly determine which of those

L. Tolstoy's—father or son—this is, which might even be a deliberate choice by the publisher. After all, the publisher could only gain from the confusion surrounding the true authorship of the work. Here again, clear commercial considerations might have been the incentive to publish *Chopin's Prelude* for a second time in six years' time.

The translations of Kropotkin's *Memoirs* actually do not belong in the list of translated Russian literary works, as they were originally written and published in English and both translations were, indeed, based on an English original. In this regard, they are the exception to the retranslation 'rule', which stated that the Dutch literary system was greatly influenced by the French and German cultures. Nevertheless, I decided to include the work in the list, as the choice of the text was, indeed, significant for the spirit of the time. The majority of readers was not really sensitive to the possible deficiencies of indirect translation and took for granted that all translations were done through an intermediate language anyway. The fact that Kropotkin lived outside Russia between 1886 and 1917 and was one of the leading theorists of anarchist communism must have added to his acquaintance with the Dutch reader. From this point of view, the double translation of the *Memoirs* was a result of a temporary increase in interest, but the future destiny of the work confirms that its popularity was merely a matter of fashion than of literary (or even political) merits. The work was finally only once retranslated again (again from English, although a Russian version had been in existence since 1902) in 1978. It would be interesting to investigate the considerations made by the publisher in 1978 to reintroduce this forgotten work on the Dutch literary market. Perhaps the 'revival' of anarchism in the Netherlands during the 1960s and 1970s played a role in the temporary 'rediscovery' of Kropotkin's writings?

We can conclude, based on this part of the analysis, that the inclusion of authors in the (canonical?) list of retranslated authors was not always determined by purely esthetic considerations. At these early stages of interest in Russian culture, the commercial value of a book was much more important than its literary value. Publishers would rather select popular-sounding names to order a retranslation, even when a competing translation had been released shortly before, than risk the introduction of a new name.

Retranslation and Ideology: the Case of Maksim Gorky

Finally, the fifth name on our list belongs to yet another, third type of retranslation, i.e., the literary works that were meant to play a role in the political and ideological conflicts of the early 20th century. As early as in 1904, the revolutionary writer and 'father' of 'socialist realism', Maksim Gorky was retranslated into Dutch, although the retranslated short novel *Chelkash* had been written only shortly before, in 1894. *Chelkash* was not really a masterpiece in the oeuvre of Gorky, but it became the first and one of the many of Gorky's works that would be translated in subsequent years.

Here, I will seize the opportunity to elaborate not on *Chelkash*, but on the retranslations into Dutch of another early, but much more important literary work by Gorky, namely *The Mother*, as it serves as a good example of how retranslations were not always meant to create value through the improvement of earlier translations, but sometimes played a specific role in the distribution process of ideas and ideology.

The Mother, which is generally recognized as the first pure example of socialist realism, was written in 1907, long before the official emergence of the literary genre, and immediately enjoyed fame among socialist activists. It is within this ideological framework, rather than for its literary merits, that this and other works by Gorky (including the aforementioned *Chelkash*) were published several times in Dutch translation over a very short period of time. *The Mother* came out in Dutch translation in 1921, 1931, 1938, 1948, 1952, 1955, 1978, and finally in 2015, mainly (except for 1955) published by socialist, and even overtly communist, publishing houses. Again, the first translation was made through an intermediate, German translation. The translator, Gerard Vanter (1892–1975), was a well-known Dutch journalist and writer, who joined the Communist Party of the Netherlands as early as 1910. It is unclear whether he knew enough Russian to translate literature as he only ‘translated’ two books from Russian into Dutch, both by Gorky, and at a moment when a German translation was already available. On the other hand, the Dutch version is not entirely in line with the German assumed ‘source text’, since it holds a number of cases of ideological manipulation (mainly additions of left-wing terminology and discourse) when compared with the German translation. The interesting thing about this translation is that it was republished in a number of other versions (see the list above) and that some editions were supposed to be ‘retranslations’ (from 1952 on even with the name of another translator on the title page), but that the changes to the text were mainly ‘cosmetic’ and consisted of the addition of paratextual material (the 1955—non-socialist—version is preceded by an explanatory note that defined the general human drive toward a better world as the general theme of the book, but at the same time pointed out how reality in the Soviet Union in that year only vaguely reflected these universal ideals). Apparently, we are dealing here with ‘retranslation’ (or rather simple re-edition) that is not (really) motivated by esthetic considerations and is hardly adding ‘value’ to the earlier versions, but does play a specific role in the ideological struggle of the West-East confrontation. Later on, in the 1950s and with the onset of the ‘Cold War’, the ideological incentive to retranslate would become a major issue between left- and right-wing publishing houses, especially with the appearance of controversial Russian novels such as Dudintsev’s *Not by bread alone* (see Van Poucke 2016).

Only in 2015 *The Mother* was finally retranslated ‘for real’ and the specific context of its creation and its role in Soviet society was explained to the contemporary reader by the addition of an extensive foreword to the novel. One can rightly question the literary value of this polemical novel and it

is not without reason that it was not included in the canonical *Russian Library* series. However, the importance of the book clearly lies elsewhere, and at this point, we notice a third important consideration for canonization through retranslation, apart from literary and commercial assets, namely politics and ideology. To a certain extent, this consideration overlaps with the commercial consideration, as publishing houses are naturally interested in selling widely discussed books, but a glance at the nature of the retranslations and the (in seven out of eight cases socialist or even communist) publishing houses involved, reveals how the novel was actively included in the ideological struggle of the first half of the 20th century, a consideration that was much less apparent with L. L. Tolstoy and Kropotkin. Therefore, it seems as if we are dealing with a different kind of motive for retranslation here.

Conclusion

This brief and still shallow expedition into the earliest retranslations from Russian into Dutch, and the comparison with the results of 'regular' TH reveal a number of specific features of retranslation and retranslation policy. In addition to a 'purely' historical approach of TH, the attention of the researcher is immediately drawn to the literary works that were considered important enough to deserve a second translation for some reason or another.

A detailed analysis of the first of those retranslated works and authors reveals three different motives for retranslation at an early stage in TH. Based on the publishing histories of retranslations by L. N. Tolstoy, Dostoyevsky, L. L. Tolstoy, Kropotkin and Gorky, we can suggest a number of incentives for retranslation. Publishers apparently take the risk of reintroducing a product for the second time on the same market when: (1) the literary quality of a work has been established since the first edition, and its author has become part of the canon (whether that be by positive criticism of the work in one culture only or the growing prestige of its author within the boundaries of World Literature), (2) the economic potential of the work (which might be independent from the literary value of a work) convinces the publisher to order a new translation, or (3) the work enjoys a certain importance in the political or ideological struggles of the time. Only in the latter case are economic considerations of profit and revenue for the greater part absent, for instance when a left-wing or communist publishing house is interested in the dissemination of certain ideas through the translation of literary works, sometimes regardless of the number of sold copies.

By focusing on the history and evolution of retranslations only, features that remained hidden in a purely chronological overview of translations surfaced, which turns HLR into a promising and useful tool for the analysis of canon formation and its evolution in a particular culture at a particular time.

Notes

1. O. Senkovsky used the pseudonym of Baron Brambeus to write a number of fantastic travel stories. Apparently, this is the Dutch translation of one of those stories, but it is impossible to determine which was the source text, based on the title only. A comparison of the content of the translation with the source texts should reveal what was translated here.
2. The year between brackets refers to the date of publication of the first translation of the same work.

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11 The Making and Reading of a Bibliography of Retranslations¹

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This chapter explores the use of translation bibliographies in translation historiography. It offers a short survey of the scholarship in the field and discusses the methodological relevance of various types of bibliographies of translated works for histories of translation. The chapter then presents an online bibliography of retranslations published in the Ottoman and Turkish societies. It outlines the process of building the bibliography and offers information on the interdisciplinary project that gave rise to the bibliography, the criteria and principles chosen, and the methodological challenges that emerged during the compilation of a bibliography that extends across nearly 900 years.

On Bibliographies in Translation History

Any historical research on translation that departs from published translations needs to collect reliable data about the books to be included in its corpus. Information as to when a book was published, by whom, where, and the authors, translators, and other agents behind the book are essential questions to be answered while embarking on any text-based scholarly work. Researchers turn to catalogs and bibliographies in search of such information with varying degrees of success. Bibliographies (or bibliographies of bibliographies) offer meta-data that are essential for placing a certain work in the general map of print history.

One should note that the term and concept of a bibliography harbors “a multiplicity of meanings, indiscriminate usage and some confusions between the technique of compilation and its end product” (Harmon 1988, 3). The term bibliography is most commonly used in the sense of a list of works that serve as the major references used by researchers in a given work. As such, a bibliography is a mere list, and unless it is presented as an “annotated” bibliography, it will not contain further descriptions or analyses of the works it includes. This is the most basic definition of the term in an academic sense. In the meantime, bibliography as a discipline and a major concept in book/print history has a much wider scope and is used in the sense of the study of the books as “physical objects” (Carter and Barker 2004, 37). When

understood in this second sense, a bibliography is a systematic description of books according to a certain criterion, such as subject, author, period, etc. (Carter and Barker 2004, 37). A common distinction made between list-like bibliographies and the more detailed ones, is that of enumerative vs. analytical bibliographies. Although it makes little difference for our purposes, it should be noted that researchers sometimes introduce a tri-partite division and differentiate among enumerative, analytical, and descriptive bibliographies (Dane 2013, 60). Terry Belanger, a leading scholar in bibliography studies, defines the enumerative bibliography as “the listing of books according to some system or reference plan, for example, by author, by subject, or by date” (1977, 99). The implication, as Belanger emphasizes, is that “the listings will be short, usually providing only the author’s name, the book’s title, and date and place of publication. Enumerative bibliography (sometimes called *systematic bibliography*) attempts to record and list, rather than to describe minutely” (Belanger 1977, 99). Belanger goes on to define analytical bibliography as “the study of books as physical objects; the details of their production, the effects of the method of manufacture on the text”, and introduces the subtypes of “historical bibliography” (the history of books), “textual bibliography” (the relationship between the writer’s manuscript and the printed book), and “descriptive biography” (the close physical description of books) (1977, 99–100).

There are various bibliographies of translated works in different cultures and languages. Most of these are enumerative bibliographies. These are often the result of archival research and surveys of specific works and form the basis for more analytical works on translation history. The compilation of translation bibliographies falls under the domain of what Anthony Pym terms “translation archeology”. These are efforts that are “concerned with answering all or part of the complex question of ‘who translated what, how, where, when, for whom and with what effect’” (Pym 1998, 5). Clearly, unless they go beyond their enumerative scope, bibliographies are limited with versions of the questions of “who” (author, translator, editor, publisher, patron, etc.), “what” (source and target texts, editions, paratextual material such as prefaces or illustrations, number of pages, owner of the collection the book belongs to, name of donor gifting the book to a collection, etc.), “where” (city, country, library, institution, etc.), and “when” (date of publication of the source and target texts, date of re-issue, date acquired by a certain collection, etc.). Pym writes that translation archeology could include “anything from the compiling of catalogs to the carrying out of biographical research on translators” (1998, 5). The metaphor of translation archeology has proved to be an apt one in the present research, as will be seen below, but it should be noted that whether “translation archeology” differs from (or comprises one aspect of) translation history as a whole has not been sufficiently discussed. However, it is fair to suggest that this type of work is indispensable for any type of translation historiography as it provides the data that is further offered for critical analysis. Likewise, an

enumerative bibliography often forms the basis of analytical and descriptive bibliographies in translation studies.

Bibliographies of translated works and bibliographies that include both indigenous and translated books have been used as essential sources by translation researchers. The authors of the present chapter, who have been working on Turkish translation history, have personally worked closely with various types of bibliographies in their studies of translated works in Turkish, among which *Türkiye Bibliyografyası* (Turkish National Bibliography) can be considered the most comprehensive one. The bibliography, which has been in print since 1935, now continues as an electronic resource available at <http://eyayinlar.mkutup.gov.tr/> and remains the official publication of the national legal deposit system. This bibliography is illustrative of some challenges that enumerative bibliographies pose for the translation scholar. As is the case with most general bibliographies, the Turkish National Bibliography is not an ideal tool for general searches for specific translated texts, genres, translators or source authors. Since the bibliography has always been published in the form of a periodical of varying intervals, including monthly, quarterly, and semi-annually, its main principle of organization is the date of publication of works. Therefore, if a researcher wishes to work on texts that have been published during a certain time period, e.g., translations from American literature in 1976, they can easily find fairly complete information in the relevant issues of the bibliography. Yet if the intention is to work diachronically, the search becomes extremely laborious. The earlier issues are not electronically searchable, and the only possibility is to do manual searches, making the process extremely time consuming and arduous. In the meantime, especially during the initial decades of the bibliography, translations were not marked prominently except those of classical or canonical adult literature, which makes a full classification and excavation of translations next to impossible. These issues are not unique to the Turkish National Bibliography. Pym mentions two major problems with bibliographies (or “lists” as he calls them), the most significant one being the lack of previous research and data. Indeed, many national bibliographies, including the Turkish one, are ailed by gaps in data for various reasons. The second problem, which our work in compiling a bibliography of retranslations in Turkey has faced, is that bibliographies have to rely on pre-existing classifications by libraries, catalogs, publishers, etc. (Pym 1998, 41). Moreover, those who compile the bibliographies rarely disclose their criteria and it would be impossible to argue that any type of bibliography is value-free (Pieta 2010, 125; Pym 1998, 42). There are always “prior filters” at play (Poupaud, Pym and Torres Simon 2009, 266). A further problem valid for diachronic bibliographies is that bibliographic standards change through time, leading to changes in classification criteria and terminology (Paloposki and Koskinen 2010, 37). Despite their vices, Pym maintains that bibliographies are necessary for the construction of corpora, however, a few steps need to be ensured in order for them to become functional (1998, 47–48):

They should be a database with no genre or period divisions, facilitating access with key words, dates, authors, and translators; their coverage should be as complete as possible; any gaps in the bibliography should be indicated clearly with a description of the procedures followed during the compilation of the bibliography. These are criteria that our bibliography of retranslations has tried to critically engage in, as will be explained in the next section.

A significant concept to be discussed in any attempt at compiling a bibliography of translations, departing from first hand material or in the form of a meta-bibliography based on prior lists, is the “research filter” (Poupaud, Pym and Torres Simon 2009, 268). Among other things, the research filter includes the definition of the term “translation” (*ibid.*). For instance, in her study of the history of literary translation from Polish into Portuguese, Pieta discloses her research filter and offers the definition of translation that she operationalized while compiling her lists, which is very much inspired by Gideon Toury’s notion of assumed translation (2010, 126). In the case of a bibliography of retranslations, the research filter not only includes the term “translation”, but also “retranslation”, as this term is no less problematic than translation. Conceptually, this leads to a question mark regarding whether any (re)translation bibliography can be a sheer “enumerative” bibliography, as the prior research filters chosen by the researcher or by the compilers of the primary bibliographical source already add a bias and carry an inherent definition of (re)translation.

In their study on retranslation as reprocessing, Paloposki and Koskinen (2010) argue that compilation of retranslated works is a process that is fraught with complexities and can be much more time-consuming than compiling a bibliography of translations. They suggest that “retranslations cannot be picked out from bibliographical databases the way authors, translators or source languages can, as there is no search word of bibliographical field for the crucial piece of information that a translation in fact a retranslation” (Paloposki and Koskinen 2010, 36). Paloposki and Koskinen base their argument on the Finnish bibliographical tradition; however, the same would be true for many others, including the Turkish tradition. Even when a researcher goes through the necessary steps by comparing different entries in various bibliographies and compiles a bibliography of works translated more than once, the resulting meta-bibliography may feature a series of reprocessed texts, all of which are not necessarily “retranslation” in the conventional sense of the word. In their study, Paloposki and Koskinen reveal the overlaps between retranslation and revision and argue that only a textual analysis may help distinguish between the two. This surely invites a broader discussion on the concept of retranslation and the diffuse borders among genuine retranslations, revisions, re-editions, and plagiarized translations. The various authors in this book touch upon these different aspects of retranslation in their case studies.

In the rest of this chapter, we present an electronic retranslation bibliography compiled and maintained by a group of scholars at Boğaziçi University

in Turkey and offer an account of how we identified and responded to the challenges of creating a historical meta-bibliography of retranslations. We will also present a broad analysis of the quantitative findings of the bibliography by departing from the notion of distant reading. We conclude by posing some questions about the enumerative nature of our bibliography and present the ways in which our enumerative bibliography (an effort in translation archeology) has provided the groundwork for a number of critical and analytical works in Turkish and Ottoman translation history.

On the Turkish Retranslation Bibliography

In 2011, a group of researchers at Boğaziçi University came together to create a project consisting of the compilation of a bibliography of retranslated works as part of cultural history, from the pre-Ottoman 13th century to the present date. Entitled “Retranslated Works in Ottoman and Turkish Societies: a preliminary bibliography” and funded by the university’s research fund, the project was a multidisciplinary effort and included 17 participants from the departments of Translation Studies, Turkish Language and Literature, and History and one full-time researcher. Following the completion of this initial phase of the project, a second phase was carried out under the title, “A Descriptive and Critical Look at Retranslation: Retranslated Works in the Ottoman Empire and the Republic of Turkey”, with the participation of 25 scholars in 2013–2016.²

The basic aims of the first phase of the project, proposed as a pioneer in Turkey and elsewhere, were to provide bibliographical data on initial and subsequent translations of source texts that have been translated into Turkish more than once. This project was conceived as a first step toward compiling a bibliography of all translated works in Turkish.³ Shortly after being launched, the work carried out under the scope of the project started offering glimpses into the rich landscape of retranslation in Turkey and a range of interesting findings regarding its unique dynamics began to appear.

We considered this project as part of a wider study on Turkish translation history that would continue and complement previous studies that focused on the role and function of translations in the Ottoman period, by shedding light on the phenomenon of retranslation in the Ottoman-Turkish context and explore new areas of knowledge revealed by retranslation. Particular importance was placed on setting up a common, yet diversified, methodology for studying Ottoman and Turkish translation history with emphasis on continuity rather than rupture.

During the past century, Turkish literary historians have regarded translations from French literature as the main model upon which modern Turkish literature has grown. This has led to an exclusive focus on translations from western literature in initial research on translation history in Turkey. This may have originated from an ideological attitude prevalent in the early decades of the Turkish Republic that adopted Europe as a model for the

nation's cultural development. However, research undertaken on movements of texts, literatures, and genres in the Ottoman Empire has shown that translations from Arabic and Persian sources into Turkish in Anatolia go back to the 13th century and translation from these languages have played a pivotal role in the emergence of the Ottoman "interculture" (Paker 2002b). A growing number of studies in Turkish history have demonstrated that various translational practices in the Ottoman period, valid for both translations from western languages and Arabic and Persian, continued into the Republican period. Our bibliography aimed to problematize this conceptual duality and identify divergences and commonalities in the eastern and western orientation of Turkey's translation efforts and repertoires. In the meantime, the change of the alphabet from Arabic to Latin letters in 1928 and the following purification movement in the Turkish language are also often seen as turning points in Turkish culture, causing an image of a cultural "rupture" between the two periods, which has also reflected in studies on Ottoman/Turkish translation history.

Two interdisciplinary research projects conducted by Saliha Paker and Zehra Toska at Boğaziçi University need to be cited here as the pioneering efforts to shed light on the functions of translation in Ottoman Turkish history before the 19th century. The first one, entitled "Translations and Their Functions in the Continuity of Ottoman Culture: 14th–19th Centuries", was carried out between 1997 and 1999, and the second one, "Early Ottoman Translations and Their Functions in the Formation of Ottoman Literary Models", took place between 1999 and 2001. These projects were the first that scrutinized translational phenomena within the Ottoman Turkish history and paved the way to a number of further studies, dissertations and publications on Ottoman Turkish translation history (Paker 2002a and 2002b, Toska 2002, Demircioğlu 2005 and 2009, among others).

Seen in a broader light, the aim of the Turkish Retranslation Bibliography project was not confined to creating a limited and enumerative bibliography. Our ambitions went far beyond creating a database with bibliographical information. From the start, the project team intended to encourage descriptive and critical studies based on the database of retranslations and create different academic platforms for the submission and publication of these studies. Thus, the second phase of the project also included qualitative analyses of the data in the bibliography and featured a number of case studies tackling the phenomenon of retranslation. These studies have explored the social, cultural, and ideological motives behind retranslations as well as the functions they have assumed in the society throughout various periods. Furthermore, the multidisciplinary nature and the divergent perspectives of these disciplines offered the possibility of a plurality of interpretations of the data while it also provided a common cultural historical framework for these interpretations.

Ultimately, an online database was built as a result of the two phases of the project and it is now being offered to researchers who work not only in

translation history, but also in many other areas where translations play a transformative role.⁴

The Making of the Bibliography

The initial bibliography was created by using a free-of-charge bibliographical software tool. However, the format of the tool and the categories it offered did not facilitate the inclusion of translational data and did not prove to be efficient for the kind of data gathered. Furthermore, the tool gave rise to a number of technical challenges, which made online searches difficult and also limited the further expansion of the bibliography. Therefore, we had to migrate our data to a different tool developed by the Computer Center of Boğaziçi University. The new tool answers the needs of our research, and we can add any category necessary for our purposes. The categories included in our current bibliography are: author, translator, title, original title, publication date, publication place, publisher, ISBN number, where available, series, volume, page numbers, edition, name of the library or catalog where the information was compiled, accession number, call number, language, and any additional notes.

As described above, the retranslation bibliography was conceived as an enumerative meta-bibliography from the start. In other words, it would be based on other bibliographies. This added convenience and speed to our efforts but also created various shortcomings, as it had to be built on the various research filters used by the previous sources. The data for the bibliography was mainly compiled through 20 library catalogs⁵ that are searchable online. Furthermore, it made use of literary and historical sources both within and outside of Translation Studies, including theses, catalogs, academic studies with extensive bibliographies,⁶ as well as online bookstores⁷ in the case of recent translations/retranslations that are still available in the market.

In its first year, the project had already covered thousands of titles both in Ottoman and modern Turkish (both in Arabic and Roman alphabets). It also faced a number of methodological challenges, ranging from the practical problems caused by the software tool, which limited the foregrounding of translational data in the bibliography, to the need to adopt different classificatory approaches for older and more modern works, as well as the need to verify the accuracy of data compiled from various bibliographical sources and academic studies.

One of the main concerns from early on has been the necessity to emphasize the cultural continuity in the transition from the Ottoman Empire to the Turkish Republic in order to challenge the widespread conviction that these two were drastically different entities. While our findings have revealed strong common traits and continuities between the Ottoman and Republican periods, a number of differences between the two periods have also created challenges in the methodology and the procedures implemented during

the creation of the bibliography. A shared literary repertoire starting from the 19th century, the adoption of French as the main source language for translations for both the late Ottoman and early republican Turkish periods, a number of agents and publishers who were active during both the Ottoman and republican periods can be seen as some of the main common traits.

Despite the commonalities, there was a vital difference between the way works were classified in each of these periods in libraries and catalogs that formed our primary sources. Whereas an author-based approach could be taken for works (re)translated from Western languages after the 19th century, this could not be possible for translations made in the earlier centuries from Arabic and Persian. An example may be required to explain this crucial difference. The first entries researched for the bibliography came from a catalog of translated western classics commissioned by the Translation Bureau in 1940–1966 (Ötügen 1967). One of our early assumptions, which *did* get confirmed by the research, was that works that have attained the status of classics would have been retranslated more frequently than others. We started with authors that were prioritized by the Translation Bureau and expanded our research to translations from western literatures not covered by the catalog the Bureau prepared. We eventually extended the scope of the bibliography to cover more popular genres, such as detective novels and children's literature. Here, the main challenge has been the abundance of material.

Interestingly enough, when it came to earlier periods and especially translations from Arabic and Persian, the author-based approach did not work. It proved to be fruitful, if not necessary, to conduct research on retranslations based on the work rather than on the author for earlier periods. Works such as *Kalila and Dimna*, *Layla and Majnun*, and *Gulistan* were not really known by their authors/rewriters, but by their titles, and the bibliographical research had to be reconfigured in the light of this fact. This clearly had to do with the blurred boundaries between notions of original/translation and authorship/translatorship in the Ottoman culture. Anonymity and an unproblematic perspective on the provenance of works, written originally in Ottoman Turkish or translated, was also a major hallmark of the Ottoman literary field. This meant that grouping works under authors' names would result in false categories of author/translator and source/target text.

Another challenge that has emerged regarding (re)translations in the Ottoman period had to do with translations made into Turkish but written in Greek or Armenian script.⁸ The inclusion of such translations in the bibliography is necessary, as they were also part of the Ottoman cultural sphere. Nevertheless, this part of the project is still incomplete, since the research that needs to be carried out requires expertise in Armenian and Greek letters and this will probably not be possible without additional funding or the help of external advisors.

Perhaps one of the greatest challenges for the Ottoman intercultural system is to distinguish between an original and a translation in the modern

sense of these terms. Here, an approach to Ottoman conceptions of translation in its broadest sense as *terceme*, described by Saliha Paker (2002b) as an interculture-bound cluster of translation practices, seems necessary. Such practices, which have lasted for at least five or six hundred years, yielded a very large corpus of works transferred from Persian and Arabic cultures, subject to mediation according to the preferences of the translators and their times, thus obscuring the distinction between original and translation. Perhaps the majority of these works indicate *terceme*/translation in their titles, but while some are full translations, and translations *proper*, the majority has been mediated through expansions, additions, omissions, and many other forms of translational intervention (Paker 2015).

These diverse practices of textual mediation have required the adoption of an all-inclusive approach during the compilation of the bibliography. Such an approach needs to encompass various acts and products of *terceme* detectable in the Ottoman cultural field. Although translations have frequently been directly termed *terceme*, other terms have been used by authors and translators to describe their acts of textual transfer, including, but not limited to, *nakl* (transfer), *iktibas* (borrowing), *taklid* (imitation), *tanzir* (emulation), *tahvil* (conversion), and *hulâsa* (summary) (Demircioğlu 2005 and 2009). In addition to these, Paker has problematized the term *telif*, which is often used to refer to original writing in modern Turkish, as a form of creative mediation operational in acts of intercultural textual transfer (Paker 2011). This meant that our research filter had to be wider and comprise these and some other terms that can be considered as components of the cluster concept *terceme*.

A second methodological challenge experienced for retranslations published in the Republican era is the difficulty, or outright impossibility, of distinguishing between “authentic” retranslations and re-editions or plagiarized editions, i.e., retranslations that are not based on a source text, but on a previous translation without due acknowledgment of the fact. A number of preliminary studies have revealed that the phenomenon is widespread. For the time being, the bibliography includes all editions, which claim to be translations and, it will be up to future researchers to clarify the status of these works.

At this point, a further problem arose due to the absence of certain information in the catalogs. Particularly, the name of the translator is not always present in the catalogs, which makes it difficult, if not impossible to establish if the work in question is a genuine retranslation or a re-edition of a previous translation. In such cases we opted to maintain these works as retranslations, and to enter N/A in the category of the translator’s name. Another shortcoming is the lack of the source language used in a translation. In other words, we cannot say with any certainty if a work in question is translated from the original or from an intermediary language. Our challenge mainly derives from the lack of such information in the catalogs. However, even if data is compiled from the translated text itself, it is not always possible to identify the degree of directness of the translation. Even

when a translation claims to be a direct one, the researcher needs to take it with a grain of salt, until the directness is established by empirical findings.

Findings and their Analysis

As part of its aims, our project, as well as this chapter, has set out to map and analyze the information yielded by the compiled data in order to interpret trends in retranslation in the Ottoman Turkish context in a meaningful way. For this, we have decided to adopt a distant reading approach as proposed by Franco Moretti (2000 and 2005). Distant reading allows us “to focus on units that are much smaller or much larger than the text: devices, themes, tropes—or genres and systems” (Moretti 2000, 57). This approach also enables a transition from an enumerative bibliography to a more critical one.

The idea of moving away from individual texts to generate visualizations of a single or multiple texts becomes especially relevant within digital humanities:

In the Digital Humanities, distant reading explicitly ignores the specific features of any individual text that close reading concentrates on in favor of gleaning larger trends and patterns from a corpus of texts. Distant reading is therefore not just a “digitalization” and “quickener” of classic humanities methodologies. It is, rather, a new way of doing research wherein computational methods allow for novel sets of questions to be posed about the history of ideas, language use, cultural values and their dissemination, and the processes by which culture is made. (Burdick et al. 2012, 39)

Distant reading, then, extracts “the gist of a whole mass of texts” and presents them to researchers “in ways that allow researchers to detect large-scale trends, patterns and relationships that are not discernable from a single text or detailed analysis” (Burdick et al. 2012, 39). But this should not mean that “the text itself disappears” (Moretti 2000, 57) and close reading is disregarded. On the contrary, while computational techniques help us to sift through, organize, and visualize multitudes of data, and search for large-scale patterns, the database offers a platform for researchers to focus on micro-level analyses using close reading methods. The potentially interesting patterns highlighted, and questions posed by the distant reading method even encourage and require such analyses, as will be (re)emphasized in our conclusion. We consider the use of the retranslation bibliography especially pertinent for creating intersections between macro- and micro-level analyses.

Retranslations in Ottoman Script

At the moment the database includes a total of 5,833 works. This number covers first translations and retranslations from all languages. As shown

graphically in Figure 11.1, we have so far identified 33 retranslations in the 14th century, 93 in the 15th, 259 in the 16th, 253 in the 17th, 251 in the 18th, and 295 in the 19th. There were a further 147 retranslations detected in Ottoman script in the 20th century, published between 1900 and 1929, coming to a complete halt in 1929 due to the alphabet reform in 1928, transforming the national alphabet from Arabic to Latin letters. Retranslations printed in Latin letters can be found starting in 1930, as seen in Figure 11.2.

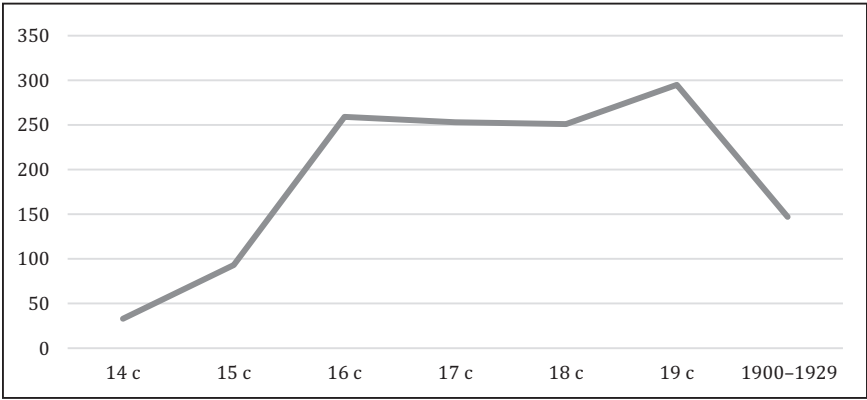


Figure 11.1 Number of retranslations from the 14th century to 1929

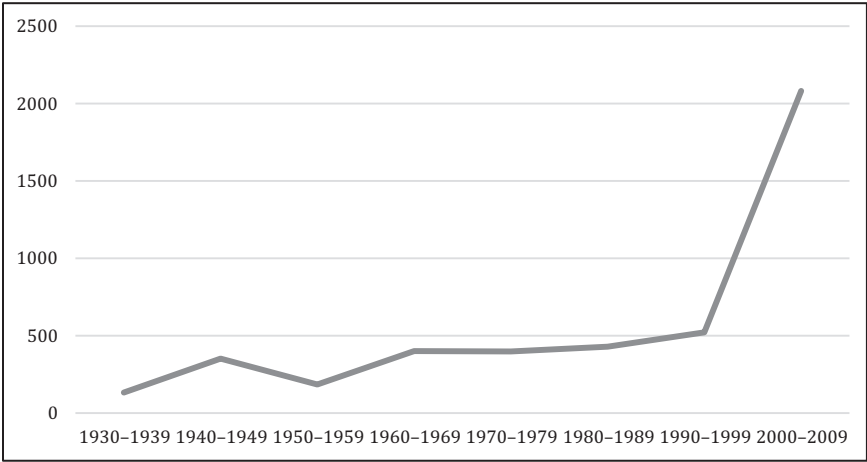


Figure 11.2 Number of retranslations between 1930 and 2009

As can be seen from this figure, there are two main periods when retranslations were especially dominant. The first of these, the 16th century, witnessed a significant increase in retranslations. This is the peak of the Ottoman classical period, in which Ottoman authors were fully engaged in cross-cultural transfer from the literary and scientific works of Persian and Arabic cultures, reinforcing Paker's (2002b and 2015) theory of a crystallized intercultural system in the 16th century. Paker draws attention to the specific role played by acts of textual transfer as an enabling force in this crystallization. She writes that the Ottoman interculture "was formed by repertoires of a long succession of interpreters and reinterpreters of a range of texts adopted from the Persian" (Paker 2015, 39). Therefore, the quantitative findings from the bibliography appear to confirm Paker's more qualitative conclusions about the emergence of the Ottoman literary system.

The second peak in the graph corresponds to the 19th century, which, again, largely confirms the findings of the previous studies carried out in translation history. The flourishing of the printing press, especially in the 19th century and the first literary translations made from western languages starting mid-19th century onwards might explain the rise of retranslated works in the 19th century. Although the first printing presses were established by the Sephardic Jews in Istanbul in 1494, until the late 18th century all printing houses were managed by Greek, Armenian, and Jewish communities who printed books in their respective languages. It should be noted that Jewish printers printed both Hebrew and Ladino works. It was İbrahim Müteferrika, a Magyar captive turned Muslim, who founded the first press in the Ottoman Empire in 1726 that printed books in Turkish (Davison 1963, 22). The first Turkish book in Ottoman script appeared in 1729. But it was in the 19th century that printing really started to thrive. According to Şükrü Hanioglu (2010, 38), "the major Ottoman printing houses published a combined total of only 142 books in more than a century of printing between 1727 and 1838". Hanioglu maintains that considering the small numbers of copies printed for each book, printing press did not "transform Ottoman cultural life until the emergence of vibrant print media in the middle of the nineteenth century" (2010, 38). Suraiya Faroqhi (2005, 96) emphasizes the high costs of founding and maintaining a printing press, as a result of which even Müteferrika's printing press occasionally foundered during his lifetime and completely after his death. She asserts that "continuous printing began in Istanbul only after 1800" (Faroqhi 2005, 96).

The most frequently retranslated works until the transition to the Roman alphabet are *Mesnevî* (*Masnavi*) by Jalal al-Din Muhammad Rumi (85), *Mevlid* (*Mawlid*) by Süleyman Çelebi (66), *Hadis Tercümeleri* (*Translations of the Hadith*) (100), *Kaside-i Bürde* (*Qaṣīda al-Burda*) by Mohammed al-Busiri (52), and *Leyla ve Mecnun* (*Layla and Majnun*) (56).

Retranslations Printed in the Roman alphabet

The number of retranslations identified for the period between 1930 and 2009 is 4,502 as can be seen in Figure 11.2.

When the data on the graph is analyzed, it becomes apparent that retranslations followed a rather steady course until the 1990s, and the average numbers for each decade remained between around 250 and 500, with the number flat-lining just below 500 for the three decades between the 1960s and 1990s. However, a boom seems to have occurred in retranslation from the late 1990s onward. Similar to the increase in 19th-century Ottoman literature, we witness an exponential growth in the number of retranslations after 2000. This finding invited a closer consideration of the underlying factors and required the integration of sociological, political, and economic issues into our interpretive framework. In general terms, this upsurge can be explained as a consequence of a general trend in the publishing market where both the numbers of publishing houses and the total number of books have been increasing. Turkish publishers have now become a part of the global publishing market and closely follow international trends, maintaining a strong emphasis on translated works in their repertoires.

However, behind the global economic and publishing drives, the specific works retranslated during the first decade of the 21st century also invited a sociological and political discussion. The surge in the number of retranslated titles reflected a particular focus on a range of western classics, which had to do with a specific decision taken by the Ministry of Education. The Ministry issued two separate lists of 100 essential books for primary and secondary school students in 2004. These lists include about 30 translated titles each, and the Ministry has refrained from mentioning specific editions or translations. This means that in a country with millions of school children, the publication of the titles recommended by the Ministry started to bring high sales figures.

These lists prepared by the Ministry have been harshly criticized for various reasons, some of them rather ideological. The idea of essential readings lists is problematic in itself. The way these lists limit the vision and imagination of young readers is well known, and the canons they create and reproduce have been subject to a wide public debate in Turkey. The Turkish Union of Education Workers (Eğitim-Sen) has drafted a report on both the concept of essential readings and the actual books included in the lists prepared by the Ministry ("*100 Temel Eser*" *Niçin Temel Eser Değil* 2009). Among issues that they criticize are the outdated perspective adopted by the Ministry officials who insisted on excluding modern works from the lists, the profit-based approach of publishers of these books, poor translation quality, outdated language used, undue omissions, ideological censorship, and the way some books in the list impose idealized images of children on readers.

The most controversial aspect of the lists prepared by the Ministry may have been manipulations, which surfaced in some translations in the lists, causing a scandal in the mid-2000s (Aktaş 2006). The retranslations of Western children's classics as recommended for primary school students (such as *Heidi*, *Treasure Island*, and *Oliver Twist*), have become ideological battlegrounds between secularism, a principle enshrined in the Turkish Constitution, and the Islamic sentiments that have been on the rise for the last 25 years, as Esra Birkan Baydan (2015) has demonstrated in a recent publication. Birkan Baydan has examined some retranslations of these titles by a number of Islamist publishers who appear to have exercised Islamist censorship over previous, so-called secularist translations, introducing conservative terms and idioms favored by the more religiously inclined.

In this context, we can assume that the motives behind the boom of re-editions and retranslations after 2004 are mainly ideological, economic, and marketing-related. First and foremost, the ministerial approval brings guaranteed sales, and since there is no specific edition prescribed by the ministry, all publishers can have a piece of this huge cake. Furthermore, as the books in the essential readings list are mostly classics, they need no copyright permission. As the main targets of this market, parents who often buy translations in an undiscerning way, unknowingly feed a vicious circle of re-edited and plagiarized translations (For a discussion on the link between the ministry's list and plagiarism in translation, see Şahin, Duman, and Gürses 2015).

The engine of retranslations is not limited to the book market aiming student readers. As copyrights of canonized authors expire, a wave of retranslations of their best-known works floods the market nearly overnight. The best-known example is Antoine de Saint-Exupéry's *Le Petit Prince*. The copyright protection over Saint-Exupéry's works expired on 1 January 2015. Already on 3 January 2015, over 20 new re-editions/retranslations of *Le Petit Prince* had become available in the market (Uluşahin 2015). This is a pattern visible in the case of many well-known foreign authors. Another example is Virginia Woolf's *The Waves*, which is currently available in at least seven retranslations through online booksellers, all published since 2016 when Woolf's copyright protection expired.

When the Ottoman and republican periods are assessed together in terms of the most popular works and authors for retranslation, the following findings⁹ emerge (see Tables 11.1 and 11.2):

All of these retranslations were made from Western languages, a finding that demonstrates that the canon of western literature adopted as a model for Turkish literature since the 19th century still remains strong in Turkey. Similarly, with the exception of Rumi, the most retranslated authors also belong to western literature.

Table 11.1 Top 10 Most Retranslated Works

<i>Title</i>	<i>Author</i>	<i>Total</i>	<i>Number of First Translations/ Retranslations (Ottoman script)</i>	<i>Number of First Translations/ Retranslations (Roman alphabet)</i>
<i>Pollyanna</i>	Eleanor Porter	130	0	130
<i>Cuore</i>	Edmondo De Amicis	105	1	104
<i>Les Misérables</i>	Victor Hugo	102	3	99
<i>Peter Pan</i>	James Matthew Barrie	98	0	98
<i>Robinson Cruose</i>	Daniel Defoe	92	7	85
<i>Alice in Wonderland</i>	Lewis Carroll	78	0	78
<i>Don Quixote</i>	Miguel Cervantes de Saavedra	71	1	70
<i>Sherlock Holmes</i>	Arthur Conan Doyle	68	4	64
<i>Le tour du monde en quatre-vingts jours</i>	Jules Verne	56	3	53
<i>The Happy Prince</i>	Oscar Wilde	49	1	48

Table 11.2 Top 10 Most Retranslated Authors

<i>Author</i>	<i>Total</i>	<i>Number of First Translations/ Retranslations (Ottoman script)</i>	<i>Number of First Translations/ Retranslations (Roman alphabet)</i>
Jules Verne	354	21	333
Fyodor Dostoevksy	216	0	216
Mevlana (Jalāl ad-Dīn Muhammad Rūmī)	193	85	108
Leo Tolstoy	192	3	189
Eleanor H. Porter	170	0	170
William Shakespeare	150	17	133
Victor Hugo	135	7	128
Charles Dickens	133	1	132
Plato	132	0	132
Jack London	131	0	131

Conclusion

Our bibliography is a product and part of the rise in digital humanities. A searchable database with information on trends enables a mapping of history that is not possible through qualitative studies. It shares the threads common to digital humanities as a collaborative effort, involving distributed networks of expertise including scholars, students, technologists, etc.,

as well as an open and accessible platform enabling researchers not only to use the data available but also to contribute to the database. Ultimately, our aim is to turn this project into a permanently evolving activity.

The challenges encountered during the compilation process of the project also shed light on several important issues one has to confront in historical research, such as historical continuity, blurred boundaries between notions of original/translation and authorship/translatorship, the publishing industry, plagiarism, censorship, etc.

The project has also focused on “plagiarized translations”, an issue that was particularly made topical by the research and publications of Sabri Gürses (2006, 2007a, 2007b, 2008, 2011), and generated some question marks that may help researchers in their investigations of plagiarism in translation. In this context, another project needs to be mentioned. Carried out by Şahin et al, with support from the Turkish Scientific and Technological Research Council of Turkey, the project developed a methodology for the identification and investigation of plagiarized translations (see Chapter 9 in this volume).

The studies carried out in the scope of the Retranslation Bibliography project treat a broad range of subjects pertaining to the link between retranslation and ideology, discourse, readers, popular culture, intercultural contacts, direct and indirect translation, editorial and publishing strategies, copyright problems, and censorship. This demonstrates that an archeological project in translation history, which was initially conceived as the compilation of bibliographical data, has inevitably led to broader questions that require analytical and critical answers. In sum, the enumerative bibliography is only the beginning and opens up a myriad of research avenues.

Notes

1. This chapter is the result of two multidisciplinary research projects supported by Boğaziçi University Research Projects Fund: “Retranslated Works in the Ottoman and Modern Turkish Societies: A Preliminary Bibliography” (2011–2013, code 6140) and “A Descriptive and Critical Look at Retranslation: Retranslated Works in the Ottoman and Modern Turkish Societies” (2013–2016, code 7430).
2. Members of the two project teams included Şehnaz Tahir Gürçağlar, Saliha Paker, Özlem Berk Albachten, Zehra Toska, Derin Terzioğlu, Tülay Gençtürk Demircioğlu, Fatma Büyükkarcı Yılmaz, Semra Çörekçi, Ülkü Akçay, Ayşenaz Cengiz, Ceyda Elgöl, İrem Konca, Cansu Canseven, Oğuz Baykara, Sadık Yazar, Selin Erkul Yağcı, Sevda Ayłuçtarhan, Muazzez Uslu, Şule Demirkol Ertürk, Cemal Demircioğlu, Tansel Demirel, Müge Işıklar Koçak, Vildan Serdaroğlu, Sabri Gürses, and Esra Demirkoparan.
3. An attempt to create such a bibliography has recently been made by Öncü et al. (2017). The same team has also created a limited online bibliography of various translators accessible at <http://translation.ege.edu.tr/translex/en-index.html>.
4. The bibliography is now available at <https://retranslation-turkey.boun.edu.tr/>. The authors would like to thank Zeynep Kürük, PhD candidate and research assistant at Boğaziçi University, for her efforts in giving the website of the bibliography its final form and her assistance in providing the quantitative data used in this chapter.

5. These are: Atatürk Kitaplığı, Boğaziçi Üniversitesi Aptullah Kuran Kütüphanesi, Beyazıt Devlet Kütüphanesi, Milli Kütüphane, Süleymaniye Yazma Eser Kütüphanesi, İSAM Kütüphanesi, Yapı Kredi Sermet Çifter Kütüphanesi, Eyüp Barış Manço Halk ve Çocuk Kütüphanesi, Nail Bayraktar Halk Kütüphanesi, Halil İnalcık Halk Kütüphanesi, Muallim Cevdet Halk Kütüphanesi, Ahmet Süheyl Ünver Halk ve Çocuk Kütüphanesi, Güngören Halk ve Çocuk Kütüphanesi, Esenler Barış Manço Halk ve Çocuk Kütüphanesi, Tuzla İdris Güllüce Kütüphanesi, Sefaköy Metin And Kütüphanesi, Alibeyköy Erdem Beyazıt Halk ve Çocuk Kütüphanesi, Ahmet Kabaklı Kütüphanesi, Rasim Özdenören Kütüphanesi, Osman Akfırat Kütüphanesi.
6. Among them are Kerman (1978), Enginün (1979), Pınar (1984), Ayaydın Cebe (2009), Yazar (2011), Bilgiç Kader (2011), Ötüken (1967), and Özege (1971–1979).
7. The following are the major online bookstores used in our searches: www.kitapyurdu.com/, www.idefix.com/, www.dr.com.tr/, www.nadirkitap.com/.
8. Both script forms were used widely to print texts in Turkish. *Karamanlidika* were Turkish texts written in the Greek alphabet by the Turkish-speaking Greek community in the Ottoman Empire and represent a unique literary tradition. Many Armenian-Turkish texts were printed in Armenian script by both Armenian and non-Armenian subjects of the Ottoman Empire, and the practice continued until the mid-20th century. In fact, the first novel written in the Turkish language was printed in Armenian script in 1851. This was *Akabi Hikayesi* by Osep Vartanian.
9. The data available in the bibliography includes both first translations and retranlations.

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