FROM MINORITY WRITER TO TURKISH EXEMPLAR:

HOW ELIF SHAFAK WAS CONSECRATED FOR THE ARAB READER

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DECLARATION OF ORIGINALITY

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- this thesis contains no material that has been submitted or accepted for a degree or diploma in any other educational institution;
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ABSTRACT

From Minority Writer to Turkish Exemplar:

How Elif Shafak Was Consecrated for the Arab Reader

This thesis discusses the various socio-cultural developments that gave rise to the wide recognition of Elif Shafak in the Arab field of cultural production after her novel *The Forty Rules of Love* was published in 2012 in Arabic translation. It overviews the changing Turkish-Arab relations, mainly in the realm of culture and ideology, from their mutual Ottoman past to their post-Ottoman present. It also revisits the changing status of Sufi mysticism (major theme of *The Forty Rules of Love*) in Turkish and Arabic cultures according to prevailing ideologies and popular practices of religion. It includes in the discussion each culture's relation to the Western world, especially as regards cultural translation. It also discusses the roles played by different kinds of agency in establishing Shafak's name in the Arab context and the dynamics of representation and cultural translation that were at play in such undertaking. Its theoretical framework is structured through reference to Pierre Bourdieu's field theory, Homi K. Bhabha's concepts of hybridity and cultural translation, and Mona Baker's account of social narrative theory, combined with Nedret Kuran-Burçoglu's synthesis of imagology and translation studies. The thesis is concluded with a descriptive and critical analysis of two samples extracted respectively from Shafak's novels *The Bastard of Istanbul* and *The Forty Rules of Love*, the former for understanding translational actions around the Turkish identity and the latter for understanding translational actions around Sufi mysticism. The analysis incorporates the English original, the Turkish translation and the two Arabic translations of each novel.

ÖZET

Azınlık Yazarlığından Türk Örneğine:
Elif Şafak'ın Arap Okur İçin Kutsanması

Bu tez, Elif Şafak'ın *Aşk* romanının 2012 yılında Arapça çeviride yayınlaması üzerine yazarın Arap kültürel üretim alanında geniş çapta tanınmasına neden olan çeşitli sosyo-kültürel gelişmeleri tartışmaktadır. Tez, değişen Türk-Arap ilişkilerini, özellikle kültür ve ideoloji bağlamında, iki kültürün müşterek Osmanlı geçmişi ve Osmanlı sonrası durumları üzerinden tartışır. Buna ek olarak, (*Aşk*'ın ana teması olan) tasavvufun, Türk ve Arap kültürlerinde hüküm süren ideolojilere ve halk dinindeki uygulamalara göre farklı zamanlarda değişen durumunu ele alır. Tartışma iki kültürün, özellikle kültürel çeviri bağlamında, Batı dünyasıyla olan ilişkilerini de kapsar. Ayrıca tez, Arap kültürel alanında Şafak'ın ün kazanmasına katkıda bulunan farklı birey ve kurumların oynadığı rolleri ve bu tür gelişmelere yol açan temsil ve kültürel çeviri dinamiklerini tartışır. Tezin kuramsal çerçevesi, Pierre Bourdieu'nun alan teorisi, Homi K. Bhabha'nın melezlik ve kültürel çeviri kavramları, Mona Baker'in sosyal anlatı teorisine dair görüşleri ve Nedret Kuran-Burçoğlu'nun imgebilim ve çeviribilim sentezi üzerine kurulmuştur. Bu tartışmaların sonunda tez, biri Şafak'ın *Aşk*, diğeri *Baba ve Piç* romanlarından alıntılanmak üzere iki pasaja dair betimsel ve eleştirel bir analiz içerir. İlk romandan seçilen pasajla Türk kimliği etrafında gelişen çeviri eylemlerini anlamlandırmak, ikincisiyle ise Tasavvuf kavramı etrafında gelişen çeviri eylemlerini anlamlandırmak amaçlanmıştır. Analiz, her iki romanın İngilizce orijinallerini, Türkçe çevirilerini ve her birinin iki farklı Arapça çevirilerini kapsar.

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NOTE ON TRANSLITERATIONS

For the transliteration of Turkish and Arabic words, I used the IJMES Transliteration system. For proper names (persons or institutions) with self-proclaimed English transliterations, I retained the preferred transliteration. This includes Shafak's self-Anglicized name, Elif Shafak (Şafak in Turkish and according to IJMES). I also used the common Arabized versions of Shafak's name in my interviews with Arab participants. For Islamic terms which can be found in the English lexicon such us sharia, Quran, etc., I retained the common English usage.

CHAPTER 1

INTRODUCTION

Elif Shafak is a well-known contemporary Turkish novelist who, after rising to fame first in Turkey, then in Europe and USA, gained global attention. As an author living in the twenty-first century, her writing is part of a whole set of representative actions that work to increase the publicity of authors and retain their visibility, such as publishing strategies, interviews, intellectual organizations, etc. Shafak plays an active role in the maintenance of her publicity and visibility in both the Turkish and the Euro-American book markets through joining literary events, participating in interviews, writing in newspapers, having an up-to-date bilingual (Turkish and English) website, etc., as well as taking part in the various stages of creating a literary product, such as choosing a book's cover and supervising its translation process.

Though Shafak enjoyed considerable recognition in her early career, it was her seventh novel, *The Forty Rules of Love*, that carried her name across the globe. According to Curtis Brown's (Shafak's international agency) webpage, the novel's translation rights has been sold so far to 35 languages. It was a historical fiction (framed by a contemporary one) inspired by a phase in the life of Muḥammad Jalāl al-Dīn al-Rūmī (Persian Muslim Sufi mystic and poet) in which he encountered Shams al-Dīn al-Tabrīzī (another Persian Muslim Sufi mystic). Al-Rūmī lived in 13th century Konya, present-day Turkey. He is known in Turkey as *Mevlânâ* [our master] and in the Anglophone world as *Rumi*. His encounter with al-Tabrīzī happened when the latter came to Konya for a period. Shafak wrote the novel in English, a practice

she has been carrying out in her fictional writing since the publication of her novel *The Saint of Incipient Insanities* in 2004.

In this study, I discuss a specific context in which Shafak flourished as a popular writer, namely the Arab world of cultural production. With the publication of the first Arabic translation of *The Forty Rules of Love* in 2012, Shafak became an increasingly popular figure in the Arab world, and the impact of *The Forty Rules of Love* went beyond the literary field to become part of the cultural production in television, theatre, visual arts and non-literary writing. Before the *The Forty Rules of Love* was published in its Arabic rendering, Shafak's fourth novel *Bit Palas* appeared in 2009 in Arabic translation. But it was *The Forty Rules of Love* that brought her wide recognition in the Arab field of cultural production.

Unlike the case with Turkish and international literary markets, no visible effort to gain publicity in the Arab literary market can be observed on Shafak's part. She does not have an Arabic version of her official website, for example. Nor is there any indication that she intervened in her Arabic translations to increase the receptivity of her potential audience. Her story of success in the Arab world (which is the main topic of this thesis) is thus different from that of Turkey and the Anglophone world. The latter two, however, became the stepping stone for her rise to fame in Arabian soil.

1.1 Thesis and scope

My study aims to analyze the various socio-cultural developments that gave rise to the wide recognition of Elif Shafak in the Arab world after her novel *The Forty Rules of Love* was published in 2012 in Arabic translation. In this study, I try to trace the line of development that led Shafak from being a minority writer (explained below)

to becoming a Turkish exemplar, followed and adapted in numerous ways (theatre, art, TV shows, other literature) in the Arab world.

I do not use the phrase "minority writer" in the sense of a writer who writes in a major language to "destabilize it" (Akbatur, 2010, p. 56) as an act of decolonization. Rather, I use it to designate an author of Turkish (local) origin, writing in or translating into (global) English for the Anglophone reader. That is, I deploy in such designation Lawrence Venuti's (1999) use of the concept of minority literature to indicate works from non-global languages entering the Anglophone book market,[1] and combine it with Douglas Robinson's expression of writing "for translation into a hegemonic language" (2014, p. 30) as well as Saliha Paker's (2004) idea of writing in English as cultural self-translation. To sum it up, I assume that Shafak's writing in English—which may be regarded as a specific kind of cultural translation, as put forward by Paker (2004), Akbatur (2010) and Eker-Roditakis (2006)—is an act of writing in a major/global language from the status of minority (coming from and representing a local, non-global culture).

I argue that the two components of Shafak's last stage of evolution in terms of status and reception, that is "Turkish" and "exemplar" are significant for an accurate understanding of the process as a whole. Such understanding requires a knowledge of the changing Turkish-Arab relations, especially in the realm of culture and ideology, from their mutual Ottoman past to their post-Ottoman present. Moreover, it requires a knowledge of the changing status of Sufi

[1] According to Venuti, "[a]ny language use is . . . a site of power relationships because a language, at any historical moment, is a specific conjuncture of a major form holding sway over minor variables" (1999, p. 10). On a global scale, English is the major form holding sway over non-global languages. Accordingly, the Anglophone book market has a central place within the global publishing industry, and it plays a decisive role in making works from non-central cultures visible through either having them translated into English or written directly in English and according to the standards of the Anglophone book market (pp. 164-165).

mysticism/taṣawwuf (the major theme of *The Forty Rules of Love*) in the Turkish and Arabic cultures at different times in accordance with dominant ideologies and popular practices of religion. Finally, an understanding of each culture's relation to the Western world, especially as regards cultural translation, is indispensable for a comprehensive analysis of the phenomenon. These three aspects are incorporated in my study to establish the Arab context in which *The Forty Rules of Love* flourished. My main argument is that the transformation in Shafak's status and reception was a collective, not necessarily conscious, act of consecration which was made possible through numerous stages of development in Turkish-Arab relations, as well as religious tensions and East-West dynamics.

Moreover, Shafak's present-day success owes much to the various agents (individuals and institutions) who played a role in making her known in the Arab world. These include first and foremost translators and publishers, as well as readers, reviewers, journalists and other media producers. A thorough understanding of the general picture requires the underpinning of the special role each agent has played in the process, the conditions in which they performed such agency, and the factors that led them to initiate their respective undertakings. After defining the contextual factors that prepared the ground for *The Forty Rules of Love*, I study the roles played by agency in establishing Shafak's name in the Arab world.

Throughout the study, when I say "the Arab world", though I generally mean all the regions whose official language for communication, media and publishing is Arabic, I refer specifically to a number of Arab countries that belong to the eastern half of the Arab geography which is known as the *Mashriq* region, since most of the agency which I cover takes place in this region. These countries are Egypt, Syria,

Palestine, Lebanon, Iraq, Saudi Arabia, and to some degree the United Arab Emirates, Jordan and Kuwait.

Another recurrent geographical term in my thesis is "the West", which is at the same time a socio-political term that refers to the Unites States and the imperial powers of Europe as globally hegemonic civilizations that stand, in common discourse, in contrast to other civilizations of the world (Heywood, 2012, pp. 1-22). My thesis generally indulges this frame when referring to the West.

1.2 Literature review

Elif Shafak has been the subject of a number of dissertations and academic papers in Turkey, mostly comparative literature and literary criticism. Since my focus in this study is on agency, I concentrate in my literature review on works that discuss the aspect of agency in Shafak's works and in her status as a writer.

There is one dissertation in the field of translation studies whose object of study is Shafak's works, namely Arzu Akbatur's 2010 PhD dissertation *Writing/Translating in/to English: The Ambivalent Case of Elif Şafak*. It examines the translational actions that took place around Shafak's works in light of representation, self-translation and re/de-contextualization in the Anglophone context. In her 2017 article "The Power and Burden of Self-Translation: Representation of 'Turkish Identity' in Elif Shafak's *The Bastard of Istanbul*", Akbatur focuses on Shafak's novel *The Bastard of Istanbul* as a case study to offer a critical view on the issues of national identity and representation in a translational context. In both works, Akbatur establishes Shafak's position as a Turkish writer who actively participates in the translation of her works between Turkish and

English, as well as performing an act of cultural translation through writing in English, i.e. translating her culture for the Anglophone reader.

In her 2006 paper, "Self-translation of celebrated in-betweenness: The case of *The Saint of Incipient Insanities* by Elif Shafak", Arzu Eker-Roditakis discusses Shafak's position as a self-translating author between Eastern and Western cultures. She raises issues of representation and identity-building in relation to textual and cultural translation.

Both Akbatur and Eker-Roditakis give reference to Saliha Paker in discussing the concept of writing in English as cultural self-translation. In her 2004 article, "Reading Turkish Novelists and Poets in English Translation: 2000–2004", Paker surveys several Turkish authors whose works have been written in or translated into English, among which is Elif Shafak. She indulges in her study the idea of a non-Westerner writing in English about her/his native country as an act of culturally translating the East to the Western reader.

The works of these three scholars are relevant to my thesis in that they establish Shafak's position as a writer from Turkey who has found a place in world literature through either being translated into English or writing directly in that language, all the way culturally translating the Turkish culture and identity to the Anglophone reader. They raise the ethical issue of writing to fulfill the expectations of Western readership and representing the Turkish culture in a way that corresponds to existing Orientalist perceptions about it.

In the field of public relations and advertising, a master's thesis has been carried out by Belma Canbay (2014) whose case study is the person and strategical actions of Shafak as a human brand. In this study, Canbay foregrounds the relationship between literature and the book market, offering a critical lens with

which to look at Shafak as an author who not only writes a book, but also actively engages in its process of becoming a cultural product. Canbay's study is also relevant to my thesis in that it deals with the notion of choosing popular or polemical topics to write about as a marketing strategy for literary works, and provides examples for such strategy-building in Shafak's writing.

Two popular topics which Canbay provides as an example are Sufi mysticism and ethnic conflict, both of which have been subject to a number of works which offer a critical view on such strategical writing in the case of Shafak. These works include the following.

In his 2010 article, "Elif Şafak'ın *Aşk* romanında postmodern bir unsur olarak Tasavvuf", Muhammed Hüküm studies taṣawwuf as a postmodern element in Shafak's novel. He notes that the various characters in *The Forty Rules of Love* are intended to be representatives of a move from (modern) rationality and monism to (postmodern) mysticism and pluralism. However, he observes that in putting Islamic law (sharia) in place of the former and Sufi mysticism in place of the latter, Shafak actually polarizes two complementary components of the religion of Islam, all the way undoing the idea of pluralism or coexistence which the novel is supposed to convey. Hüküm's perspective is significant in that it questions the line between artistic interpretation (postmodernist thinking) and sensational writing; which in turn brings forward issues of marketability and literature as commodity.

Likewise, in "Elif Şafak'ın *Aşk* romanında Tasavvuf" [Sufism in Elif Shafak's novel *The Forty Rules of Love*], Mehmet Bakır Şengül (2010) focuses on the polarization between Sufi mysticism and religious law in *The Forty Rules of Love*. He observes that Shafak creates out of the character of Shams a Sufi figure that is simultaneously tolerant (of different kinds of deviation from cultural norms) and

intolerant (of representatives of sharia). Furthermore, he argues that Shafak's treatment of al-Rūmī's mysticism renders it as a version that is emptied of its Islamic significance and presented as a universal cure for the crises of modern-day individuals.

Adem Bölükbaşı (2016) regards *Aşk* (the Turkish translation of *The Forty Rules of Love*) as an outcome of a cultural phenomenon observable in the twenty-first-century Turkey. For Bölükbaşı, the 2000s represent a period in Turkey in which, while the mainstream culture is increasingly sacralized, the sacred or religious aspects of religion are constantly secularized. This is a process of transformation "from institutional religion to individual spiritualism" (p. 155; my translation), parallel to that of Western transformation from Church-going as obligation to consuming religion for individual happiness. According to Bölükbaşı, such transformation has found its strongest representation in Turkey in the form of a popularized taṣawwuf, evolved to meet the spiritual needs of modern-day individuals.

In "The 'Rumi phenomenon' between Orientalism and cosmopolitanism: The case of Elif Shafak's *The Forty Rules of Love*", Elena Furlanetto (2010) regards *The Forty Rules of Love* as a self-Orientalizing work which reinforces the image created in the Anglophone world about al-Rūmī as a universalist mystic stripped of his Islamic identity. For Furlanetto, this is an act of de-contextualization that serves to fulfill the spiritual needs of modern-day Western consumers of literature.

On Shafak's choice to write about ethnic conflict, Ayza Vardar offers a perspective in her 2012 PhD thesis, *Çeviribilimde Sömürgecilik-Sonrası Dönemeç: Çeviriyle Sömürgeleştirilenin Çeviriyle Özgürleştirilme Çabası* [the postcolonial turn in translation studies: the effort to free through translation what has been colonized

through translation]. In this work, Vardar studies the relationship between postcolonial and translation studies in the framework of history and ideology. Within the discussion, she observes translational decisions in Shafak's works (performed with direct involvement from the author) between their Turkish and English renderings. She notes a tendency in these translations to increase or decrease polemical tension between Turkish and Armenian people as the text's target readership changes. She regards Shafak's choice to write on the topic of ethnic conflict between non-Western cultures as a self-Orientalizing act of compliance with what is expected of a writer from a minor culture.

Eyüp Can Ekinci (2018) focuses on the aspect of anachronism in *The Forty Rules of Love* and regards it as a tool for self-Orientalization. He argues that Shafak re-contextualizes the events and setting of a period in history not in respect of the prevailing customs, values and norms of the period, but as if they existed in a setting in which the customs, values and norms of a modern, Westernized context were the measure of standards.

These studies are important for my thesis in that they provide a critical perspective on Shafak's attitude as a writer and contextualize her within the publishing industry and cultural marketing of the twenty-first century. They point to the many ways in which the selection and treatment of topic is related in literary writing with issues of representation and readership expectation.

All of the studies that are mentioned so far are limited to the examination of Shafak's works and attitude within the context of Turkish or Anglo-American/global cultures. There is one article which deals directly with Shafak's influence in the Arab World, namely Mark Sedgwick's (2017a) "Eclectic Sufism in the contemporary Arab World". In this article, Sedgwick regards *The Forty Rules of Love* as a work of

"eclectic Sufism" (p. 65). The book, Sedgwick argues, is eclectic because it draws upon Western perspectives on taṣawwuf and projects them to an essentially Eastern context (the story of al-Rūmī). For Sedgwick, the kind of eclectic spirituality which is demonstrated in the novel meets the Arab need to "[reinterpret] Islamic traditions to incorporate globally relevant social imaginaries" (p. 65) and benefit from the themes of universal peace and tolerance to resist ideological sectarianism. He argues that present-day Arab Muslim youth (Egyptians in his case study) prefer the global or the non-Islamic input in an Islamized or localized framework. Shafak's eclectic novel, though its Western influences are discernible by specialists, was received by the average Arab reader as "Sufi and Islamic rather than eclectic" (p. 73) even though it was this eclecticism that made it possible to incorporate the global into the Islamic.

The view put forward by Sedgwick resonates with the previously mentioned studies in that it regards the local and the Islamic with an eye to the global and the universal. It brings to the picture the perspective of the Arab reader, making room for discussions of East-West dynamics. However, the literature mentioned so far is still not enough in its totality to draw a complete picture of Shafak's success story in the Arab context. What is missing, I argue, is the aspect of the changing Turkish-Arab relations and its contribution to the building of the context in which *The Forty Rules of Love* landed on Arab soil. While the West (as a hegemonic culture) figures constantly in the late and post-Ottoman relationship between the two cultures, Turkish-Arab relations have a unique dynamic of their own which cannot be disregarded when observing literary import between the two cultures. My study aims to incorporate the insights offered in all the aforementioned literature, along with the

missing aspect, in order to understand as fully as possible, the transformation in Shafak's status from being a minority writer into being a Turkish exemplar.

1.3 Thesis in chapters

After this introductory chapter, I draw in Chapter Two an outline of the reception of Shafak's works in the Turkish, Anglo-American and Arabic contexts. My discussion includes critical perspectives on Shafak's attitude towards writing and publishing. I also discuss Shafak's reception in line with her thematic choices and the marketing strategies that are involved in her representation.

In Chapter Three, I present my theoretical and methodological frameworks. Building my theoretical framework, I follow a descriptive method of analysis combined with perspectives from postcolonial and narrative theories as well as image studies. I resort to Pierre Bourdieu's field theory, Homi K. Bhabha's concepts of hybridity and cultural translation, and Mona Baker's take on social narrative theory, which I deploy in combination with Nedret Kuran-Burçoglu's account of imagology.

I apply a multilayered method which incorporates the textual, the contextual and the paratextual dimensions of my subject. In my contextual analysis, I use Bourdieu's method of field analysis for the spatial and temporal structuring of contextual material. For scientific accuracy, I resort to conducting interviews with agents who were part of the process of importing Shafak's works into the Arab field of cultural production. I also refer to a bibliographical index in which I had compiled a list of literary translations from Turkish to Arabic in order to understand the contextual factors that paved the way for the reception of *The Forty Rules of Love*. The bibliography focuses on literary import from Turkish to Arabic between 1923

(the year in which Turkish and Arab nations were officially separated) and 2012, which is the date of publication for the first Arabic translation of *The Forty Rules of Love*. For textual analysis, I employ critical discourse analysis (CDA). For the analysis of paratextual material, I refer to Gérard Genette's concept of paratexts.

In Chapter Four, I consider the changing Turkish-Arab relations through the image of the Turk as seen from an Arab perspective and expressed in various discursive contexts (such as historiography and media) and public manifestations (such as the Arab reception of Turkish TV dramas). I discuss five types of images that were linked with the Turkish identity in Arab public discourse. In later chapters, I consider the effect of these images on the different translational and representative actions that were carried out in the Arab field of cultural production around Shafak's works.

In Chapter Five, I consider the various ways in which the image of taṣawwuf and its function have been molded by the prevalent religious discourses in the Turkish and Arab contexts. I maintain that even though taṣawwuf, as expressed in acts of popular religiosity, was demeaned in the rhetoric of religious reformers in the Turkish and Arab contexts, certain developments in the domain of ideology and popular religiosity during the twentieth and twenty-first centuries made it possible to incorporate taṣawwuf into the two cultures, and make room for the arrival of *The Forty Rules of Love* in 2012 in Arabic translation. Moreover, I consider the image of taṣawwuf in the West and how it interacted with its image in the Turkish and Arabic contexts.

Having established the contextual background in which *The Forty Rules of Love* entered the Arab literary scene, I explore in Chapter Six the ways in which Shafak has been consecrated in the Arab field of cultural production through agency.

Moreover, I observe how *The Forty Rules of Love* affected cultural production in the Arab context, and how her works became a site of competition among publishers. I incorporate into the analysis my previous findings about the Turkish identity and the image of taṣawwuf to discuss the many ways in which agency around Shafak has been interacting with these variables.

In Chapter Seven, I perform a comparative analysis on two samples selected respectively from *The Bastard of Istanbul* and *The Forty Rules of Love*, the former for understanding translational actions around the image of Turkey and the latter for understanding translational actions around taṣawwuf. My analysis incorporates the English original, the Turkish translation and the two Arabic translations of each novel. I conclude the present chapter with a brief summary of the two novels.

In Chapter Eight, I conclude my thesis, providing a brief summary of what is discussed in each chapter and presenting the findings of the study. In Appendix A, I provide a chronology of Shafak's books as they appeared in Turkish, English and Arabic rendering. In Appendix B, I present a table which displays data about translated literature from Turkish to Arabic between 1923 and 2012. In Appendices C and D, I enclose the texts of my correspondence with interviewees.

1.4 Brief summary of *The Forty Rules of Love* and *The Bastard of Istanbul*

In this section, I summarize the two novels which will be my subject of analysis in Chapter Seven, namely *The Forty Rules of Love* and *The Bastard of Istanbul*.

1.4.1 *The Forty Rules of Love*

The Forty Rules of Love is a novel with two narratives, one framing the other and developing as the latter unfolds. The frame story is set in contemporary US, between

the two fictional characters of Ella and Aziz. The framed story is set in thirteenth-century Anatolia, between the historical characters of Muḥammad Jalāl al-Dīn Rūmi (characterized in the novel as Rumi) and Shams al-Dīn al-Tabrīzī (characterized as Shams). This second story is presented as a historical novel composed by Aziz, titled *Sweet Blasphemy*.

Ella is a Jewish housewife in her forties with three children, living in contemporary Massachusetts. She leads a quiet, routine life and is aware that her husband is unfaithful to her. She has just begun to work from home as reader for a literary agency. Her first assignment is to read and report on a novel by a Scottish convert to Islam and a Sufi mystic named Aziz Zahara. She is intrigued by the novel, *Sweet Blasphemy*, and contacts Zahara to start an e-mail correspondence that would last till the end of the (frame) story where they finally meet, having fallen in love with each other.

Aziz is a photographer who, after traumatically losing his wife, finds solace in Sufi thought and practice, which he experiences first in Morocco among a group of Sufis. After that, he travels the world as "a photographer by profession, a wandering dervish at heart" (Shafak, 2010, p. 324), participating all along in spreading Sufi thought. Two years before meeting Ella, at the age of fifty-two, he learns that he has an incurable form of skin cancer. He then decides to retreat and write his novel.

The novel is about the phase in the life of al-Rūmī in which he meets Shams al-Dīn al-Tabrīzī, which marks a milestone in the development of Sufi thought, bearing as its fruits al-Rūmī's infamous poetry. The character of Shams is portrayed as a wandering dervish, a symbol of anarchy against orthodoxy and a preacher of divine love. He has compiled a list of forty rules on the theme of divine love (a

fictional list composed by Shafak), which he calls “The Basic Principles of the Itinerant Mystics of Islam” (Shafak, 2010, p. 40). Shams meets Rumi as a religious scholar and leaves him, after having taught him of love, a poet of divine verses. He marries Rumi’s adopted daughter Kimya, but is not welcomed by his son (Aladdin) and wife (Kerra), who are both jealous of Rumi’s attachment to Shams. Rumi’s other son, Sultan Walad, is always faithful to his father and seeks his wellbeing. Shams affects other lives besides Rumi’s, taking the side of those marginalized by orthodox rule, such as a prostitute named Desert Rose who wants to become a Sufi, and a drunk named Suleiman. His anarchic ways disturb those on the side of power such as the high judge of Baghdad (where he visits as a wandering dervish before coming to Konya) and Baybars the security guard in Konya. In the end, a group of haters, among which are Aladdin and Baybars, attack Shams and assassinate him. An inconsolable Rumi, broken by the sad ending of his friend’s life, devotes the rest of his life to poetry.

The two narratives are meant to parallel each other. Many times, Ella wonders about the resemblance between Aziz and Shams, and at one point asks him: “are you Shams?” (Shafak, 2010, p. 190). Aziz, in his turn, tells her, “I cannot be Shams. I think he was way beyond and above me. But you can be Rumi” (Shafak, 2010, p. 326).

At the end of the novel, Aziz and Ella meet. Ella is ready to forsake her marriage for him, but Aziz tells her of his illness and says that their future together won’t be a lasting one. She nevertheless chooses to stay with him and the two go to Konya, where he dies. The novel ends with Ella murmuring the last of the forty rules of Shams, which are scattered throughout the novel, disclosed one by one as the story unfolds.

1.4.2 *The Bastard of Istanbul*

The Bastard of Istanbul is a novel that explores a part of the Turkish political history as reflected in the lives of contemporary characters: On May 14 of the year 1915, during the reign of The Committee of Union and Progress (İttihat ve Terakki Cemiyeti), the Turkish government issued a "Law of Deportation" [tehcir kanunu] (Ergil, 1975, p. 60) against its Armenian subjects as a result of Armenian support of Russia in the Turco-Russian conflict during the First World War. Though the government grounded the act of deportation on the justification that it was "to clear the battle-ground" (as cited in Ergil, 1975, p. 60), it was a "drastic policy" (Ergil, 1975, p. 61) nevertheless, and the deported suffered irremediable loss. This event is a source of polemic in political discourse, and the debate generally revolves around naming it: should it be called deportation or genocide? (Babacan, 2015).

In the novel, the American character Rose marries a Turkish man (Mustafa Kazancı) after a failed marriage with an Armenian (Balsam Tchakhmakhchian) whose ancestors were among the deported people. The Tchakhmakhchian family are full of resentment towards Turks, and Rose's second choice of marriage is partly meant as a spiteful act towards them. Her daughter from first marriage, the half-Armenian Armanoush, decides one day to visit Turkey and discover her Armenian past without the knowledge of her family. In Turkey, Istanbul, she stays with her stepfather's family, the Kazancı women. Men of the Kazancı family, with the exception of Mustafa, have suffered from untimely death. This is regarded by the family as a bad omen and Mustafa is sent at age 18 to America and away from the family. Armanoush is accompanied in the house by four generations of women: great-grandmother Petite-Ma, grandmother Gülsüm, her four daughters Zeliha, Banu,

Cevriye and Feride, and Zeliha's daughter Asya. Asya's father is unknown and she is the *bastard* indicated in the title of the novel.

In Istanbul, Armanoush learns about "the significant difference between the attitudes of the Turks and Armenians towards the 1915 massacres as well as the parallels between the two cultures, most particularly underlined with their cuisines" (Akbatur, 2010, pp. 227-228). What she does not learn, but Asya and the readers do, however, is that Zeliha was raped by her brother Mustafa, and Asya was conceived as a result of this act. Armanoush's stepfather, then, is Asya's uncle and father. The Armenian-Turkish conflict is thus fed in the novel through the male-female conflict, creating a space for women to tell their stories and deal with their wounds ("The Bastard", n.d.). The book is divided into chapters, and the title of each chapter names an ingredient for the recipe to cook a local desert known in Turkish as *aşure* and in Armenian as *anoush-abour*.

CHAPTER 2

SHAFAK IN TURKEY AND ABROAD

In this chapter, I present an outline of how Shafak's works were received in the Turkish, the Anglo-American and the Arabic contexts. I include in my discussion critical views on the ideological implications of Shafak's works and her attitude towards publishing, as well as the impact of her thematic and marketing choices on her representation.

2.1 Shafak in Turkey

Early in her career, Shafak received local recognition in her native country in the form of academic and cultural awards. Her Master's thesis (completed in ODTÜ, Ankara) on gender and women's studies titled *Bektaşi ve Mevlevi Düşüncesinde Döngüsel Evren ve Kadınsılık Anlayışı* [circular cosmos and the understanding of femininity in Bektashi and Mawlawi thought] is recorded on biographical sources about Shafak as winning an award from Sosyal Bilimler Derneği [association of social sciences] (Tüzün, 2013, p. 271; "Elif Şafak", n.d.). It is not clear, however, which association of social sciences is meant by these sources. In 1994, she published a collection of short stories titled *Kem Gözlere Anadolu* [Anatolia for the evil eye]. In 1998, she received the Mevlana Prize for her first novel, *Pinhan* (published in 1997) from a local association in Konya, named Kombassan Vakfı [the Kombassan Association] by Kombassan Holding (Tüzün, 2013, p. 271; "Elif Şafak: Yazar", n.d.; Balkan, 2016). In 2000, she received The Best Novel Award [En İyi Roman Ödülü] for her third novel, *Mahrem* (translated into English as *The Gaze*) from a local association, Türkiye Yazarlar Birliği [Writers' Union of Turkey]. With

this novel, Shafak "greatly increased her readership" (Tüzün, 2013, p. 272). Her fourth novel, *Bit Palas*, marks the beginning of her career as a best-selling author in Turkey (Tüzün, 2013, p. 272).

Bit Palas also marks a change in the author's writing style, whereby, according to the literary critic Ömer Türkeş, an inclination towards readability and easy access to readership can be traced. Türkeş states that he thought Shafak's earlier language (poetic, aiming to rediscover old words) had reached a cultivated state with *Bit Palas* (as cited in Tüzün, 2013, p. 273). After that, however, "the downfall began" (Türkeş, as cited in Canbay, 2014, p. 201; my translation). The downfall, according to Türkeş, began when Shafak started to write in English, and because English was not native to her, she went on to compose on a linguistic level that lacked much of the poetics of her earlier writing. Türkeş also believes that, in time, Shafak began to choose popular topics for her novels (such as the Turkish-Armenian conflict and the life of al-Rūmī) and while the literary quality went down in the progress, polemics (in and around the books) went up (as cited in Canbay, 2014, p. 201). Cem Erciyes, editor of arts and literature in the Turkish newspaper *Radikal*, shares a similar view when he observes that with *Bit Palas*, Shafak was able to convey meaning in a more lucid way. Her narrative skill was also strengthened in this novel, but the poetic expression was made plain (Erciyes, n.d.). Shafak, on her part, explains this change as stylistic variation (as cited in Güler, 2011) and direct immersion of herself within the narrative: "I can say that I put myself in the novel more directly with *Bit Palas*" (Shafak, as cited in Dede, 2002; my translation).

Although she wrote all her novels which came after *Bit Palas* in English, Shafak played an active role in their translation into Turkish. In an interview with Ömer Türkeş and Semih Gümüş, Shafak states that, "Reading my books [in Turkish

translation], you do not read a one-to-one translation. I write anew. I work with venerable translators but I go through my works one more time afterwards, and write them anew" (as cited in Güler, 2011; my translation). As will be demonstrated in Chapter Seven, such re-writing involves in Shafak's case additions and omissions that are indicative of a concern with target readership expectations and marketability.

Canbay (2014) studies the many strategical moves that Shafak and her Turkish publisher Doğan Kitap have taken towards increasing her popularity and sale-rates in Turkey. These vary from providing a gray-colored cover for male readers of *Aşk* instead of the original pink cover (p. 216) to arranging where, when and how she would make a public appearance. Accordingly, as the marketing manager of Doğan Kitap says in her interview with Canbay, while making an appearance in *Beyaz Show* (a popular talk-show program on Turkish television) would ruin the reputation of an underground writer such as Hakan Günday, it would suit Shafak to participate in the show and promote a new book (Kirpiksiz, as cited in Canbay, 2014, p. 208). However, she argues that Shafak has to maintain a respectable appearance as an author and refrain from providing material for the paparazzi (Kirpiksiz, as cited in Canbay, 2014, pp. 224-225).

Shafak herself participated in such strategy-making processes. It was her idea, for example, that a photo of her in male clothing would feature on the cover of *İskender*, the Turkish translation of her eighth novel *Honour*, in reference to her having to think, while writing the novel, like a man, i.e. like İskender, the male protagonist of the novel (Kirpiksiz, as cited in Canbay, 2014, p. 214). What is interesting is that the cover of the English version (as well as many other

translations) features a woman wearing a headscarf, ready to meet Euro-American expectations (Figures 1 and 2).

Figure 1. Front cover of *İskender* (http://www.elifsafak.com.tr)

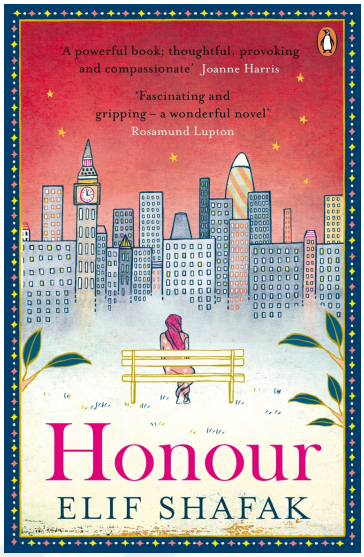

Figure 2. Front cover of *Honuor* (https://www.amazon.co.uk)

In 2006, Shafak's sixth novel, *The Bastard of Istanbul*, appeared in Turkish translation as *Baba ve Piç*. The English original appeared a year after the translation, which is a publishing strategy that is recurrent in Shafak's works. After the novel was published, Shafak, as well as the book's publisher Semih Sökmen and translator Aslı Biçen were sued by "Kemal Kerinçsiz, a leading member of the Grand Union of Jurists (Büyük Hukukçular Birliği)" for "insulting Turkishness" (Akbatur, 2010, p. 128) in the novel through one of the characters' discourse reflective of Armenian-Turkish conflicts. Shafak was acquitted for insufficiency of evidence. This incident turned the eyes of local and foreign media towards her name, person and works. Shafak herself states that such trial has two benefits for a writer: one, it gives leverage to international public opinion, and two, the writer gains in audience (as cited in Canbay, 2014, p. 235). The novel became "the best-selling book of 2006 in Turkey" (Tüzün, 2013, p. 274). This success was followed by another one with the publication, in 2007, of Shafak's autobiographical account on her postpartum

experience, *Siyah Süt* (translated into English as *Black Milk*), which became another best-seller.

Starting with its September 2008 issue, the *Forbes Türkiye* magazine (Turkish branch of the American business magazine *Forbes*) has been announcing on a yearly basis (eleven times in total up to the year 2018) Turkey's top 20 authors with the highest sales income in the Turkish book market, each year documenting the rates for the previous one. Shafak has appeared steadily on the list until the 2017 issue (in which the 2016 statistics were published). She entered the list with the sales of *Siyah Süt* in 2007 and reached the top when *The Forty Rules of Love* was published in its Turkish translation, *Aşk*. After that, she figured a number of times at the top with reprints and new books. For the first time in 2018 (whereby the 2017 statistics were published), she disappeared from the list, leaving her place to new best-sellers ("En çok kazanan yazar", 2008; "2009'da en çok onların", 2009; "İşte en çok kazanan", 2011; Turan, 2012; "İşte en çok kazanan 20", 2013; "İşte 2013'ün en çok", 2014; "2014'ün en çok kazanan", 2015; "*Forbes*'a göre en çok" 2017; "Türkiye'nin en çok kazanan" 2018).

Shafak continued to publish in Turkish, but these were non-fiction: articles in newspapers and collections of articles in book form. Her official, bilingual website (www.elifsafak.com.tr) displays her Turkish-language and English-language articles in their respective sites. A quick look at the two lists shows that while the English-language articles have increased through the years, the Turkish-language articles have decreased. This may be indicative of Shafak's turning from local to international audience.

In the global arena, Shafak seems to have turned into advantage the negative image that has been building around her in Turkey as being a market-oriented author

of popular/polemical novels. Writing in English, she represents herself as a writer in exile, a "linguistic nomad" (Shafak, 2018c) unwanted at home:

> When I first started publishing my books in English, I had an awful negative backlash in Turkey, mostly from nationalists. They called me a "betrayer". How could a writer abandon her mother tongue, my critics wanted to know. That's what nationalism does. (Shafak, 2018c)

> Some people in Turkey criticize me for not having roots. "I do have roots," I tell them. "But they are up in the air." (Shafak, 2017b)

> If you are a novelist from a wobbly or wounded democracy, such as Turkey, Pakistan or Nigeria, you do not have the luxury of being apolitical. (Shafak, 2017a)

2.2 Shafak in English

Shafak entered the English literary arena first with the translation of *Bit Palas*, published in 2004 as *The Flea Palace*. It was shortlisted for the *Independent* Foreign Fiction Prize in 2005 ("Biography", n.d.). When *The Bastard of Istanbul* appeared in 2007, Shafak had already published *The Saint of Incipient Insanities* (in 2004), had *Mahrem* translated into English as *The Gaze* (in 2006), and had published the book's Turkish translation, *Baba ve Piç* in 2006 (Akbatur, 2010). Before the English original was published, *Baba ve Piç* had caught the attention of foreign media because of the lawsuit incident, and was ready to be represented in its English version as a "bold" story (as cited in Akbatur, 2010, p. 130) by an author who challenged the authorities in her homeland. The book was longlisted for the 2008 Orange prize (Tüzün, 2013, p. 274) and Shafak was now an international writer.

Her new status was reinforced with the publication of *The Forty Rules of Love* in 2010. The book was awarded with the French Prix ALEF prize in 2011. It was also nominated for the IMPAC Dublin Award for literature in 2012.

Elena Furlanetto (2013) argues that Shafak reinforced in *The Forty Rules of Love* a certain image that was created of al-Rūmī in Western discourse. Such image,

Furlanetto argues, was a contorted version of the real man, "suitable for the tastes and sensitivities of the contemporary American readership" (p. 203). The American Rumi was one that was not religious, only spiritual, offering quick solutions for "the American hunger for spiritual guidance" (Furlenatto, 2013, p. 203). Furlanetto suggests that such reinforcement on Shafak's part could be discussed under the frame of self-Orientalization. Ömer Türkeş, on his part, argues that there is a link between this novel and the revival of the legacy of Mevlânâ when UNESCO announced the year 2007 as the International Rumi Year. The link which Türkeş suggests is that popularity demands writing about what is popular (as cited in Canbay, 2014, 204).

As an international writer, Shafak "has been longlisted for the Orange Prize, MAN Asian Prize; the Baileys Prize and the IMPAC Dublin Award, and shortlisted for the Independent Foreign Fiction Prize and RSL Ondaatje Prize" ("Biography", n.d.) for a variety of her books. Moreover,

> She sat on the judging panel for the Independent Foreign Fiction Prize (2013); Sunday Times Short Story Award (2014, 2015), 10th Women of the Future Awards (2015); FT/Oppenheimer Funds Emerging Voices Awards (2015, 2016); Baileys Women's Prize for Fiction (2016); Man Booker International Prize (2017) and The Goldsmiths Prize (2018). Shafak chairs the Wellcome Book Prize 2019 judging panel. ("Biography", n.d.)

Arzu Akbatur (2010) argues that Shafak's writing in English is a form of cultural self-translation (p. 11). She regards Shafak's self-translations as the struggle of a writer from "a minority culture" to carve out a place of her own in the Anglophone (the global and major) literary system. For Akbatur, this is problematic because

> either translation or composition in a major language, . . . the work of a writer from a minority culture is very likely to be received and represented in accordance with the expectations and norms of the dominant culture. (pp. 11-12)

Such expectations often involve an Orientalist perception of Turkey as part of the non-Western world. Meeting these expectations, therefore, endangers the process of self-translation in that it might turn into self-Orientalization.

Moreover, Akbatur (2017) notes that such inclination coexists, in a paradoxical way, with Shafak's critical discourse about Western expectations from non-Western authors who write in English, namely the expectation to stand as representatives of their specific cultures: "if you are, let's say, an Algerian woman writer, you are expected to tell your own story, the suppression of women in Algeria. Your identity starts to precede your work" (Shafak, as cited in Akbatur, 2017, p. 134). Akbatur argues that,

> Writing in English, Shafak seems to benefit from the hegemony of this global language as she writes/translates (and thus represents) her culture, identity and perspective. However, this act of self-translation is not free from contradictions. Shafak is critical about the representative function, the *burden of self-translation*, attributed to minority writers and their texts. Yet, thanks to this *burden*, her work has been received, represented and reviewed in ways that contributed to its promotion mainly in the Anglo-American context. The *power of self-translation*, on the other hand, is evident in Shafak's agency as a visible and interventionist author when addressing two separate readerships. (2017, p. 137; emphasis original)

The availability of Shafak's books in English might also have eased their incorporation into other literatures. Only one of Shafak's books that are available in Arabic was translated from Turkish (*Bit Palas*, translated by Abdulkadir Abdelli). The rest are all translations/retranslations from English, including the ones which were originally composed in Turkish.

2.3 Shafak in Arabic translation

A restricted Google search on Shafak's name in Arabic between 1994 (the date she published her first fictional work, *Kem Gözlere Anadolu*) and 2011 (the year before

The Forty Rules of Love was published in Arabic translation) displays considerably few mentions of the writer in Arab electronic sources, even when the different variations of spelling that her name went through in its Arabic rendering (Īlāf Shafīq, Ilīf/Alīf Shafaq, Ilīf/Alīf Shāfāq, Ilīf/Alīf Shāfāk, Alif Shafaq) are incorporated into the search.

The search yields a number of articles and two YouTube videos in which she was mentioned. Her name appears in an article that dates back to September 2006, which probably marks her first entrance to the field of Arab cultural production in the electronic sphere. She appears in one other article in 2006, then in seven articles in 2007, four in 2008, one in 2009 and two in 2010. One of the two YouTube videos was broadcasted in 2010 and the other in 2011.

In much of the articles, she is featured as the Turkish writer who went on trial for her novel *Baba ve Piç*. Some of these articles appeared in newspapers that were established in Arab countries, namely Lebanon (*al-Akhbār* newspaper), the United Arab Emirates (*al-Bayān* and *al-Ittiḥād* newspapers), Jordan (*al-Dustūr* newspaper) and Saudi Arabia (*al-Iqtiṣādiyya* newspaper). One article was featured in the Bonn-based *Qantara* Internet portal which publishes in many languages, among which is Arabic. Another was published in *BBC Arabic*, headquartered in London, and a third one was published in the London-based Saudi electronic newspaper *Elaph*.

The *Qantara* article regarded the issue as "tumult around a novel" (Kārmāshīk, 2007; my translation), the *al-Iqtiṣādiyya* article as a "silly penal code" ("Qānūn ʿUqūbāt Muḍḥik", 2009; my translation) and the *al-Ittiḥād* article as a "grand crisis" (Khiḍr, 2008; my translation). The *al-Bayān* article underscored Shafak's difficult position in the face of "the extremely fundamentalists among Turks" (Madkūr, 2007; my translation). The *Elaph* article praised her resilience in

front of the "Aʿāṣīr" [tornados] (Al-Ūjli, 2008) that blew over her, while the *al-Akhbār* article depicted her as "falling under the downpour of criticism and campaigns of refutation" (Rāshid, 2006, para. 2; my translation). The *al-Dustūr* article portrayed her as being charged by the Turkish government—when in fact she was sued by one person (Burqān, 2007). The *BBC* article mentioned the incident when defining the author, and went on to record her opinion on another issue related to women and politics in Turkey ("Ilīf Shafaq: 'Jasad", 2007).

There is a visible influence in these articles of Euro-American discourse about the issue. Two of the articles (the *al-Bayān* and the *al-Dustūr*) were informed by an interview that was conducted with Shafak by Lenora Todaro for the American *The Village Voice* magazine with the title "Under siege" (Todaro, 2007). Moreover, the *al-Iqtiṣādiyya* article is categorized under the English-titled "Financial Times" tab on the table of contents, and the BBC article is obviously London-based. The *Elaph* article, on the other hand, highlighted Shafak's previously mentioned critical discourse about Western expectations from non-Western authors, displaying her as a writer who defies the measures of both her home country and the West (al-Ūjli, 2008). The article was informed by an interview with Shafak conducted in English by Anand Rangarajan for the Indian *The Hindu* newspaper, published in February 2008 under the title "The writer as a nomad" (Rangarajan, 2008).

Other articles mentioned her as one name among other contemporary Turkish authors (ʿAbd al-Hādi, 2008; Ṣāliḥa, 2007; Bārīsh, 2007). One author writing in 2010 for *The Turkmen Tribune* wrote a review on *Aşk* (yet to be translated into Arabic at the time) (Polat, 2010) and one translator from Turkish to Arabic, Bakr Ṣidqi, wrote in his personal blog of a certain conflict between Shafak and the Turkish novelist Adalet Ağaoğlu, siding with Shafak on the issue (Ṣidqi, 2010). Two articles

mentioned Shafak's name as one of the women writers whose works were/are to be translated into Arabic by the Cadmus publishing house (referring to the Arabic translation of *The Flea Palace*) as part of the Wallāda Series (a series aiming to give voice to women writers) (Ṣuwayliḥ, 2006; Al-Hamlū, 2007). The Arabic version of *The Flea Palace* (published in 2009) is also mentioned in an article by its translator Abdulkadir Abdelli, writing about translating and translations from Turkish to Arabic (Abdelli, 2008). There are also two videos on YouTube; one is a review of *The Flea Palace* in Arabic translation (Dreamstvchannel, 2011) and the other is a televised interview with Shafak conducted in Turkish and dubbed in Arabic to be broadcasted by the European news network *Euronews* (Rubayi, 2010).

These considerably few mentions stand in stark contrast with the numerous times and ways in which Shafak's name and works have appeared on the Internet since *The Forty Rules of Love* was published in Arabic translation in 2012. After that date, Shafak figured frequently on bestselling lists in various Arabic-speaking regions of the world. Today, after seven years of its introduction to the Arab readership, *Qawāʿid al-ʿIshq al-Arbaʿūn* (the book's Arabic title), with the 15th edition of its second translation, appears on the famous online Arabic bookstore *Nīl wa Furāt* (a Lebanon-based distributer which also has centers in Syria, Jordon, Egypt and Saudi Arabia) as the third top selling novel (the list has 20 books in total), rivaling its Arabic counterparts ("Al-Riwāyāt al-akthar mabīʿan", n.d.). On the same website, Shafak is featured three times in the bestselling list for the year 2018 (100 books, fiction and non-fiction, translation and non-translation) with her books *Qawāʿid al-ʿIshq al-Arbaʿūn* (ranked third), *Banāt Ḥawwāʾ al-Thalāth* (*Three daughters of Eve*, ranked 56th) and *Ḥalīb Aswad* (*Black Milk*, ranked 86th) ("Al-Kutub al-akthar mabīʿan", n.d.).

The Forty Rules of Love was not only a best-seller, but also an inspiration to a variety of other types of cultural production such as theatre, art, TV shows and other literature. Its title became a catchphrase to be repeated in numerous ways on books of a variety of subjects, such as *Qawāʿid al-Saʿādah al-Sabʿūn* [the seventy rules of happiness] (al-Shīmī, 2016) and *Qawāʿid al-Ṣiḥḥa al-Khamsūn* [the fifty rules of health] (ʿAbd al-Malik, 2017). These cultural items, to be discussed in detail in Chapter Six, were highly reflective of the target culture's norms, and they attest to a substantial amount of cultural translation that was carried out as the novel circulated in the Arab field of cultural production.

CHAPTER 3

THEORY AND METHOD

In this chapter, I discuss the theoretical framework of my thesis, then explain the methodology I deployed in carrying out my research.

3.1 Theoretical framework: the descriptive, the postcolonial, the narrative and the image

For a thorough analysis of the individual and contextual conditions that prepared the way for Shafak's reception in the Arab world, I resort to several theoretical tools that have been deployed in the field of translation studies for the contextual studying of translational phenomena.

I develop my argument within the frameworks of the descriptive and postcolonial translation theories. I apply Pierre Bourdieu's *field theory* to the social description of translational phenomena, and resort to Homi K. Bhabha's concepts of hybridity and cultural translation. I also refer to Mona Baker's account of social narrative theory, combined with Nedret Kuran-Burçoğlu's synthesis of imagology and translation studies.

3.1.1 Agency à la Bourdieu

Pierre Bourdieu argues through his field theory that social phenomena should be addressed neither from solely an objectivist viewpoint (explaining human behavior through social conditioning), nor only a subjectivist one (privileging free will and individual choice), but through an analysis that would take into account both objectivism and subjectivism. Such an analysis would be one that considers all social

interaction as occurring in relation to each other and to social variables, and holds that social phenomena cannot be understood in isolation from their surroundings. Bourdieu's analysis, then, is a *relational* one (Bourdieu, 1993b; Bourdieu, 1991a; Grenfell, 2008a; Joas & Knöbl, 2011).

The main components of Bourdieu's theory are the concepts of "habitus", "field" and "capital". Bourdieu employs the term *habitus* to mean the totality of dispositions that individuals accumulate through their lives, which shape their ways of being (habits, attitudes) and doing (actions, reactions). The habitus of an individual is in a continuous flux of change and is subject to environmental influence (Bourdieu, 1993c; Bourdieu, 1991c; Thompson, 1991).

Field is the theoretical space in which agents in a society practice their habitus in the shape of position-taking. Various fields can be simultaneously at play, such as the fields of education, arts and literature (which Bourdieu calls *the field of cultural production*), and economics. There is also a *meta-field* which Bourdieu calls *the field of power*, which is occupied by those who hold power (political, economic, cultural) and are in a state of dominion. Each field, though homologous to other fields within the same field of power, is also "a separate social universe having its own laws of functioning" (Bourdieu, 1993a, p. 162). For Bourdieu, field is structured as a series of positions of power which agents struggle to take and/or maintain (Bourdieu & Wacquant, 1989; Bourdieu, 1993c; Bourdieu, 1990a; Thomson, 2008).

Capital is the means to attain the desired position. Bourdieu distinguishes between economic and symbolic capital. *Symbolic capital* refers to the accumulation of symbolic value such as expertise and prestige. It can be cultural (the accumulation of titles or cultural goods, or a family background of value) or social (a network of relations with people and institutions that would help one take the desired position)

(Bourdieu, 1986; Moore, 2008). Struggle for power can be defined in terms of fighting for the right to legitimacy, i.e. "the right to exercise the 'symbolic violence' of the domination of one set of ideas over others. This legitimisation produces an orthodoxy, or doxa in a field" (Albright & Hartman, 2018, p. 8). Doxa refers to "shared beliefs" (Deer, 2008, p. 121) or presuppositions that go unquestioned in a given field (Bourdieu, 1990b, p. 66).

For Bourdieu, history and sociology are inseparable from each other. For the studying of sociological phenomena, he advocates a form of genetic inquiry which he refers to as "genetic sociology" or "social history" (Bourdieu, 2014, p. 374). It is a kind of socio-historical analysis that breaks away with linearity and the search for an origin, and favors instead, "a model which conceives cultural production in terms of a network of relations between individual agents and institutions" (Hanna, 2016, p. 66).

Bourdieu's field theory is relevant to my study in that it puts to frame the various agencies in the Arab world which have been operating around my object of study. In my thesis, I draw a brief genealogy of modern Arab thought on the twin subjects of Turkish identity and taṣawwuf. Such genealogy, I argue, is necessary for understanding how the ground was prepared for Shafak's reception as a Turkish exemplar to be followed on the path of receiving and integrating a certain type of Sufism into the public realm (or field) of Arab cultural production. After defining the contextual factors that prepared the ground for Shafak's entry into the Arab field of cultural production, I study the roles played by agency (individuals and institutions) in establishing Shafak's name in the Arab world. I draw on Bourdieu's notion of *consecration*—i.e. the act of creating a positive image of something or someone in a particular context through individual or institutional agency (Hanna, 2016, p. 23)—to

define Shafak's popularity as a collective, not necessarily conscious, act of consecration which was made possible through numerous stages of development in Turkish-Arab relations, as well as religious tensions and East-West dynamics.

3.1.2 Homi K. Bhabha: Hybridity and cultural translation

Homi K. Bhabha develops his notion of hybridity in response to Edward Said's postcolonial theory of Orientalism on discursive power differentials. With hybridity, Bhabha attempts to "overcome the impasse created by Saidian dichotomy between dominant and dominated cultures" (Sakamoto, 1996, p. 114).

For Bhabha, dominated cultures (projected as *Other* in the manipulative discourse of hegemony) defy assimilation into the dominant culture through a process of cultural translation leading to *hybridity*, a state in which essentialist ideas of a pure origin or nation are shaken, and a more complex unit of identity emerges. As much as the dominant discourse tries to disseminate its ideas among (and about) the dominated cultures, these cultures find a way of adapting the foreign input to their own terms, distorting the dominant discourse and thus challenging its authority. What emerges is a hybrid culture which receives change and recreates it according to its specific socio-cultural circumstances (Bhabha & Rutherford, 1990; Bhabha, 1994; Buden, Nowotny, Simon, Bery, & Cronin, 2009; Wolf, 2000).

Bhabha establishes his notion of cultural translation in accordance with Walter Benjamin's deconstructionist take on the notion of an origin(al). For Benjamin, translation is to be understood as a tangent taking its own course after *touching* the original. Hence, neither translation nor original have "an essential quality and are constantly transformed in space and time" (Buden, Nowotny, Simon, Bery, & Cronin, 2009, p. 200). Bhabha, on his part, maintains that cultural

translation (the act of transforming the dominant discourse after the moment of encounter), though an act of imitation, exposes the original (the translated) to change, simulation, duplication and so on, putting it thus in a position of relevance *vis-à-vis* the target culture:

> The 'originary' is always open to translation so that it can never be said to have a totalised prior moment of being or meaning—an essence. What this really means is that cultures are only constituted in relation to that otherness internal to their own symbol-forming activity. (Bhabha & Rutherford, 1990, p. 210)

A number of researches in the field of cultural studies have recognized (either confirming or critiquing, sometimes with direct reference to Bhabha and sometimes using similar terminology) the relevance of hybridity to the studying of different sights of modernization, Westernization, and the inevitable questions of Orientalism and Occidentalism that are brought with it. These studies share similar lines of thought with scholarship that brings forward the idea of *multiple modernities*.

Multiple modernities is a scholarly concept which stresses that there are multiple paths to modernity as there are multiple modern nations, each developing through combinations of social, cultural and political conditions specific to their environments. The theory challenges simplistic and Eurocentric attempts to view the history of modernity as a single chain of developments taking place in the West and spreading throughout the world. It attempts to relocate Western modernity as an outside influence for what is experienced inside, not to be confused with the experience itself (Eisenstadt, 2002).

Emmanuel Szurek (2011) works with the case of Kemalism in Turkey to show how in this case modernization and nation-building took place through a creative combination of local and imported patterns of identity-building. Kemalistst, Szurek asserts, invented a kind of "internal Orientalism" (p. 103) that would suit the

specific needs of the rising, idealized nation to become both progressive-like-the-West (i.e. not retrogressive like the East) and autonomous (even anti-Western). Towards such end, ethnic groups such as Arabs and Kurds, and religious minorities were projected as the Other of the new, modern Republic, whose scorn for Western imperialism was meant to reflect its status as an independent nation.

Rumi Sakamoto (1996) observes a similar (yet unique in terms of internal dynamics) combination of Western and anti-Western concepts in the course of nation-building in Japan as expressed in the modernizing ideas of the 19th century reformist Fukuzawa Yukichi. Sakamoto contends that this is a hybrid process through which the West, in the act of Westernization, was simultaneously repeated and repelled. At this point, however—a point where imperialism is mocked by hybrid mimicry and even partly turned against itself through anti-Western discourse within the Westernization campaign—Sakamoto stops to ask whether hybridity has really achieved its liberating potential. What she observes, instead, is that though the hybrid discourse of Fukuzawa challenges imperial domination, it creates *another Other* (which is China) with which it builds its own terms of dominion: "if hybrid identity does create another Other, it may reproduce the same relation of domination between itself and this new Other. 'Hybrid' identity may not automatically lead to a politics free of domination" (p. 122).

Similarly, the other Others of Turkish nationalism were the Ottoman past, the Arabs, and non-Muslims (Szurek, 2011). Patterns of Othering reminiscent to Japanese and Turkish modernization can be found in the history of Arab nations as well. The present study aims to trace such patterns of Othering that would lead to the contextual situation in which *The Forty Rules of Love* was published. Two main patterns of Othering will be the focus of this study. First, national Othering, with a

focus on the Turkish identity as the object of Arab gaze, and second, religious Othering, with a focus on taṣawwuf as the object of religious gaze.

3.1.3 The narrative and the image

Mona Baker incorporates into the studying of translation an interdisciplinary theory of narrative which defines a certain way of making sense of the world through story-making. According to this understanding, we use narratives to define ourselves, our surroundings or the world, and legitimize our actions. Narratives may range from personal (telling ourselves and others who we are) to grand or meta-narratives (stories that conceptualize life or society in the shape of grand, pervasive assumptions, like Capitalism vs. Socialism). For Baker, when a narrative is translated, it is re-narrated in a new context: "Translation is thus understood as a form of (re-)narration that constructs rather than represents the events and characters it re-narrates in another language" (Baker, 2014, p. 159).

Crucial for understanding Baker's sense of narrative is to be acquainted with her idea of conflict. For her, conflict is part of everyday life; a set of actions and reactions with which conflicting parties try to undermine each other through the weaving of narratives. The bigger the conflict, the wider the audience to be convinced of the tale being told. Translation, then, is the medium to reach wider audience: "Contemporary wars have to be sold to an international and not just domestic audiences, and translation is a major variable influencing the circulation and legitimation of the narratives that sustain these activities" (Baker, 2006, p. 2).

In the heyday of Arab nationalism (late ninetieth to mid-twentieth centuries), a number of meta-narratives were at play, which were the cultural translations of their Western originals, such as modernity [ḥadātha], enlightenment [tanwīr] and

liberalism [taḥrīr]. These narratives existed along with (what I will term) their complementary narratives such as the narrative of *takhalluf* [backwardness] that was presented as a complementary narrative to progress (*taṭawwur*). These narratives, though they did not remain static over time, continue to resonate with contemporary Arab thinking. Another complementary narrative which has relevance to the present study is the narrative of Sufism as cure for the so-called Islamic fundamentalism, which complements the narrative of war on terror, a point which I take up in Chapter Five.

In my thesis, I combine Baker's narrative theory with Nedret Kuran-Burçoğlu's (2000) synthesis of image studies (or imagology) and translation studies. Kuran-Burçoğlu defines imagology as a field of study "which investigates the genesis of 'the image of the other,' as well as the socio-cultural constraints influential upon its creation and transformation processes" (p. 144). She asserts that when a certain culture has created an image of another culture, this image tends to affect translational decisions in cases where the former is importing cultural elements from the latter through translation: The Other can be represented in a way that is consistent to its existing image. Alternatively, translation can have an initiative role of creating a certain image of a culture which has not previously been encountered by the receiving culture. Translational decisions may be affected by such images on the macro level (deciding what cultures to import from) and micro level—how the original text is transformed, during the act of translation, in consistency with the stereotypical image of the source culture (pp. 146, 147). Far from being static, "[i]mages of the other can be maintained, reinforced, strengthened, challenged, or questioned, modified, transformed or completely changed during the reception process of the translated texts" (p. 149).

The late 19th and early 20th centuries marked the era in which large portions of Arab soil were dismembered from the larger body of the Ottoman sultanate, undergoing a process of modernization and nation-building. Such a period of identity-building saw the intense deployment of a negative, counter-image of the Turk, through which the positive narratives of progress and enlightenment and the rising image of Arab nationality were reinforced. This image was part of a series of stereotypes (about Turkish identity) whose lineage reaches as back as the early centuries of Islam and as forward as the present day. I argue that these images played a significant role in Shafak's integration to and reception in the Arab field of cultural production.

Together, these four sets of conceptual units (field theory, hybridity and cultural translation, social narrative theory and imagology in translation) provide me with the necessary theoretical framework to analyze the rise and fall of discursive power relations that took place around my object of study.

Before moving to my methodological framework, I would like to emphasize that although my theoretical framework is grounded primarily on these theories, the broader framework which I summarized in the headline as "the descriptive, the postcolonial, the narrative and the image" includes other concepts that have been developed in such paradigms. I include, for example, two discussions on retranslation in Chapter Six as developed by certain translation scholars. However, since retranslation does not constitute an overarching theme in my thesis like the field, hybridity, narrative and imagology theories, I prefer to elaborate on it where it pertains to the discussion at hand. Likewise, concepts such as minority writing, writing for translation and self-translation figure in my research as part of the descriptive and postcolonial perspectives in translation studies.

3.2 Methodology: the textual, the contextual, the paratextual

In order to produce a soundly structured research, I chose to apply a multilayered methodology which would encompass the textual, the contextual and the paratextual dimensions of my object of study. For contextual analysis, Bourdieu's methodology provided me with sufficient material to build my context both spatially (field analysis) and temporally (socio-genesis). In order to provide accurate information, I conducted some interviews with different agents and compiled a bibliographical index of literary translations from Turkish to Arabic between 1923 and 2012. For textual analysis, I resorted to critical discourse analysis (CDA). For identifying paratextual material, I referred to the concept of paratexts as introduced by Gérard Genette and developed by scholars of translation.

3.2.1 The contextual: field analysis and translational data

For the contextual framework of my research, I follow in my thesis the model suggested by Bourdieu for carrying out a field analysis. Central to Bourdieu's method of analysis is the application of *relational thinking*. Any object of research, according to this method, should be regarded not as a thing in itself, but in relation to social variables (Grenfell, 2015).

For Bourdieu, field analysis should be carried in three levels or moves. At the first level, the field under study (in my case the field of cultural production in the Arab world) is analyzed in relation to the field of power, where the governing body operates at state level. At the second level, a "structural topography of the field" (Grenfell, 2008b, p. 222) is sketched: the available positions, and the forms of capital (economic, cultural, social) with which to secure these positions. Moreover, doxic regulations that determine the thinkable and the unthinkable are identified and

located within the relational operations that take place in the field (Albright & Hartman, 2018, p. 8). At the third level, the different strata of agency that are at work in the field are identified: what dispositions the agents bring to their respective positions, how this is reflected in their social trajectories, what forms of capital they utilize and what kinds of investment they make (Albright & Hartman, 2018, p. 4; Grenfell, 2008b, p. 223). This methodology, along with the concept of social history or genealogy, provided me with necessary tools to contextualize my object of study both synchronically (field analysis) and diachronically (socio-genesis).

For a comprehensible evaluation of quantitative information in my relational field analysis, I applied certain measures to collecting data. The documentation and evaluation of literary translations from Turkish to Arabic between 1923 and 2012 (intended to understand the contextual factors that prepared the ground for the reception of *The Forty Rules of Love* in 2012) required the compilation of a bibliographical index that displayed the publication data of each translation. Information that is provided through this bibliography is used in Chapter Four as part of the discussion on the Arab perception of Turkey, namely 1) the degree to which the Arab publishing industry was willing to incorporate Turkish (literary) cultural products in the span of time that stretched from the post-Ottoman separation of Turkish and Arabic cultures to the publication of *The Forty Rules of Love*, and 2) which products made their way into the field of Arab cultural production during this time.

My index is limited to book-length written texts which are translations, or, to use Gideon Toury's term, "assumed translations" (1995, p. 140), i.e. declared as such in the target language. The translated material are literary texts that were written by authors from Turkey (which excludes, for example, the Turkmen of Arab geography)

and translated into Arabic. The list only covers translations that were published after the official demise of the Ottoman rule in 1923, which marked a clear separation between Turkey and the emerging Arab nations, and until 2012, the year in which the first Arabic translation of *The Forty Rules of Love* was published. The list does not include publications that were designed for a particular audience such as children's literature. I only relied on external criteria that were provided for public use: publication data listed on library catalogues (of academic and national libraries like the Iraqi National Library and Archives, and the King Fahad National Library of Saudi Arabia), the Index Translationum of UNESCO, the TEDA catalogue, articles which provide bibliographic data, and where these sources were not enough, social cataloging (such as Goodreads). Two other sources were Mehmet Hakkı Suçin's (2016) report on translated literature from Turkish into Arabic, and the appendix which Hakan Özkan generously provided me of his unpublished (2012) report titled "Translating from and into Turkish: 1990-2010", which was part of the project carried out by Transeuropéennes and Anna Lindh Foundation for translation dynamics in the Euro-Mediterranean region. Özkan's appendix provided a list of literary books that were translated from Turkish to Arabic between 1990 and 2010. I needed to go over his list in order to collect missing information, namely city of publishing and titles of translations. Moreover, the list used a different strategy for transliterating Arabic names than the one I use in my thesis, so I revised that aspect as well. My bibliography is intended to give a general idea about literary import from Turkey and the different kinds of agencies that made it possible. Given time and labor limits, it is by no means comprehensive. For the same reason, it does not feature retranslations. Nevertheless, recurrent patterns and general distribution across

the given time span can be interpreted along with other information (biographical, historical, surveys, reports) to reach sufficient conclusions.

For a better understanding of field dynamics, I conducted interviews with a number of agents (translators, publishers) who played a role in making Elif Shafak known to the Arab readership. My correspondence with the interviewees took the shape of in-depth interviews, i.e. "repeated . . . encounters between the researcher and informants directed towards understanding informants' perspectives on their lives, experiences, or situations as expressed in their own words" (Taylor & Bogdan, as cited in Kumar, 2011, p. 160). The correspondence took the form of open-ended questions and was carried out electronically or via phone call. I asked each correspondent a different set of questions, each pertaining to their relation to the object of my research, and built my next set of questions on the earlier answers they provided. Some of the agents did not respond to my request to conduct interviews with them. I relied on secondary sources for information about these agents.

The interview questions were designed to understand the contributions of each interviewee into the making of Shafak's fame in the Arab world. My interviewees were meant as primary sources of reference for information (such as the decision to translate a book, the reasons for retranslations, etc.) that was not available in extra-textual material (such as prefaces, notes, journal entries, etc.). The reflections provided by them in their answers are expected to mirror the conditions of cultural production in the Arab publishing industry.

3.2.2 The textual

Critical discourse analysis (i.e. CDA) refers to an attitudinal reconsideration of discursive events. The attitude is criticism: "understand, expose, and ultimately

challenge" (van Dijk, 2015, p. 466). The object of criticism is "the way social power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context" (van Dijk, 2015, p. 466).

"Discursive power abuse" (van Dijk, 2015, p. 472), i.e. manipulation, may take the form of dominion performed through control. Powerful groups may influence society with their discourse in the form of hegemony: the influence of their discourse may shape "the minds and actions" (van Dijk, 2015, p. 470) of people.

Access to public discourse through media, press, etc. makes influence gain power. This means that alternative discourses not having that access are muted, and that the public is receiving limited and controlled forms of information and sources of belief. This also means that discursive power can shape the "socially shared 'semantic' memory" (van Dijk, 2015, p. 472) of people.

Forming discourses of dominion means altering sentence structure and stylistic elements to achieve the desired effect. This may include variations in morphology, lexicon, pronouns, syntax, metaphor, storytelling and conversation (van Dijk, 2015, pp. 474-475).

There is no one and only method of performing a CDA, and researchers may choose the tools that suit their respective branches of study. In my analysis of the various discursive events produced by a number of agencies, including the extracts from Shafak's books (original and translated), I employ close reading (semantic and syntactic analysis) with an eye on power dynamics in the shape of enactment, reproduction, alteration or resistance, generally within the frame of cultural translation. This means that the micro-reading of texts and utterances is performed simultaneously with the macro-reading of society and culture at large.

3.2.3 The paratextual

The notion of paratexts was introduced to the studying of texts by the French literary theorist Gérard Genette. He incorporated into the studying of a text (a poem, a story, an article, etc.) "the apparatus that surrounds and, in some cases, mingles with [it]" (Watts, 2000, p. 30) and called this apparatus the paratext. This is a body of discursive elements (textual and visual) whose raison d'être is the text (Genette, 2001, p. 12). They serve to mediate the text to the reader and contribute to its perception (Tahir Gürçağlar, 2011). Some paratextual elements can be found to co-exist with the text in the same volume, like the cover of the book, the title page, forewords, endnotes etc. These, Genette calls *epitexts*. Others exist outside the text, such as reviews of the book, interviews, letters and the like, and are called *peritexts* (Genette, 2001; Tahir Gürçağlar, 2011).

Paratextual analysis has increasingly become part of the methodology employed in translation studies, given that

> Paratexts of both the peritextual and epitextual kind offer a great deal of information when they accompany translations, including clues regarding the visibility of the translator, the target readership, the aim of the translation or the concept of translation favoured by the specific culture and/or publisher, as reflected in the way the text is presented in the title page. (Tahir Gürçağlar, 2011, pp. 113-114)

Translation studies, on its part, has challenged and altered an important aspect in Genette's view, that is, the way he treats translations of texts as their paratextual material, and therefore as essentially subservient to them. Şehnaz Tahir Gürçağlar (2011) points to the importance of studying translations as texts, not paratexts by stating that,

> limiting translation to a mere commentary on the original text prevents the inclusion within the ambit of Translation Studies of marginal translation cases, such as pseudotranslations and concealed translations, since these texts challenge the very existence of the notion of the 'original'. (p. 114)

Richard Watts (2000) proposes that "the paratext to the work of a perceived Other typically functions as an apparatus of cultural translation by evoking the work's (or its author's) difference while rendering that difference familiar or knowable" (p. 32). In my thesis, I use Watts' view of the paratext as the *apparatus of cultural translation* as a starting point for studying the paratextual elements that surround Shafak's works, viewing them as performing an act of cultural translation both in the specific sense in which Bhabha uses the notion and the more general sense with which it is regarded by Watts, as well as in the sense of self-translating the Eastern culture for the Western reader as observed by Paker (2004), Eker-Roditakis (2006) and Akbatur (2010). This dual sense is important given that Shafak's view of the East is highly reflective of the Western regard of that culture. Moreover, Shafak's entry into the Arab world has been through either her English translations or directly as a result of her writing in English. Therefore, the Other which undergoes cultural translation in the Arabic rendering of Shafak's works is both Middle-Eastern (itself a mixture of Turkish, Arabic and Persian Muslim cultures) and Western (itself a mixture of Eastern and Western philosophies).

CHAPTER 4

A BRIEF GENEALOGY OF TURKISH IDENTITY: THE ARAB PERCEPTION

In this chapter, I discuss the changing Turkish-Arab relations through the image of the Turk, as expressed from an Arab perspective, in various discursive contexts and public manifestations. I begin with a brief sketch of the context in which Arab nationalism and anti-Ottomanism grew as two complementary narratives during the late 19th and early 20th centuries. Following that, I discuss, from the perspective of cultural translation, five types of images that have been associated with the Turkish identity in the Arab context, and present these images in relation to certain meta-narratives which they reinforced. In later chapters, I consider the impact of these images on the various translational and representative actions that took place around Shafak's works in the Arab field of cultural production.

4.1 Arab nationalism and anti-Ottomanism

When the Ottoman sultanate, defeated in the Great War, was abolished in 1922, and in its place came the Republic of Turkey with its current acreage, the break between Turks and Arabs was realized, and the Arab regions went on their respective journeys towards statehood and independence. Prior to this date, in the late 19th century, Arab nationalism was born and had been steadily increasing in an atmosphere of cultural revival that resulted from increased dialogue with Europe. Printing and press activities were facilitated through technological advancements, and provided the means to shape and disseminate the prevailing narratives of the period, such as secularism, enlightenment, progress, modernity and nationalism (Bawardi, 2014, pp. 39-73).

Cairo and Beirut came out in the late 19th century as cultural capitals that nurtured the narratives of the time (Di-Capua, 2009, p.20; Kassir, 2010, p. 169), creating a new, heterodox if not autonomous, field of cultural production within the larger Ottoman context. This field showed homology with the anti-Ottoman heterodoxy of the new Turkish elite. This was for the Arab intelligentsia an era of awakening and cultural revival which came to be known as the *nahḍa*. Western civilization was idealized, along with Arab identity and cultural heritage, while the Ottoman presence was alienated and looked upon with contempt as the source of Arab cultural stagnation and backwardness (Haarmann, 1988, pp.186-187). Such ideas were expressed in the historiography of the time and continued to be reproduced in many twentieth-century history-writing, as well as school corpora and academic curricula (Haarmann, 1988, p.186; al-Rasheed, 2015, p. 125). The homology between the Arabic and Turkish heterodoxies ended where nationalism began, an ideology which they both used to undermine each other and create, in their cultural translation of the West, their respective Others.

Religion, especially Islam, did not banish from the scene. Its adherents were divided between loyalty to the Ottoman ummah as home to all Muslims on the one hand, and loyalty to the nationalist, progressive ideology on the other (Haarmann, 1988, p.186). A third group, the Salafis of Saudi Arabia (known in general as Wahhabis), expressed opposition to the Ottoman rule based not on modern nationalism but, as al-Rasheed (2015) argues, on the premise that the Ottoman Islam was not true Islam.

As the idea of Arabs as a separate nation grew, demands for independence began to surface. Freedom of the press was accentuated as a call for intellectual liberty (Ḥarb, 1918, pp. 236-237). Other types of resistance took the form of armed

revolts, the most famous of which were the Saudi-Wahabbi movement of the early 19th century and the Hijaz revolt of the early 20th century. The Hijaz revolt gained legitimacy when Cemal Pasha, Ottoman Unionist governor and Commander-in-Chief in Greater Syria, sentenced a number of Arab leaders to death on August 21, 1915 and May 6, 1916 for suspicion of treason. To this day, the 6th of May is remembered in Syria and Lebanon as *ʿĪd al-Shuhadāʾ* [the Martyrs' Day] (Kızılkan, 2016; Hür, 2011).

Soon after the dismemberment from the Ottoman community, Arab nations found themselves within the context of European colonization, which started as French and British mandates in the aftermath of the first World War, and developed into exploitation. Though independence was eventually achieved, total decolonization is yet a dream (Francioch, 2008). In the case of Palestine, the situation turned into "political Zionism and Jewish settlement" (Bawardi, 2014, p. 4), and new topics such as *the Arab-Israeli conflict* and *the Palestine question* were permanently incorporated into the "Arab Cause" (Di-Capua, 2018, p. 113). Moreover, anti-Western discourse was now being incorporated into the larger category of anti-colonialism which was previously reserved for Ottomans.

The new states were teeming with ideology, carried out by charismatic nationalist leaders who also adopted a secularist and socialist outlook, such as the Egyptian president Jamāl ʿAbd al-Nāṣir and the Iraqi president Ṣaddām Ḥusayn. In some instances, ideologies gave way to despotism, and there was critical talk against governmental alliance with imperialist powers in circles that opposed such regimes. The Arabs' pride received a great wound with their catastrophic defeat in the Arab-Israeli war of 1948 (al-Rasheed, 2015; al-Mūsā, 2009). After the defeat, Arabs turned to inward criticism, and hopes for taṭawwur [progress] gave way to bitter criticism of

Arab *takhalluf* [backwardness] and tyranny, elaborated most strongly in the works of such poets as Nizār Qabbānī (Syria) and Aḥmad Maṭar (Iraq), and artists such as the Palestinian cartoonist Nājī al-ʿAlī (al-Mūsā, 2009; al-Nābulsī, 1999; Ibrāhīm, 2012). The opposition burst in 2010 as the so-called Arab Spring.

4.2 Turkish identity in Arab narrative and imagery

The negative image of the Turk which was intensely deployed during the late 19th and early 20th centuries to mirror the positive image of Arab nationalism is part of a genealogy of perception, in the Arab discourse, of the Turkish identity. It reaches as back as the eighth century and as forward as today. In what follows, I resort to scholarly work on Turkish-Arab relations to present five stereotypes about the Turkish identity in Arab public discourse, whose reflections could be found in Shafak's reception in the Arab world. Combining Baker's (2006; 2014) and Kuran-Burçoğlu's (2000) insights, I include in my presentation the meta-narratives which these images reinforced. It should be noted, however, that these images are open to change, and that some of them are contradictory to others. The observer's challenge is to notice how, on the one hand, these images were reproduced over time in different ways and varying contexts, and on the other, how they managed to coexist with their counter-images both diachronically and synchronically. Moreover, it should not be forgotten that the image of the Arab in Turkish discourse is no less complicated than that of the Turk in Arabic discourse. For the purposes of this thesis, the focus will be on the latter, but I find the acknowledgement of the former a scholarly duty.

4.2.1 Turk, the uncivilized, the not-quite-Muslim

With the widening of Islamic geography during the Umayyad era (661-750 CE) beyond the Arabian Peninsula, the Umayyads felt powerful. They used the authority of Islam for promoting Arab superiority. Accordingly, an Arab would not perform prayer behind a Turkish or a Persian *imām*/*imam* (Cihan, 1986, p. 53; Apak, 2010).

In the Abbasid era (750-1528), the Arab community began to see increased refinery in taste (poetry and art), thought (philosophy) and social habits, incorporated into the Arab context through mostly Persian and Greek cultures (Ḍayf, 1976). Arabs now began to see themselves as civilized representatives of Islam. By the time Turks entered the community of Islam, the Arabs had already occupied the positions of power in the field (i.e. in the community of Muslims). Arab discursive activity created an image of the Turk that would counter and thus reassert the newly acquired image of the Arab as the epitome of civilization and religion: Turks were represented, on the one hand, as uncivilized barbarians, and on the other, as not real Muslims (Haarmann, 1988; Bozdağlıoğlu, 2005). Van Dijk (2015) calls this strategy *the ideological square*: "Emphasizing Our good things, Emphasizing Their bad things, Mitigating Our bad things, and Mitigating Their good things" (p. 474).

Turks were powerful fighters, and for that reason they were strongly integrated into the Abbasid army. Accordingly, their image as savages was created within a narrative frame that incorporated this aspect. The Turk was portrayed as "manly, fearless, proud, and yet at the same time unsettled, savage, and uncouth" (Haarmann, 1988, p. 178). In twentieth-century historiography, the image of the barbarous Turk was reproduced both in works about the old Arab dynasties and in those about the late-Ottoman context. Shawqī Ḍayf, in his multi-volume work on the history of Arab literature (published in late-twentieth century), draws a picture of the

politico-cultural context in the Abbasid era. In this picture, the Turkish soldiers of Samarra are represented as an alien, disturbing presence, devoid of culture and civilization, whose barbarous behavior (such as riding their horses so vehemently that they crushed people on the road) has led the Abbasid caliph al-Muʿtaṣim to try and confine them in a city (Samarra) which he built for them (1976, p. 10). Similarly, the early-twentieth-century literary historiographer ʿUmar al-Dasūqī laments in his work on modern Arab literature the centuries under which Arab lands lived under Ottoman rule in "absolute darkness, flagrant ignorance, suffering the bitterness of oppression and violence of aggression" (1973, p. 15; my translation).

Such portrayal also reinforced the narrative of Arabs as guardians of Islam, since it was unacceptable for them that such a community of foreign, illiterate savages would understand the teachings of the Quran better than the Arabs (Haarmann, 1988). However, this narrative was strongly challenged by the Islamic authority of the Turkish sultanate in the Seljuk and Ottoman periods. Moreover, beginning with the Seljuk era, Turks assumed the role of spreading Islam that was previously reserved for Arabs (Derin, 2018).

Nevertheless, the image of the Turk as not-quite Muslim or as an illegitimate authority in Islamic matters persisted well through the 19th and 20th centuries. It was repeated in the discourse of religious reformists such as Rashīd Riḍā (1886-1975). In his book *al-Khilāfa* [the caliphate], Riḍā argued that the Turks, although they "robbed [the Abbasid rulers] of their power" (2012, p. 22; my translation), did not "dare to claim the [title of] caliphate" (2012, p. 22; my translation) because they were not descendants of the Quraysh tribe, from which the Prophet descended. Doing this, Riḍā was echoing a doxic argument in Arab religious scholarship according to which the caliph of Muslims should be a descendant of Quraysh. The image was also

repeated in the events leading to the Hijaz revolt, wherein the Unionist regime was condemned for its "'un-Islamic' and 'Turkifying' activities" (Çiçek, 2004, p. 473).

4.2.2 Turks to the rescue

As early as the Umawid era, Turks have been incorporated as warriors into the Arab army. They were referred to as slaves (*mawālī* or *raqīq*). Later, when they became part of a more systematized military structure, they were called *Mamlūk*, which is yet another synonym of the word *slave* (Watershed, 2018). Slaves or not, their brilliance as fighters did not go unrecognized by the Arab leaders. When the Abbasids rose against the Umayyads, they relied on Turkish soldiers who were "famous for endurance under the shadow of spears, with dexterity in shooting arrows to the right and to the left, forward and backward" as admitted by Ḍayf in his historiography of the period, after having stressed their status as raqīq [slaves] (1976, p. 12; my translation). In addition to their esteem in the army, Turks were revered in important Medieval writing, such as a work by the famous man of letters ʿAmr ibn Baḥr al-Kinānī—better known as Al-Jāḥiẓ (776-868 CE) in which he praised Turkish soldiers, addressing al-Fatḥ bin al-Khāqān, an Abbasid official of Turkish origin. His work was titled "Risāla fī Manāqib al-Turk wa ʿĀmmat Jund al-Khilāfa" [a treatise on the virtues of the Turk and all the soldiers of the caliphate] (al-Jāḥiẓ, 1906, pp. 2-53).

In time, the Mamluks built their own dynasty which centered in Cairo, and ruled over a vast Muslim territory in the Middle-East. Two major contributions of the Mamluks to the Muslim community were the defeating of the Mongols of Asia and the Crusaders of Europe in the 13th century. These victories created in the Arab world feelings of awe and gratitude that would carry the esteem of Turks into another

narrative level: Turks began to be depicted as the defenders of Islam against foreign threat (Haarmann, 1988; al-Shinqīṭī, 2016). Similarly, the 10th century Islamic scholar Abū Ḥāmid al-Ghazzālī praised the Seljuk Turks for their bravery and asserted their indispensable role in the maintenance of the Islamic community (Waʿlī, 2016, p. 123; Liew, 2012, p. 78).

When the Ottomans entered the Arab political scene in the *Maghrib* (North-African Arab regions), it was an act of answering Arab request for help against adversary, a fact which was, as argued by ʿUmar Farrūkh (twentieth-century Lebanese historian), obscured by the Arab nationalist image of Ottomans as invaders (1980, p. 5). When Spaniards took hold of the Algerian city of Oran in 1509 and caused the population to flee the city after killing thousands of them, the religious scholar Abu al-ʿAbbās Aḥmad al-Sijilmāsī wrote a poem in which he summoned Muslims of the world to the rescue of his community. Of all those summoned, only Turks came to rescue (Farrūkh, 1980, pp. 218-226). The two brothers Oruç Reis and Hızır Reis (both nicknamed Barbarossa by Europeans), who were officials of the Ottoman navy in nearby seascape, answered the Algerian people's calls for help, and this was the beginning of the Ottoman presence in the area (Kılıç, 2017, p. 420; Farrūkh, 1980, pp. 226-235). In this region, prayers for the Ottoman Sultan (Selim The First) were raised in mosques, and official letters sent to him recognized his status as a leader (Farrūkh, 1980, p. 339).

Similarly, when Sultan Selim The First entered Greater Syria in 1516 after combatting the Mamluks for their backing of Safavids (Bagley, 1969, p. 54; Arslanbenzer, 2016), he received an enthusiastic welcome from the people (Farrūkh, 1980, p. 211). At the time, the historian Ibn ʿAlwān al-Ḥamawī "considered the

arrival of the Ottomans in Aleppo to be 'the will of God the Almighty to put an end to the reign of the Mamluks'" (al-Mubaidin, 2014, p. 1928).

In 2009, at the Davos World Economic Forum, Recep Tayyip Erdoğan, prime minister of Turkey at the time, openly declared Israeli government as murderers of Palestinian people, addressing his speech directly to Israeli President Shimon Peres. He instantly became the new face of Turkish bravery. Mainstream Arab media covered the news, praising Erdoğan's frankness, and "Turkey's popularity significantly increased on the Arab street" (Hasgur, 2013, p. 83).

4.2.3 Turk, the tyrant; Turk, the enemy; Turk, the kāfir

The censorship regulations of the Hamidian era (1876–1909) on publishing were severely criticized by the Syrian, Lebanese and Egyptian elite, and Abdülhamid II was depicted in much of Arab history-writing for a long time as a tyrant and an absolute suppressor of rights (Cioeta, 1979; Ḥarb, 1918, pp. 236-237). On the other hand, Salafi discourse in Saudi Arabia portrayed him (along with other Ottoman sultans) as a *kāfir* [infidel] because he embraced Sufi thought and practice (al-Rasheed, 2015).

When Turkey, in its post-Ottoman condition, became a modernist and secularist state, the picture still did not change much: "The more nationalist Arab countries such as Syria, Lebanon, Iraq, and Egypt 'regard[ed] the Turks as "oppressors" [or] "colonialists" while the more religious minded [sic] would look upon Turks as renegades of Islam'" (Bozdağlıoğlu, 2005, p.113). In Saudi radio broadcasting, the new Turkish Republic was declared an enemy of Islam (Bozdağlıoğlu, 2005, p.114).

With the beginning of the Zionist movement in the late 19th century, Arabs began to see Turkish politics in relation to Imperialist-Zionist agenda. This view was expressed in nationalistic writing; both religious and secular (Reinkowski, 1999, p. 72; Rickenbacker, 2017, p. 29). During the presidency of İsmet İnönü (1938-1950), Turkey was the first Muslim country to recognize the state of Israel. In the 1950s, Turkey's Anti-Soviet regime stood in opposition to rising socialism in the Arab world. Arabs regarded Turkey as "a mere imperialist instrument in the Middle East" (Nafi, 2009, p. 69). Siding with the enemy, Turkey was the enemy: "The newspaper of the Muslim Brotherhood, *al-dawa*, labeled Turkey as a 'second Israel and called for its destruction'" (Bozdağlıoğlu, 2005, p. 118).

4.2.4 The Turk against Turkish despotism

During the late 19th and early 20th centuries, when both Turkish and Arab cultures were taking their respective routes to modernization, they were also obstinately moving away from each other. Under such conditions, it is understandable that neither culture was interested in cultural import from the other. Even in 1990s and the early Millennium, whereby communication between the two cultures was attainable, book-length translational activity between the two cultures had been in moderate proportions. According to the report published by Transeuropéennes and Anna Lindh Foundation (2012), between 1990 and 2010, only 107 of the estimated 35000 literary works which were translated into Arabic were from Turkish. Similarly, only about six percent of the 17526 works of literature which were translated into Turkish between 1987 and 2010 were from Arabic (pp. 16-17).

Quantitatively, then, not much appears on the import line from Turkish to Arabic literary fields. Qualitatively, though, the picture is not that simple. Roughly

about the 1950s, the Arab literary field started to incorporate the works of a number of Turkish authors (Appendix B) who shared similar characteristics and left a strong impact on Arab literature, especially poetry, theater and the genre of satire. This was the era in which both Turkish and Arabic literatures started to import material from Russia, following the inclination towards socialism in the ideology of some groups beginning with the early 1900s, both on state level and street level (Berk Albachten, 1999; Hanna, 2006; Ziyāda, 2015; Aksikas, 1999). Although socialist bodies existed in the field of politics in both cultures, social activists repeatedly suffered repression (Lipovsky, 1991; Ziyāda, 2015).

Out of such cases of marginalization rose, in the twentieth century, a translational activity that was an exception to the doxa of mutual alienation between Turkish and Arabic cultures. Yet, it was an exception in which many of those chosen to be translated represented the Other of the Other: the Turk whom the Turk oppressed.

Nâzım Hikmet most probably entered the Arabic literary scene in 1952 when a collection of his poems appeared in Arabic, translated from French by ʿAli Saʿd, a medical doctor by profession (Shūsha, 2001a; Shūsha, 2001b; Dakuki, 1998). This was a year after Hikmet was stripped of Turkish citizenship for communist propaganda (Göksu & Timms, 1999, p. 254). The Arab defeat of 1948 against Israel was still a bleeding wound. Most Arab nations were struggling against British or French colonization. Hikmet's poetry resonated with the Arab causes of the time (Shūsha, 2001a; Shūsha, 2001b; Dakuki, 1998). It was influential not only in content, but also in form, shaping Arab poetics at a time when the latter was experimenting with free verse (Dakuki, 1998). Many well-known modern Arab poets were inspired by the poetics of Hikmet (Suçin, 2017).

Hikmet also featured in theatre translation from Turkish. In 1958, the Syrian Ministry of Culture and National Orientation (Wizārat al-Thaqāfa wa al-Irshād al-Qawmī) established the Syrian National Theatre (al-Anezi, 2006, p. 22). It incorporated into its corpus a number of Turkish plays. They were translated in their majority by Jūzīf Nāshif, a Syrian playwright and actor. He translated plays by other Turkish writers such as Cevat Fehmi Başkut, Adalet Ağaoğlu, Güngör Dilmen, Sermet Çağan and Aziz Nesin (Appendix B).

Nesin's name is synonymous in the Arab context with *al-adab al-sākhir* [satire literature]. His short stories have been translated by a number of translators through different publishers, the majority of which were based in Damascus. Contrary to the general tendency in republican Turkey to "loosening ties with Islam and the Eastern world and claiming a place within European culture and civilization" (Berk Albachten, 1999, p. 5), Nesin expressed a wish to bring Turkish and Arab cultures together. He was a member of The Union of Asian and African Writers. He visited Arab countries and established friendships with Arab intellectuals, as did Hikmet before him, who was also a member of The Union of Asian and African Writers (al-Arnāʾūṭ, 2015; al-Burjāwī, 1980, p. 101). No wonder, then, that the two remain among the first names to come to mind when Turkish literature is discussed in Arabic context, especially that of the 1900s.

Another translator of Turkish literature in the twentieth century was the social activist Fāḍil Luqmān Jatkar from Syria. He was among a group of translators who established an intellectual camaraderie with Turkish socialism, translating the works of Turkish socialists such as Hikmet Kıvılcımlı (Mannāʿ, 2017, pp. 69-70). Among his literary translations are works by Hikmet and Nesin, as well as Erdal Öz and Yılmaz Güney (Appendix B). Jatkar was apparently the first to translate Orhan

Pamuk into Arabic. He translated *Cevdet Bey ve Oğulları* [Cevdet Bey and his sons], which was published in 1989, before Pamuk acquired global fame (winning the Nobel prize for literature in 2006).

Another translator from the Turkish language who came from a background of marginality was Muḥammad Mawlūd Fāqi, a Turkman from Syria (Atsız, 2009). He carried out much of the Nesin translations (his short stories) in the late 1990s and early 2000s (Appendix B).

In 2005, the Turkish Ministry of Culture and Tourism launched a translation project named TEDA for the promotion of Turkish cultural production so that it reached other cultures through translation ("TEDA nedir", n.d.). Until 2005, the typical line of translation from Turkey in the Arab context carried out the Hikmet-Nesin mode of production with a few diversions here and there. Most translations were published in Damascus, some in Beirut and Cairo, and a smaller number in Kuwait and other Mashriq cities. After 2005, translation from Turkish increased in number, new names (both author and translator) joined in, and other Arab countries showed interest in publishing Turkish works (Appendix B).

4.2.5 Turk, the bridge between East and West

During his years of office (1950-1960), Adnan Menderes brought a series of actions that broke the non-interference attitude Turkey had adopted towards the Middle-East from the 1920s onward. Since Turkey kept good relations with the West at the time, these actions were supposed to make Turkey a bridge between the Middle East and the West. Such interference was not welcomed by Arabs who disapproved of Turkey's Anti-Soviet policy at the time (Nafi, 2009; Bozdağlıoğlu, 2005; Ocaklı, 2001).

The image of Turkey as a bridge between East and West kept being repeated in Turkish politic discourse until it had a narrative of its own. It was emphasized during Tansu Çiller's office years as prime minister (1993-1996) "to convince European leaders that it can serve as a strategic link between Europe and Asia" (Bozdağlıoğlu, 2005, p. 103) as well as during Turgut Özal's presidency (1989-1993) as an emblem of his "sympathy toward the Muslim world" (Bozdağlıoğlu, 2005, p. 129). Eventually, it became a stereotypical image of Turkey worldwide (Akbatur, 2017).

It acquired a second life in the twenty-first century with a certain social phenomenon: the rising popularity of Turkish soap operas in Arab countries. Beginning with 2007, the Saudi-owned MBC media group started to broadcast Turkish drama dubbed in a Syrian dialect, which was met with increasing interest. The interest reached a peak with the broadcasting of *Gümüş* [silver] in 2008, which was translated as *Nūr* [light] (Buccinati, 2010), and continued with many more. The shows were a hybrid product of Eastern and Western cultures.

They were Western inasmuch as they portrayed a modern, secular world, in which women enjoyed "a freer standing in society compared to most of their Middle Eastern counterparts, [took] part in professional life and [had] rather liberal relations with men" (Yiğit, 2013, p. 292). Attracting mostly female audience, the shows featured handsome Turkish actors who came from modeling, like the dearly loved actor Kıvanç Tatlıtuğ. With looks not unlike Europeans (blond hair, blue eyes), Tatlıtuğ was referred to as "The Middle-East's Brad Pitt" (as cited in Buccinati, 2010, "Muhammad and Noor" section, para. 3).

The shows were Eastern, on the other hand, in the cultural values they shared with their target culture, most importantly values pertaining to family structure and

religious background (Yiğit, 2013, pp. 292-293). Moreover, they were domesticated through certain translation strategies such as the use of dubbing instead of subtitling, and the Arabization of character names (Buccinati, 2010). Moreover, MBC "heavily censor[ed] the content of series to make them acceptable to a conservative audience" (Erkazancı Durmuş, 2016, p. 490). The translated shows were manifestations of a hybrid entity (Western, Turkish) further hybridized through localization (into Arabic).

There is another aspect to the narrative of Turkey as standing between East and West in the sense of being *caught in between* them. Arzu Eker-Roditakis (2006) and Arzu Akbatur (2017) reflect on this sense of in-betweenness in Shafak's works and autobiographical discourse. Both Eker-Roditakis and Akbatur utilize the notion of self-translation in discussing the issue. Eker-Roditakis highlights Shafak's concern with East-West dichotomy in her works and discourse, her choice of writing in English (a cultural self-translation), the way her characters are situated between Eastern and Western cultures, and the way she redefines herself through Anglicizing her name. Eker-Roditakis regards this attitude as "celebrat[ing] in-betweenness" (p. 1) and championing cosmopolitanism over fixed identities in a sense much akin to Bhabha's notion of hybridity. Yet, she pauses to question whether Shafak, translating herself, her culture and her name into English, is demonstrating an inclination towards conformity to the Anglophone reader's expectations. Picking up from this point, Akbatur goes on to problematize the way in which Shafak, in the very act of stressing the East-West dichotomy, is reproducing a stereotype (of in-betweenness) instead of challenging the norm. Turkey's reality, after all, is much more complex than the sum of simplified dichotomies (p. 135).

The in-betweenness of Turkey is an image common to Arab discourse as well, illustrated in the title of a book such as *Turkiyya: Mīdān al-Ṣirāʿ Bayna al-Sharq wa al-Gharb* [Turkey: the battleground between East and West] (al-Jāsir, 2002) or in articles mentioning "Turkey and the game of balance between East and West" (Dahmān, 2010; my translation) or the "Turkish swing between East and West" (Ghūl, 2018; my translation).

4.3 Conclusion

In this chapter, I overviewed the dynamics of Turkish-Arab relations through the image of the Turk as seen from the Arab perspective in many discursive contexts and public manifestations. I presented five images that have been associated with the Turkish identity in the Arab context, and related these images to the meta-narratives (modernity, progress, nationalism, etc.) which they reinforced. These images were 1) Turk, the uncivilized, the not-quite-Muslim, 2) Turks to the rescue 3) Turk, the tyrant, the enemy, the kāfir, 4) the Turk against Turkish despotism, and 5) Turk, the bridge between East and West.

The way Shafak self-translated her culture into English made her works both Eastern and Western, which could be thought as an extension of Turkey's image as a bridge between East and West. Moreover, she was repeatedly perceived in the Arab context as a Turk against Turkish despotism, as will be illustrated in Chapters Six and Seven. However, her success could have been partial had not Arab interest in Turkey been sparked by recent examples of Turkish bravery (the Davos incident) and Turkish mix of Eastern and Western values (soap operas). Moreover, her image as a defiant author has been frequently contrasted in the Arab discourse with narratives of Turkish autocracy and brutalism, against which she is portrayed as a victim.

CHAPTER 5

THE MANY PHASES OF TAṢAWWUF

In this chapter, I overview the different ways in which the image and function of taṣawwuf have been affected by the dominant religious discourse in the Turkish and Arab cultures. I argue that even though Sufi mysticism, represented by its popular practices, has not always been favorable in elitist discourses in the Turkish and Arab contexts, many developments on the level of ideology and popular religiosity in the twentieth and twenty-first centuries made it possible to accommodate taṣawwuf into the two cultures in various contexts, and create a niche for the arrival of *The Forty Rules of Love* in 2012 in Arabic translation. I also I consider the image of taṣawwuf in the West and how it has corresponded with its image in the Turkish and Arabic cultures.

First, I include a brief description of taṣawwuf and how it evolved into a discipline and a practice within the wider sphere of Islamic studies. Next, I refer to studies that discuss the socio-political aspect of religion in order to trace the dynamics of tension between state and religion in the Turkish and Arabic fields of power, and how it has affected the way people experienced religion, as well as affecting the image and function of taṣawwuf in general. Finally, I discuss the position of Sufi mysticism in Europe and the US through reference to scholarly work on the history of taṣawwuf.

5.1 Brief description of taṣawwuf

With the spread of Islam around the eighth century, the simple social structure of the early Islamic community gave way to a more complex, multiethnic structure in

which people, especially those new to Islam, could not find direct answers to their questions regarding certain practices of religion and other matters that regulated social behavior. Thus, the need to religious specialization through scholarly labor arose (Ali, 1996, p. 14; Karadaş, 2010, p. 26). Islamic sciences evolved into specific branches such as *hadith/hadis* (which studies the sayings that are attributed to the Prophet Muḥammad), *tafsīr/tefsir* (which studies the text of the Quran and offers scholarly insight into its meanings) and *fiqh/fıkıh* (which offers solutions to conduct everyday matters within the framework of Islamic regulation).

Taṣawwuf evolved as another discipline within Islamic studies, which focused on the aspect of Islam that tended to matters of the heart (how to make it resist greed, selfishness, arrogance, etc.) and matters of the soul: the many levels of consciousness that lead to *maʿrifa/marifet*, i.e. gnosis or "experiential knowledge" (Nguyen, 2016, p. 327) through the soul's relationship with its creator. It emerged as a complementary discipline to religious scholarship that focused on the practicing of Islamic laws. It put its view of ḥaqīqa/hakikat—i.e. "true knowledge" attained through "experience of the divine mysteries" (Soileau, 2009, p. 289)—next to that of sharia, so that the two would formulate a more wholistic view of Islam as a religion which incorporated the physical and the metaphysical (Kartal, 2015, p. 152; Karadaş, 2010, p. 26).

Around the 13th century, Sufi thought attained a sophisticated, highly abstract structure with Muḥyī al-Dīn Muḥammad Ibn ʿArabī's (12th-13th century) discourse on taṣawwuf. Ibn ʿArabī built a complex theory of being and existence based on the relationship between the creator and the created, as well as a certain notion which came to be known as al-Ḥaqīqa al-Muḥammadiyya, according to which the Prophet of Islam was the sole manifestation of the Perfect Man, and the *awliyāʾ/evliya* (those

bestowed with spiritual closeness to Allah) were his representatives (Karadaş, 2010, p. 28; Lipton, 2018; Taşkın, 2013).

The abstract nature of Sufi thought did not detach it from experience or practice. Indeed, it was developed as the expression or articulation of mystical experience that would lead to a level of consciousness at which ḥaqīqa could be attained. The idea of a journey (towards ḥaqīqa), necessitated the idea of a path (ṭarīqa/tarikat). Ṭarīqa referred to "the organized cultivation of religious experience, based on the idea of a master-disciple relationship. A disciple accepted the authority and guidance of a master who had travelled the stages of the Sufi path" (Saeed, 2006, p. 75). Thus, the quadripartite understanding of Islam, from the perspective of taṣawwuf, as sharia, ṭarīqa, ḥaqīqa and maʿrifa was established. Al-Rūmī referred to such understanding in a candle analogy. He argued that seekers of divine knowledge would have to embark on a journey in darkness. While sharia, like a candle, provided the necessary light, ṭarīqa defined the way, and the result would be the attainment of ḥaqīqa (as cited in Küçük, 2005, p. 459).

In time, tarīqas became institutionalized in the form of lodges that provided essential Sufi learning. Lodges became part of the social reality in Muslim cultures. They had various social and political functions besides training Sufis. On the political side, several Sufi lodges, especially those known as *ribāṭs* acted as sources of military resistance against European colonialism in the nineteenth century (Rouighi, 2011, p. 73; Ibn al-Ṭayyib, 2007, pp. 118-123). On the social level, they established close relationships with the local people. The mystical auras of the masters attracted the locals, who also adopted the Sufis' high regard to the awliyāʾ (Ak, 2018; Ay, 2013, p. 7).

5.2 Popular religiosity and the field of power

In the Ottoman context (both Turkish and Arabic), Sufi presence and activity in social life shaped the kind of religiosity which was experienced on the level of people. The mixing of Sufi practitioners with local people acted as a filter through which complex theories of taṣawwuf were simplified to meet an ancient human inclination to believe in the magical. The power of the awliyāʾ to transcend, as narrated in many Sufi anecdotes, normative strains of time and space even after death in what resulted as *karāmāt/kerâmetler* (miracles), resonated with such needs. Tombs of bygone Sufi masters and awliyāʾ became sites for good wishes: people visited these places to ask for guidance, prosperity, protection, etc. (Ak, 2018).

During and after the collapse of the Ottoman empire, this kind of practice and belief, rooted in Sufi doctrines, and expressed in popular acts of religiosity such as tomb-visiting, was treated with criticism on the discursive and legislative levels in both the Turkish and Arab fields of power. Such criticism reinforced contemporary meta-narratives like modernity, rational Islam and authentic religion, and affected the image and function of taṣawwuf in general.

In Turkey, the early republican government embarked on a program to "rationalize Islamic practice" (Azak, 2010, p. 60) so that it would not stand on the way to scientific progress. One outcome was the closing down of Sufi lodges. According to Şerif Mardin, such attempts to reform religious practice did not prove fruitful on the street level, because the state failed to see that popular religiosity existed independently from official religion on the one hand, and on the other hand, because the state "did not allow ideologies that would rival religion to exist" in the social sphere (Mardin, 2018, p. 147; my translation). Islam in Turkey kept a more or

less Sufi outlook, albeit popularized and simplified to merge with the mystic trajectories of each locality (Hammond, 2017; Kaddorah, 2017).

In the Arab world, popular Sufi religiosity was met with religious opposition from certain groups that were looking for a puritanical expression of Islam, as well as others whose goal was to integrate Islam with modernity. In Saudi Arabia, a line of Salafi thought (commonly known as Wahhabism) was developed during the 19th and 20th centuries, which regarded the Sufi religiosity that prevailed in the Ottoman context as an unauthentic practicing of Islam. Accordingly, all popular Sufi practices were banned, and sites of such practice (tombs an mausolea) were destroyed as part of a mission to purify the Islamic geography from blasphemy (Algar, 2002, pp. 26-28).

In Egypt of the *nahḍa* period, another Islamic reformist movement arose whose doctrine opposed popular Sufi religiosity. This movement, too, called for a return to authentic Islam, albeit on another footing than that of the Wahhabi call: they argued that Islam, in its purest form, had nothing to contradict logic and science (Güner, 2013, p. 30). Proposing the idea of a rational Islam, they sought to bring the religion on equal terms with the demands of modernity and enlightenment. The movement was pioneered by Jamāl al-Dīn al-Afghānī (19th century, Afghanistan), his disciple Muḥammad Abduh (19th century, Egypt), and Abduh's disciple Rashīd Riḍā (late 18th-early 19th centuries, Lebonan). Like their Wahhabi counterparts, proponents of modernist Islam, especially Abduh and Riḍā, opposed Sufi religiosity in its popular practices (Jād Allah, 2015, pp. 96-100; al-ʿAmmūsh, 2007, p. 85). In his *Tafsīr al-Manār*, Riḍā described such practices as acts of ignorance (1947, pp. 26-27).

Riḍā's discourse influenced the Egyptian religio-political activist Ḥasan al-Bannā, who would later (in 1928) found the Ikhwān al-Muslimīn [Muslim Brothers], a religious organization concerned with bringing Islam back to an increasingly secularized world. Clashes between the organization and secularist governments—especially in Egypt and Syria, where a large number of the Brotherhood members were executed—turned the Brotherhood into an underground organization (Ziyāda, 2015, p. 171; Qureshi, 2018; Qanāwī, 2018). During the 1950s and 1960s, Saudi Arabia opened its doors to Ikhwānī refugees from Egypt and Syria who were fleeing from punishment by death and/or torture. These migrants contributed greatly to modernizing education in Saudi Arabia. The period saw an increased mutual influence between Salafi and Ikhwānī thought, and though the two would eventually break ties, after which the brotherhood would acquire a modern, parliamentary profile, their comingling would give birth to a "hybrid and cross-fertilised" (al-Rasheed, 2007, p. 64) Salafi religiosity which would change the common ways of experiencing religion in many Arab lands.

This new kind of popular religiosity was marked by a high suspicion of deviancy (usually in the form of Sufi practices) from the ideal of Islam as portrayed by Salafi discourse. It was also characterized by extreme fear of sin, and an obsession with rituality and unseen evil (witchcraft, the djinn, evil eye, etc.). It spread from the Arabic peninsula to other regions of the Arab geography, as well as worldwide, through international graduates of Salafi systems of education (al-Rasheed, 2007, p. 60; al-Rasheed, 2015; Bishāra, 2013; al-Jīlānī, 2015; al-ʿAbbād, 2011; al-Halbāwī, 2009). When carried to extreme levels, it would be manifested in the formation of jihadi groups that would excommunicate individuals, societies and

governments (Muslim and non-Muslim alike) that did not practice their ideal of Islam (Soage, 2008).

With the advent of globalization, communication technology and new media, popular religiosity found its channels of inspiration in text and media discourse in the 21st century. Moreover, many people were inclining towards individual fulfillment rather than the collectivist ideologies of the 19th and early 20th centuries (Bölükbaşı, 2016; Sedgwick, 2017a). Self-help literature, which is an originally American genre of non-fiction aimed at offering solutions for a prosperous life through self-improvement and self-fulfillment, resonated well with the twenty-first Middle Eastern mainstream. Moreover, some of its sub-genres intersected with New Age spirituality, which found a marketing potential in publishing (Akdoğan Özdemir, 2017, pp. 226-237). In Turkey, a spiritual self-help market opened up for consuming taṣawwuf as a way of spiritual well-being (Bölükbaşı, 2016; Paker, 2011, p. 80). Another channel through which the mainstream received religious input was religious TV shows, such as the popular shows hosted by the theologian Nihat Hatipoğlu, in which the host would narrate stories from the lives of the Prophet, his companions, as well as the lives of Sufi shaykhs (Bilis, 2017, p. 200).

In the Arab context, popular religiosity adopted similar means of experience and expression, though its point of departure would not necessarily be taṣawwuf. Popular religious figures arose in TV, social media and the self-help book market who advocated a moderate Islam, such as ʿAmr Khālid (Egypt), Tāriq al-Suwaydān (Kuwait) and Aḥmad al-Shuqairi (Saudi Arabia). They called for the establishment of a Muslim individual who would embody a positive character with the ability to cope with issues of modern life without cutting ties with tradition. Concerned with such practical issues, they did not identify with either Salafi or Sufi doctrines.

Instead, they called for moderation and tolerance (Floden, 2016; Thomas & Lee, 2012, p. 7; Shapiro, 2006). The new generation of Arab Muslim youth expressed a need to "[reinterpret] Islamic traditions to incorporate globally relevant social imaginaries" (Sedgwick, 2017a, p. 65) and resist sectarianism through adherence to universal themes of peace and tolerance.

After the events of 9/11, Western discourse took a path of condemning Salafi extremism on the one hand, and promoting Sufi mysticism on the other (Philippon, 2018; al-Fawālija, 2017). It created a narrative of Sufism as cure for jihadist fundamentalism, which complemented the narrative of war on terror. The United Arab Emirates rose as a site in which international gatherings which discussued Sufi thought and tradition were organized (Futūḥ, 2018).

In Egypt, during the events leading to the Rābiʿa massacres of 2013, the Brotherhood was associated with jihadi Salafis in media and political discourse. Its image as the epitome of terrorism was juxtaposed with Sufi mysticism as the embodiment of universal peace. Many Sufi representatives sided with the military chief ʿAbd al-Fattāḥ al-Sīsī, calling for an end to Muḥammad Mursī's presidency (Abū Haniyya, 2014, para. 9; Meier, 2018; Azad, 2014, para. 2; al-ʿAtar, 2015).

5.3 Taṣawwuf in the West

Intellectual cross-fertilization between the Islamic and the Western or Christian worlds predates modernity with centuries. In both worlds, philosophical understanding has been shaped both locally and through transnational borrowing (Sedgwick, 2017b). Borrowing becomes Islamization or Westernization not when one culture is influenced by the intellectual accumulations of another, but when such

borrowing becomes an issue of representation, creating a shift in the image of the represented subject.

One way for such a representative shift to occur is through (cultural) translation. Highlighting the significance of translation as an act of representation, Maria Tymoczko (2007) writes that "[a] translation stands in place of another entity and has authority to substitute for or act in place of that entity" (p. 112). She argues that ideology may direct representation through discourse. She also argues that representations "reflect and are structured by preexisting discourses that inform the views of those making the representations" (p. 112).

Elena Furlanetto (2013) argues that Shafak's representation of al-Rūmī is an act of self-Orientalizing reinforcement of "the American Rumi discourse" (p. 204). She traces such discourse back to a certain Orientalist tendency to regard parts of Islam in isolation from each other, a view which is shared by Erginli (2018, p. 20) and Koltaş (2018, p. 97). Since the time his poetry was first translated into English, al-Rūmī has been continuously de-Islamized to be represented out of his Islamic context in a (universalist) way that would not offend Western secularism's aversion to institutionalized religion (Furlanetto, 2013).

Erginli (2018) argues that some of the 19th century Orientalist discourse utilized the fact that taṣawwuf did not limit itself with the physical, i.e. it incorporated the metaphysical into the religion of Islam. Such utilization took the form of separating taṣawwuf, in representative Orientalist discourses, from Islam as a set of laws and practices that was regarded as the orthodox Islam.

In the case of al-Rūmī and his companion Shams al-Dīn al-Tabrīzī, this is especially problematic because these two figures were devout Muslims who abided by Islamic laws. Al-Tabrīzī was a Sunni scholar following the Shāfiʿī branch of fiqh

as indicated in *Maqālāt*, a collection of his sayings, where he considered himself as "both faqir [poor] and faqih [scholar of fiqh]" (as cited in Lewis, 2014, "Religious training"). As for al-Rūmī, he emphasized in his *Mathnawī* the impossibility of attaining ḥaqīqa without the guidance of sharia, as exemplified in his aforementioned candle analogy. As will be demonstrated in Chapter Seven, Shafak performs discursive shifts on this analogy in what results as a polarization of sharia and taṣawwuf through the character of Shams in *The Forty Rules of Love*.

That being said, not all forms of taṣawwuf that exist in the West are non-Islamic. Following the First World War, some branches of Sufi orders, such as the Naqshibandiyya, Mawlawiyya and Shādhiliya, established themselves as diasporic communities of migrants in Europe and North America, and remained adherents of Islamic worship and religion. On the other hand, there emerged many communities and organizations which affiliated themselves with Sufism, but not necessarily with Islam. Such groups intersected with New Age spiritualism and emphasized the universal, the individually customized and the deistic (Sedgwick, 2017a; Sedgwick, 2017b; Koltaş, 2018).

The emphasis on universality and Deism rendered Islam insignificant for Sufi experience, at best a tool or a starting point (for rituals such as the *semâ*), and at worst an orthodoxy which Sufism (seen as heterodoxy, almost a separate religion) defied. Moreover, as Koltaş (2018, p. 94) argues, New Age Sufism changed the identity of the seeker from someone who followed a path of maʿrifa towards divine knowledge under the direction of a *murshid/mürşit* [master] to an individual seeking personal fulfillment.

Sufi literature also had an artistic trajectory in the West, most notably in German poetry. German has been one of the earliest languages to have incorporated

Persian Sufi poetry into its literature. This literature had great impact on the poetics of Goethe and Friedrich Rückert (Erginli, 2018, p. 19; Koltaş, 2018, p. 39). It has also been incorporated into other major European literary fields such as French and English literatures.

However, it is hard to separate some acts of such literary import, especially those which flourished in the colonialist contexts of the 19th century, from the issue of representation or cultural translation which was mentioned a few paragraphs earlier about the Orientalist perspective that separated Sufi mysticism from Islam (Koltaş, 2018, pp. 35- 53). As the image of taṣawwuf was downgraded in the Muslim world in the late 19th and early 20th centuries because it did not correspond to ideals of authentic or rational Islam, it was elevated in the non-Muslim West as an aesthetic unit of discourse that was, in some cases, regarded as standing apart from Islam as sharia. Metaphors of wine and intoxication (considered unlawful in Islamic practice) which Sufi poets used to express divine love were emphasized in a fashion that represented taṣawwuf as more Christian than Muslim, in the discourse of some Orientalists such as Sir William Jones and Sir John Malcom (Koltaş, 2018, p. 37). Such Orientalist discourse gave way to some modernist views which regarded the Sufi rhetoric out of its Islamic context, creating, as Koltaş argues, an atmosphere in which taṣawwuf appeared like another religion which rebelled against Islam as sharia (2018, p. 164).

Such understanding of taṣawwuf found its way into the Arab literary field as early as the late nineteenth century, most notably through the work of *mahjar* intellectuals (late-Ottoman Christian Arab migrants in the Americas). These intellectuals constituted mostly students of various Christian missionary schools in the Levant (Bawardi, 2014, p. 20). They were concerned with maintaining their

identity as a minority group, and they shared the general Arab nationalist discourse of the time. Such concerns turned these intellectuals, like their peers in the Arab lands, towards the Arab cultural heritage, with which they sought to maintain their sense of identity. Sufi literature was part of the heritage they incorporated into their works. As Christians, however, they were not concerned with taṣawwuf's Islamic core, and their Western education (which continued in their new context) turned them towards Western poetics. They mixed their interest in Sufism with Western Theosophy as well as with the poetics of Romanticism (Shāmlī & Vand, 2013; ʿAbd al-Dāyim, 1993, pp. 339-283).

Not confined with mahjar writing, modern Arab literature in general was under the influence of Western poetics. Arab poetry became increasingly inclined towards free verse, and the West provided inspiration for generations of Arab poets in both style and content. These poets also incorporated Sufi rhetoric into their writing. They used the Sufi rhetoric as a discourse of rebellion and resistance (Mirzāq, 2008, pp. 145-268), reflecting in such deployment the Western image of taṣawwuf as heterodoxy.

5.4 Conclusion

It is possible to observe from the many phases of taṣawwuf which I tried to present in this chapter that Sufi mysticism has faced many attempts to separate it from the religion of Islam. Such attempts were carried out, on the one hand, through Islamic religious discourse that did not see popular Sufi religiosity as part of its ideal picture of Islam, be it the authentic Islam that was claimed by Salafi thought or the rationalist Islam that was claimed by modernist Turkish and Arab reformers. Although Sufi religiosity retained its popularity in Turkey, in many Arab regions it

was rivalled by a kind of religiosity that was informed by Salafi thought. On the other hand, the separation of taṣawwuf from Islam was carried out in certain kinds of Orientalist discourse and New Age practices that identified Islam more with religious laws and tended to represent taṣawwuf independently from its Islamic context.

By the turn of the Millennium, discourse on Sufi universality and peace began to be disseminated on Arab soil and enjoyed state support that was in line with Western political interest in promoting Sufi mysticism. Moreover, Arab popular religiosity had acquired by this time a new dimension that called for moderation, self-realization and tolerance, which would make it open to the Sufi mysticism that was previously shunned. These factors would affect Arab cultural production and create a niche for the arrival of *The Forty Rules of Love* in 2012 in Arabic translation.

CHAPTER 6

SHAFAK IN THE ARAB FIELD OF CULTURAL PRODUCTION

In this chapter, I explore the roles played by agency in the consecration of Shafak in the Arab world, and discuss the impact of *The Forty Rules of Love* on cultural production in this context. I divide the chapter into four parts. In the first part, I discuss the agency for translations that appeared before Shafak became famous in the Arab context, including the one that triggered such fame, i.e. the Arabic translation of *The Forty Rules of Love*. In the second part, I discuss agency around retranslations of Shafak's works in the Arabic context. I include in my review a discussion about reprint, intersemiosis and trans-genre borrowing. In the third part, I overview the field of Arab cultural production and the various ways in which symbolic capital has been utilized in translational or representative activities around Shafak's works. In the final part, I observe how notions of familiarity and difference were at play in the representation and reception of Shafak's image and works.

6.1 Agency for early translations

The Forty Rules of Love (translated as *Qawāʿid al-ʿIshq al-Arbaʿūn*) was the novel that brought Shafak fame in the Arab world, and it was echoed in various frames in the Arab cultural production. Technically, however, it was published before Shafak became famous: it triggered that fame. Besides *The Forty Rules of Love*, two other works appeared when Shafak was relatively unknown in the Arab literary scene: the 2009 translation of *Bit Palas* by Abdulkadir Abdelli that was published by Cadmus as *Qaṣr al-Qaml*, and the 2012 translation of *The Bastard of Istanbul* by Khālid al-Jubaylī, published by al-Kamel Verlag as *Laqīṭat Istānbūl*.

6.1.1 *Qaṣr al-Qaml*

This translation was carried out under the sponsorship of TEDA. In a personal conversation with Ziyād Munā,[2] the owner and general manager of Cadmus, Munā stated that he chose the book from a list provided by the organization. His choice was based on two reasons: first, he found the English version of the book, which meant he could compare it with the translation which Abdukladir Abdelli would make from the Turkish original. Second, Abdelli had suggested the book. "Although I did not like it, since it was very ordinary", Munā added (personal communication, February 22, 2019; my translation).

The agency for this translation took part in Greater Syria. Munā was Palestinian, Cadmus was based in Damascus and Beirut, and Abdelli was a Syrian who lived in Turkey and had been translating between Turkish and Arabic as a profession. The publishing history in this geography (as discussed in Chapter Four) demonstrates acquaintance with Turkish literature, albeit as restricted to a few authors. TEDA is a new variable in this context, but Turkish cultural import is not a novelty here. The novelty that TEDA has brought is the increase in quantity and the variation in translated authors (Appendix B). Abdelli's knowledge of the Turkish market (as a professional translator) might have eased the way towards choosing *Bit Palas* (a bestseller in its country of origin) for translation.

6.1.2 *Laqīṭat Istānbūl* and *Qawāʿid al-ʿIshq al-Arbaʿūn*

Both *Laqīṭat Istānbūl* (*The Bastard of Istanbul*) and *Qawāʿid al-ʿIshq al-Arbaʿūn* (*The Forty Rules of Love*) were published in 2012. They were translated by Khālid al-Jubaylī from their English original. The former was published by al-Kamel

[2] Please refer to Appendices C and D for the texts of my correspondence with interviewees.

Verlag, and the latter was published by Tuwa and distributed by al-Kamel Verlag. New variables can be seen as entering the equation in this context—or new *players*, in the terminology of field theory—and the books appear to have been chosen more as products of world literature than the outcome of direct contact between Turkish and Arab cultures.

Al-Jubaylī is a Syrian translator who had studied English language and literature in Aleppo and had linguistic training in London. Residing in the US, he has worked as translator and redactor for the United Nations for eighteen years (al-Jubaylī & Yaʿqūb, 2017). Al-Kamel Verlag is an Iraqi publisher and distributer which started as a small printing house in early 1980s in Cologne, Germany, where its owner Khālid al-Maʿālī (from Iraq) resided at the time. Later, al-Kamel moved to Beirut (ʿIzz al-Dīn, 2016; Najjār, 2010; al-Sarāy, 2010). The house displays no sentimental attachment to Islam. Indeed, it has published works that direct severe, open criticism toward religion in general and/or Islam in particular (al-Hānī, 2007; al-Maʿrūf, 2007).

Tuwa is a Saudi cultural establishment aimed at voicing liberalist ideas that opposed Salafi thought while maintaining its Saudi identity (Āl ʿĀmir, 2011; al-Badawī, 2017). It was first established as an online forum in 2002. The portal was closed down by the Saudi government in 2005, and in the same year it was re-established as a publishing house in London, which also operated in Beirut. It started to publish in 2007. In 2018, it stopped publishing ("al-Ḥūshān yanʿī", 2018; al-Badawī, 2017).

Shafak seems to be the only Turkish author Tuwa has published for. As for al-Kamel, it has published in 2005 Orhan Pamuk's novel *Kar* [snow] in Abdelli's

translation, and in 2012, also in Abdelli's translation, Ece Temelkuran's *Muz Sesleri* [banana voices].

6.2 Retranslation, reprint, intersemiosis

In this part, I study the many shapes of reproduction which Shafak's works (especially *The Forty Rules of Love*) took in the Arab cultural field. I divide them into (printed) retranslation, reprint, "intersemiotic retranslation"—a term I borrow from Arzu Eker-Roditakis (2019), and trans-genre borrowing.

6.2.1 Retranslation

Many of Shafak's books appeared in retranslation. In what follows I discuss the conditions under which these versions appeared.

6.2.1.1 *Laqīṭat Istānbūl* and *Qawāʿid al-ʿIshq al-Arbaʿūn*

The first retranslations of Shafak's works were the second renditions of *The Forty Rules of Love* and *The Bastard of Istanbul*, translated by Muḥammad Darwīsh and published by Dār al-Ādāb, both in 2013. According to the information provided in a personal correspondence by Ranā Idrīs, general manager of al-Ādāb, these were not in fact retranslations, but *delayed* first or simultaneous translations. Idrīs states that by the time the house finished negotiating with Curtis Brown (Shafak's agency) for the books' rights, the al-Kamel and Tuwa versions had already made their way into the Arab book market (personal communication, March 7, 2019).

Dār al-Ādāb is a Beirut-based Lebanese publishing house which had branched out in 1956 from a literary magazine, also named *al-Ādāb* [literatures]. *Al-Ādāb* magazine began its journey in 1953 and is known to have played a pioneering

role in shaping modern Arab poetry during the late twentieth century (Abū Sayf, 2005, p. 31; Miṣbāḥ, 2004, pp. 113, 263; ʿUṣfūr, 2009, p. 220).

As for Muḥammad Darwīsh, he is from Iraq, a professional translator. He holds an academic title, and works as chairman for the advisory body of magazines issued by Dār al-Maʾmūn, an Iraqi governmental institute for translation ("ʿAn al-dār", n.d.; "Muḥammad Darwīsh", n.d.; R. Idrīs, personal communication, March 7, 2019).

6.2.1.2 *Ḥalīb Aswad*

Another delayed first translation (as reported by Idrīs) that appeared as retranslation was al-Ādāb's 2016 rendition of *The Black Milk*, translated by Darwīsh. In the same year, a couple of months before al-Ādāb published its version, the book appeared in another Arabic translation by Aḥmad al-ʿAlī as *Ḥalīb Aswad*, published by a Tunisian house named Masciliana.

Al-ʿAlī's translation was self-initiated. He is from Saudi Arabia. His intention was to introduce into the Arab literature (auto)biographical examples that would be sincere enough to include imperfection. He saw that this genre was rarely partook in the Arab world of letters and when it did, it was affected by self-censorship. By that time, Shafak was "at the zenith of her fame in the Arab world", as he put it in a personal conversation (February 18, 2019; my translation). He published one-third of the translation in weekly sections in his personal blog. Upon completing the translation, al-ʿAlī offered the book to Dār al-Ādāb for publication. Dār al-Ādāb, already working on a translation of its own, rejected the work, and al-ʿAlī's translation ended up being published by Masciliana.

All of the above-mentioned retranslations (or intended first translations) ended up using the same book titles (identical wording) as the titles of the first translations: *Laqīṭat Isṭanbūl* (with a little structural change the way Istanbul is transliterated), *Qawāʿid al-ʿIshq al-Arbaʿūn*, and *Ḥalīb Aswad*. This is an issue I take up later in the present chapter.

6.2.1.3 *Qaṣr al-Ḥalwā*

Another retranslation issued by Dār al-Ādāb was its new rendering of *The Flea Palace* in 2016, which was translated from the novel's English translation. Its first translation was published by Cadmus in 2009. Again, it was translated by Darwīsh, who was preferred by the house for his professional competence (R. Idrīs, personal communication, March 7, 2019). This version did not carry the same title as the first translation. It did not even offer another translation for it; it changed it. Instead of "Bit Palas" [louse/flea palace], it used "Bonbon Palas" [bonbon palace], which is the name of the apartment building inhabited by the novel's main characters. The new title, then, was *Qaṣr al-Ḥalwā* [bonbon palace].

6.2.2 Reprint

Many of Shafak's books appear in reprinted versions, which is indicative of their marketing potential in the Arab context. In what follows, I discuss some of these reprints.

6.2.2.1 Tuwa's reprint of Abdelli's translation of *The Flea Palace*

Online searches of *Qaṣr al-Qaml* (Cadmus' version of *Bit Palas*) reveal a reprinted version of the book by Tuwa. Although the book is not available for online

purchasing, it features in photos showing book stands or the personal photos of readers (Figures 3 and 4; my translation).[3]

Figure 3. Tuwa's reprint of *Qaṣr al-Qaml*, displayed side by side with its version of *The Forty Rules of Love* (https://www.imgrumweb.com)

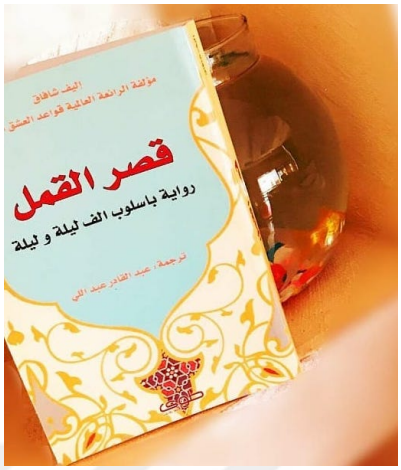

Figure 4. Reader displaying Tuwa's reprint of *Qaṣr al-Qaml* (https://www.imgrumweb.com)

6.2.2.2 Ibdāʿ's reprint of Abdelli's translation of *The Flea Palace*

Qaṣr al-Qaml also appears to be reprinted by a publishing house with no official website, named Ibdāʿ Publishing. This version is not available for online purchasing as well. The cover does not mention the name of the translator. It seems to have been available on an e-book reader application and was removed. Sample pictures from the reading application shows that the text is identical to Abdelli's translation (Figures 5 and 6).

[3] I do not possess information about the date of publishing for this reprint, but apparently it was published after *Qawāʿid al-ʿIshq al-Arbaʿūn* (*The Forty Rules of Love*), since the blurb on the cover writes under Shafak's name, "the author of the international wonder *The Forty Rules of Love*" (Figures 3 and 4; my translation). It also displays Abdelli as the translator. When I inquired of Munā whether such action was carried out with Cadmus' permission, he replied in the negative. He said, "No one asked us of our publication rights for the novel" (personal communication, February 22, 2019; my translation).

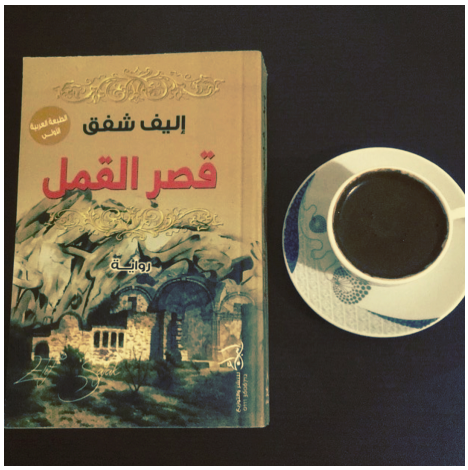

Figure 5. Ibdāʿ's reprint of *Qaṣr al-Qaml* (https://www.imgrumweb.com)

Figure 6. Sample pages from Ibdāʿ's reprint of *Qaṣr al-Qaml* (www.appadvice.com)

6.2.2.3 Al- Ḥayāt's reprints

There is another publisher with an obscure identity, which appears to have been interested in reproducing Shafak's books, named al-Ḥayāt. This publisher has published *Bit Palas* both as *Qaṣr al-Qaml* and as *Qaṣr al-Ḥalwā*. It also appears to have reproduced *Black Milk*, *The Bastard of Istanbul*, *The Architect's Apprentice* and, of course, *The Forty Rules of Love* (Figures 7 to 12).

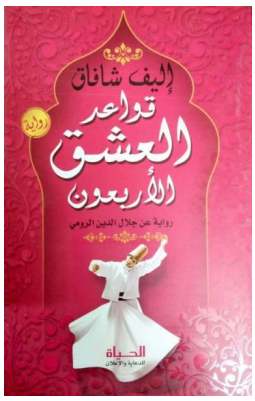

Figure 7. Front cover of al-Ḥayāt's version of *The Forty Rules of Love* (www.saudi.souq.com)

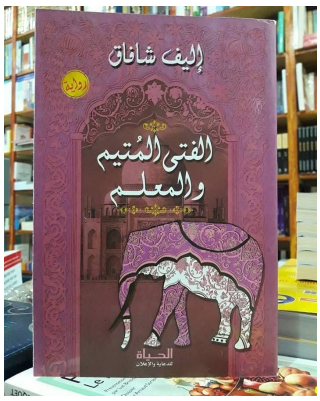

Figure 8. Front cover of al-Ḥayāt's version of *The Architect's Apprentice* (https://www.imgrumweb.com)

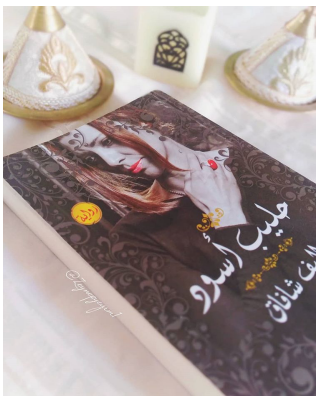

Figure 9. Front cover of al-Ḥayāt's version of *Black Milk* (http://zozu.site/media)

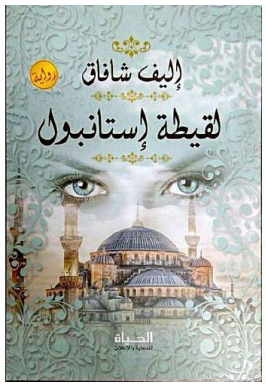

Figure 10. Front cover of al-Ḥayāt's version of *The Bastard of Istanbul* (https://yaoota.com)

Figure 11. Front cover of al-Ḥayāt's version of *The Flea Palas* (*Qaṣr al-Qaml*) (https://www.alroeya.com)

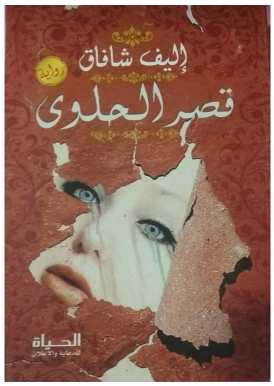

Figure 12. Front cover of al-Ḥayāt's version of *The Flea Palas* (*Qaṣr al-Ḥalwā*) (https://www.picluck.net)

6.2.3 Intersemiotic retranslation

Arzu Eker-Roditakis (2019) proposes the idea of *intersemiotic retranslation* which she builds on a certain perspective which regards cinematic adaptations of literary works (within the same culture) as intersemiotic translations. According to her, such *transmedial* transfer gains a new dimension when a work of fiction has been translated into another language, and now its film adaptation (originally in the source language) is being transferred via translation into the target language. For her, such perspective is significant because it allows for the studying of material in terms of source/target cultures and the dynamics of reception that change with the changing of contextual factors that surround the work under question. Moreover, it allows for a conceptual move from the idea of semiosis of translation into considering a semiosis of retranslation (pp. 67-86). In this part of my thesis, I use the notion of intersemiotic retranslation to designate types of transmedial adaptations that took place in the Arab field of cultural production after the translation of *The Forty Rules of Love* into Arabic.

These adaptations are not preceded by intersemiotic translations in the source culture (for example, they are not the Arabic versions of a Turkish play adapted from the novel). Rather, they are initiated in the Arabic context. Still, I argue that they can be regarded as retranslations, since they are preceded by a translation. They are highly reflective of the target culture's norms and are indicative of a significant amount of cultural translation that took place as the novel was circulated among Arab readership. I start with a 2017 theatre adaptation of the novel, then move to another play that was based on the novel, staged in 2016. Then, I discuss a TV show (2014-2018) which was inspired by the novel, and finally, I overview a 2018 artistic exhibition that was based on the novel.

6.2.3.1 The play *Qawāʿid al-ʿIshq 40*

In 2017, an Egyptian play that was inspired by the novel was staged with the title *Qawāʿid al-ʿIshq 40* [40 Rules of Love]. As observed by the many studies on Shafak's treatment of al-Rūmī's understanding of taṣawwuf, and as will be demonstrated in Chapter Seven, Shafak's novel incorporated many aspects of this understanding in a de-Islamized, de-contextualized fashion. The play under discussion, however, was a peculiar case of re-Islamizing taṣawwuf after it had been ushered into the target culture de-Islamized and de-contextualized. It did away with the Ella-Aziz plot, and was restricted to the story of al-Rūmī and al-Tabrīzī. Such treatment eliminates the suggestion that the original plot plainly makes of a romantic love between al-Rūmī and al-Tabrīzī through the association of their friendship with the friendship between Ella and Aziz, which is a de-contextualized, modernizing interpretation as argued by Sedgwick (2017a, p. 72). Re-Islamizing was further made possible through the integration, into the plot, of local Sufi chanting from various

Islamic sources performed by singers from the Mawlawī order. An example of this is a Sufi chanting named *Qamar Sīdnā al-Nabiyy* [like the moon is our master the Prophet] which is part of the performance, and whose content is praising the Prophet while in the background the word "Allah" is repeated in the form of Sufi *dhikr/zikir* [remembrance of Allah through repeated mentioning] (Masraḥiyyat Qawāʿid al-ʿIshq 40, 2017).[4]

6.2.3.2 The play *Shams*

A year before *Qawāʿid al-ʿIshq 40* was staged, another Egyptian play which was adapted from *The Forty Rules of Love* made it to the stage with the title *Shams* (in Cast Handasa, 2017). The play displayed a kind of Islamization that was different from the case of *Qawāʿid al-ʿIshq 40*. In *Qawāʿid al-ʿIshq 40*, the de-Islamized nature of taṣawwuf was brought back to its Islamic context through a process of re-Islamization. In *Shams*, however, it took a problematic shape (in terms of cultural representation) through the Islamization of the Western characters in the frame story, albeit partially. The play kept both the frame story and the historical plot of the novel but, perhaps due to local restrictions, it displayed the Western characters (Ella, her daughter) as wearing turbans (a kind of Muslim headwear for women). Apart from their outer appearance, these Western characters cannot be said to have been localized (Arabized), since they retained their Western names and geographic context (Cast Handasa, 2017).

[4] Apparently, al-Jubaylī's translation provided the source for the script: an online reviewer ("*Qawāʿid al-ʿIshq* fī fakkh", 2017) compared the use of the 39th rule (of the forty rules of love) in the novel with the way it was used in the play, and the quote he used matches al-Jubaylī's translation (in Shafak, 2012b, p. 492).

6.2.3.3 The TV show *Qawāʿid al-ʿIshq*

Another intersemiotic adaptation that the novel inspired was an Egyptian TV show that has been aired annually since 2014 during the holy month of Ramadan. It is a fairly loose adaptation, since it only borrows from the novel its title and the idea of revealing Sufi thoughts in the form of a list of rules. The show has been carried out through disclosing a rule per day throughout the month. Each year, a slight change was applied to the title, as listed below.

1. 2014 - *Qawāʿid al-ʿIshq li al-Muḥibbīn* [the forty rules of love for those who love].
2. 2015 - *Qawāʿid al-ʿIshq li al-Sālikīn* [the forty rules of love for those who seek].
3. 2016 - *Qawāʿid al-ʿIshq li al-ʿĀrifīn* [the forty rules of love for those who know].
4. 2017 - *Qawāʿid al-ʿIshq li al-Wāṣilīn* [the forty rules of love for those who arrive].
5. 2018 - *Qawāʿid al-ʿIshq li al-ʿĀshiqīn* [the forty rules of love for those who love].

The program is hosted by a Sufi scholar from Libya named Muḥammad ʿAwaḍ al-Manqūsh. Early in his career, al-Manqūsh was influenced by Salafi thought, but later he adopted a Sufi outlook and followed the Shādhilī order. His discourse is Islamic, and he discusses sharia in line with taṣawwuf. The show also includes Sufi music performed by artists singing pieces from a repertoire of Sufi poetry (Rushdī, 2018; Seven Pictures, 2014; Ramaḍān, 2017). It can thus be regarded as another transmedial adaptation which displayed a great deal of re-Islamization.

6.2.3.4 The visual arts exhibition *Qawāʿid al-ʿIshq al-Arbaʿūn*

In 2018, another transmedial adaptation appeared in the form of a visual arts exhibition in Tartus, Syria, with the title *Qawāʿid al-ʿIshq al-Arbaʿūn*. The works displayed in the exhibition were designed as non-textual expressions of Shafak's rules of love (ʿUlayyān, 2018; "Maʿraḍ fannī fī", 2018). The pictures available of the exhibition in general do not indicate a specific preoccupation with re-Islamization. They display a more universal, New-Age kind of Sufism (Figure 13).

Figure 13. Works from the exhibition *Qawāʿid al-ʿIshq al-Arbaʿūn* (https://sana.sy/?p=829337)

6.2.4 Trans-genre borrowing

Many works of nonfiction appeared in the Arab book market that corresponded directly or indirectly with *The Forty Rules of Love*. In what follows, I discuss some of these works.

6.2.4.1 Commentary on the forty rules of love

One interesting case that Shafak's novel inspired was a book titled *Sharḥ Qawāʿid al-ʿIshq al-Arbaʿūn* [commentary on the forty rules of love] by Wāʾil Muḥammad al-

Ḥasanī (2016). The book was informed by a tradition in Islamic scholarship, which is the writing of commentaries on canonical books of elaborate content. It is divided into two parts. First, there is an introductory part which offers a biographical account of al-Rūmī's and al-Tabrīzī's friendship, and follows it with a chapter on love, explained through the main Islamic sources of Quran and ḥadīdth/hadis (the Prophet's sayings). In this section, the author reconciles Sufi thought with Salafi opposition through the addition of a saying by the Salafi scholar Ibn Taymiyya in his argument about divine love (p. 97). About the end of the first part, al-Ḥasanī includes a narrative in which he explains how, during a fifty-year search, al-Tabrīzī compiled a list of rules for love, then began to apply them to himself and later started to teach them to al-Rūmī. The second part takes each of Shafak's forty rules of love and elaborates on it.

What is interesting is that Shafak's *fictional* list is presented in this book as a real list of rules that were dictated to al-Rūmī by al-Tabrīzī, without a mentioning of Shafak. Even more, the rules are presented in the exact wording in which they appear in al-Jubaylī's translation. The book is significant mostly in that it shows how Shafak's rules have seeped into the Arab culture to a point where they started to have a life of their own, independent of their author and translator.

6.2.4.2 The book *Qawāʿid al-ʿIshq al-Khamsūn*

Another book which was inspired by *The Forty Rules of Love* is one that is titled *Qawāʿid al-ʿIshq al-Khamsūn* [the fifty rules of love] (Ḥāmid, 2014). In this book, the author elicits fifty rules about love from a treatise on love that was written in the tenth century by Abū Bakr al-Aṣbahānī, named *al-Zahra* [the flower]. Again, no mention of Shafak. The book is Islamic in its context, and it can also be considered

an act of re-Arabizing the notion of *ʿishq/aşk* [love] by taking recourse in Arab cultural heritage about the subject. Elaborating on each rule, the book features many other canonical sources from the Arab literary heritage, such as *al-Aghānī* [songs] by Abū al-Faraj al-Aṣbahānī and *Maṣāriʿ al-ʿUsshāq* [demise of lovers] by Jaʿfar al-Sarrāj.

6.2.4.3 *The Forty Rules of Love* as a catchphrase

One of the outcomes of the *The Forty Rules of Love*'s success was that its title, *Qawāʿid al-ʿIshq al-Arbaʿūn*, has become a catchphrase which inspired many books, especially in the genre of self-help, in their choice of title and content structure. Many self-help books appeared on the market, offering a recipe of forty, fifty, seventy, etc. rules for their respective subjects. The titles include the following:

- *Qawāʿid al-Ṣiḥḥa al-Khamsūn* [the fifty rules of health] (ʿAbd al-Malik, 2017).
- *Qawāʿid al-Saʿādah al-Sabʿūn* [the seventy rules of happiness] (al-Shīmī, 2016).
- *Qawāʿid al-Shaqaṭ al-Arbaʿūn* [the forty rules of coaxing] (Sunnāra, 2018).
- *Qawāʿid al-Ḥubb al-Arbaʿūn: Fī Masār Ḥayāt Zawjiyya Munsajima* [the forty rules of love: on the path to a harmonious marriage] (al-Shammarī, 2018).
- *Qawāʿid al-Fashal al-Arbaʿūn: Min Khawāṭir Ādam wa Ḥawwāʾ* [the forty rules of failure: reflections of Adam and Eve] (Abū al-Najā, 2016).

Moreover, the same structure of titling is repeated in books from other genres such as satire: *Qawāʿid al-Ruʿb al-ʿIshrūn* [the twenty rules of horror] (Ṣāliḥ, 2017) and

poetry: *Qawāʿid li al-Iqlāʿ ʿan al-Ishtiyāq* [rules for giving up on yearning] (Ḥusayn, 2016).

6.3 Symbolic capital and battles of agency

With their considerable marketing potential, Shafak's works became the object of competition in the Arab field of cultural production between the various agencies that took part in the production of these works. The different parties that were involved utilized different kinds of symbolic capital that were at their disposal to win the battle of agency. I discuss such competition under three titles: the official and the forged, the power of naming, and reader agency.

6.3.1 The official and the forged

In 2015, at the 46th Cairo International Book Fair, The Egyptian General Authority for Books received a complaint from Dār al-Ādāb about al-Kamel displaying books with no copyrights on its stand, among which was *The Bastard of Istanbul*. Al-Kamel's stand was put under seal, and a statement of forgery was placed over it (Hammām, 2016; al-Abyaḍ, 2015; R. Idrīs, personal communication, March 7, 2019). I find it an interesting phenomenon from the perspective of translation studies that the version which is first to appear is referred to, in the discourse surrounding the incident, as *muzawwar* [forged], a term which (though used to indicate non-possession of rights) implies that there is a previous version (in Arabic) of which this one is an illegal copy. In another incident, Tuwa (al-Kamel's collaborator in publishing *The Forty Rules of Love*) was legally charged of forgery for publishing Svetlana Alexievich's *Chernobyl Prayer*, whose translation rights belonged to another publisher, Miṣr al-ʿArabiyya (Hammām, 2016).

6.3.2 The power of naming

No matter how powerful a symbolic capital can the obtaining of rights provide, there is another symbolic power which, in the battle between al-Ādāb and the Tuwa-Kamel collaboration, seems to have possessed almost an equal force to that of the rights. Bourdieu refers to such power as "the power of naming". For Bourdieu, naming is powerful in that it is an act of initiation, of bringing something hitherto unknown into light, and through presentation, gaining the authority to represent it:

> The power of naming, in particular of naming the unnameable. that which is still unnoticed or repressed, is a considerable power. Words, said Sartre, can wreak havoc. This is the case, for instance, when they bring into public and thus official and open existence, when they show or half-show, things which existed only in an implicit, confused, or even repressed state. To represent, to bring to light, is no small task. And one can, in this sense, speak of creation. (Bourdieu, 1990a, p. 149)

With or without rights, Tuwa and al-Kamel were the first to initiate *The Forty Rules of Love* into the Arab field of cultural production, and their translator, al-Jubaylī, named it *Qawāʿid al-ʿIshq al-Arbaʿūn*. When Dār al-Ādāb first published the novel, it appeared with a different title: *Arbaʿūn Qāʿida li al-Ḥubb* [forty rules for love]. When I inquired Idrīs about it, she said, "We wanted to make a difference" (personal communication, March 7, 2019; my translation). However, al-Ādāb seems to have succumbed to the power of naming that was activated in al-Jubaylī's translation, for in later editions their version was published with the title *Qawāʿid al-ʿIshq al-Arbaʿūn*. About this decision, Idrīs said, "Many readers told us that the first title was better. So, we said, why fear using the better title when we hold the rights" (personal communication, March 7, 2019; my translation). Al-Jubaylī had also baptized *The Bastard of Istanbul*, giving it the Arabic title *Laqīṭat Istānbūl*. Al-Ādāb's title was no different, save from trivial differences in the transliteration of Istanbul (*Isṭanbūl*

instead of *Istānbūl*). The same was true for the Arabic title of *Siyah Süt*, baptized by al-ʿAlī as *Ḥalīb Aswad*, and retained in al-Ādāb's version.

Moreover, as demonstrated in the many Arabic adaptations of *The Forty Rules of Love*, al-Jubaylī's title went beyond the novel to be used as a title in transmedial versions of the book (theatre, TV show, art exhibition), as well as becoming a catchphrase for denoting a list of rules that are needed to achieve a desired end or understand a particular subject. The text of his translation was used in theatre adaptations, as well as trans-genre publications such as *Sharḥ Qawāʿid al-ʿIshq al-Arbaʿūn* [commentary on the forty rules of love].

Another sense in which the power of naming is related by Bourdieu is the symbolic power gained though the attainment of an official name (a title). According to Bourdieu, a high-rank title is "a distinctive mark (emblem or stigma) which takes its value from its position in a hierarchically organized system of titles" (Bourdieu, 1991b, p. 240). Official titles were paratextually implemented into Shafak's Arabic translations in ways that could help the versions in which they appeared to attain additional layers of authority. Darwīsh's name, for example, is frequently preceded by his academic title (Dr.) on the book covers and after his introductory passages. Similarly, Masciliana's version of *Siyah Süt* (Shafak, 2016) starts with a foreword by Dr. Badriyya al-Bishr, a Saudi scholar, columnist and literary writer. She is also wife to the famous Saudi actor Nāṣir al-Qaṣabī.

6.3.3 Reader agency

Müge Işıklar Koçak and Ahu Selin Erkul Yağcı (2019) note how a readerly habitus may form around retranslations to affect the competition within the field between different translations of a book. Commentaries, online discussions, questions and

answers by readers comparing different translations position the readers within a field of cultural production as "indispensable agents in the retranslation process, and their reactions, preferences, and expectations govern the publishers' decision in the literary field" (p. 143).

The Arab readerly habitus seems to have been in an active relationship in the World Wide Web with field dynamics that present for their consumption different variations of Shafak's works. They may discuss in online forums or social media entries, for example, which version of *The Forty Rules of Love* or *Black Milk* to prefer, or even to question which one is official and which was published without obtaining the rights, or express confusion about *Qaṣr al-Qaml* and *Qaṣr al-Ḥalwā* being different versions of the same book, not separate novels, as can be seen in Levai (2018), al-Abdali (2017) and Aḥmad (2016) respectively. They may also indirectly promote for the versions which they own by showcasing them in personal social media accounts (Figures 14, 15 & 16).

Figure 14. Reader showcasing Tuwa's version of *The Flea Palace* (https://www.picbon.com)

In Figures 15 and 16, it can be seen how readers have creatively contributed to the promotion of different title choices of *Qaṣr al-Qaml* [flea palace] and *Qaṣr al-Ḥalwā* [bonbon palace] by surrounding the book with bonbons or insect-like objects.

Figure 15. Reader showcasing al-Ādāb's version of *The Flea Palace* (https://www.picbon.com)

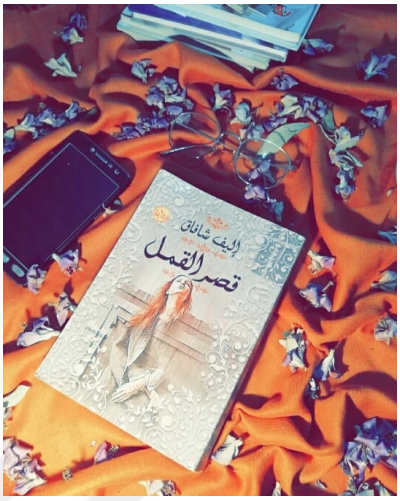

Figure 16. Reader showcasing al-Ḥayāt's version of *The Flea Palace* (https://www.imgrumweb.com)

6.4 The Familiar, the same, the different

Agency around Shafak's image and works involved in the Arab context many expressions of similarity and difference. Such expressions I discuss under two titles: Shafak's name and the translational strategies that surrounded its transliteration into Arabic, and the many ways in which association and/or dissociation were used to represent Shafak or to market her works.

6.4.1 Shafak's name

Both components of Shafak's name, Elif and Şafak, are originally Arabic words. Şafak (from the Arabic word *shafaq*) means *dawn*, and Elif (*alif* in Arabic) is the first letter in the Arabic alphabet. The Arabic alphabet, especially the letter *alif*, has symbolic significance in Sufi thought (Teparić, 2013), and it is common in the

Turkish culture (of which taṣawwuf is part and parcel) to use this letter as a name. In Arabic, on the other hand, neither *Alif* nor *Shafaq* can be said to be common proper names, despite being part of the common lexicography as words.

Thus, Shafak's both names were part of the Arabic culture (as words) and not part of it (as proper names). Beginning with her early representations (the articles that were written before Shafak became famous, mentioned in Chapter Two) and continuing until today, her name went through different transliterations in the Arabic context, and in the span of a decade it almost never acquired its original Arabic spelling, leaving the name in a curious status of in-betweenness. The early mentions mostly retained Ṣafak in its original Arabic spelling (Shafaq), but insisted on writing Elif not as *Alif* but as *Alīf* or *Īlīf*. Both Alīf and Īlīf are likely to have been meant as transliterations of a *foreign* word. Alīf is an Arabic word meaning *tame*, but this is a masculine form of it and the word is usually used for animals; whereas Īlīf is not part of the Arabic lexicon. When Abdelli's 2009 translation of *Bit Palas* (Shafak, 2009b) appeared, it articulated the same perspective: the surname was represented in Arabic original, but the first name alternated between Alīf and Īlīf (Īlīf on the front and back covers and the copyrights page, Alīf on the half-title page and the introductory section).

One article, Khiḍr (2008), displayed an interesting act of domestication for the name: it turned Elif (i.e. Alif) into *Īlāf* (an Arab female proper name) and Ṣafak (i.e Shafaq) into *Shafīq*—Arab male proper name. While this form did not survive, another transliteration from this early stage was carried into what I will call the post-Forty-Rules stage. This transliteration presented Ṣafak as *Shāfāk* (also nonexistent in Arabic lexicon), a form which would later be adopted by al-Ādāb.

When al-Jubaylī's 2012 translations of *The Bastard of Istanbul* and *The Forty Rules of Love* appeared, they displayed Shafak's name as *Īlīf Shāfāq*. With this version, both the first and the last names had turned into transliterated foreign names whose Arabic origins became unrecognizable. Soon, al-Ādāb would join al-Kamel and Tuwa in the reproduction of Shafak's works, and it would adopt a form identical to al-Jubaylī's with the exception of the first and last letters: *Alīf Shāfāk*. The name was still un-Arabic (if we do not interpret Alīf as tame), and these two forms (al-Jubaylī's and Darwīsh's) would be the common forms in which Shafak's name would appear in other sources like commentaries, reader responses and adaptations.

In his introduction to the Arabic translation of *The Architect's Apprentice*, Darwīsh explains the Arabic origins of Shafak's both names but continues to use the amorphous Shāfāk along with Alīf, which is apparently disconnected from what the spelling indicates (i.e. tame), since Elif is explained by Darwīsh as signifying the first letter of the Arabic alphabet (in Shafak, 2015, p. 7).

In Masciliana's version of *Siyah Süt* (Shafak, 2016), we find the exact Arabic equivalent of the two names (Alif Shafaq) used in the foreword and the preface (written respectively by Badriyya al-Bishr and the translator, al-ʿAlī) and even in the half-title and copyrights pages. On the front and back covers though, the name is yet again a curious, non-Arabic rendering: *Īlīf Shafāq*. The text on the back cover is a combination of quotations from al-Bishr's foreword, but this time with the name operated on.

6.4.2 Association and dissociation

Looking at the ways in which Shafak and her works have been represented and marketed in the Arab field of cultural production, it is possible to observe patterns of

association and dissociation that were employed by different kinds of agency and through various paratextual means.

6.4.2.1 Association with other writers, dissociation from the system of government

One way in which association and dissociation have been used to represent Shafak can be seen in epitexts and peritexts that associate Shafak with other Turkish writers and/or dissociate her from her country's politics or policy makers. Such treatment reproduces Shafak's supra-nationalist attitude and self-claimed image of a nomad in exile, and recreates around her the narrative of a Turk who defied Turkish despotism.

Shafak's image as the victim of Turkish despotism and nationalism was established by the articles that reported the 2006 lawsuit incident between 2006 and 2009. The image proved consistent and Shafak continued during the following years to be placed against the Turkish government in light of more recent developments, with the 2006 incident commonly used as a reminder of past injustice which the writer had suffered from. One article in the Lebanese *al-Ḥayā* newspaper criticized the actions took by the Turkish government after the attempted coup of 2016 in Turkey and provided Shafak as an example for those who suffered under the regime (al-Khāzin, 2016). Another article (published in the Lebanese *al-Nahār* newspaper) criticized Erdoğan's Middle East policies as religious extremism, and linked this argument with Shafak's trial as an earlier example of extremism (al-Zayn, 2015). An article in the Egyptian *al-Shurūq* newspaper writing on a new Turkish governmental legislation inserted Shafak's comment on the issue, presenting her as an authority on Turkey's political issues ("Turkiyā tasḥab", 2016). Articles mentioning Shafak and/or her work continuously reproduced her self-created image of a nomad (such as Madkūr, 2007; Ṣuwayliḥ, 2013; Ṣuwayliḥ, 2017) and portrayed her, along with her

treatment of Sufism, in terms of rebellion against orthodoxy (such as Jābir, 2015; al-Hawārī, 2017; Ṣuwayliḥ, 2013; Ṣuwayliḥ, 2017).

Such acts of dissociation were sometimes complemented with association, in that Shafak was associated with other Turkish authors who went into conflict with the Turkish government. In an article in the Lebanese *al-Akhbār* newspaper, Shafak is presented as joining with her 2006 trial "the caravan of the condemned authors in Anatolian lands" (Rāshid, 2006, para. 1; my translation) along with Orhan Pamuk, Yaşar Kemal and Nâzım Hikmet. She is also associated through literary comparison with Western authors such as Virginia Woolf—in al-Bishr's foreword to Masciliana's version of *Siyah Süt* (Shafak, 2016, p. 9) and Arab authors such as Najīb Maḥfūdh—in Darwīsh's introduction to *The Bastard of Istanbul* (Shafak, 2018a, pp. 5-6).

6.4.2.2 Social media combinations

Another way in which association can be observed around Shafak's works is social media sharing that presented, through readers' agency, Shafak's works in combination with other cultural productions. One such set of combinations can be found in images that display a collection of books privately owned by a reader, among which Shafak's works appear along with authors from the Arabic literary field or from the larger field of world literature, a demonstration which reinforces Shafak's image as a bridge between East and West. In Figure 17, It is possible to see *The Architect's Apprentice* (on the top) displayed along with works from contemporary Arab, American and Spanish literature, a world classic (Dostoyevsky's *Crime and Punishment*), two works on popular philosophy, and two works of New Age spiritualism as well as other, hardbound books in the background. In Figure 18,

The Flea Palace (on the foreground) and *Three Daughters of Eve* appear along with the Arabic translations of Milan Kundera's *The Book of Laughter and Forgetting*, Dostoyevsky's *The House of the Dead*, Gabriel García Márquez's *One Hundred Years of Solitude*, and a collection of stories and novellas from Anton Chekhov.

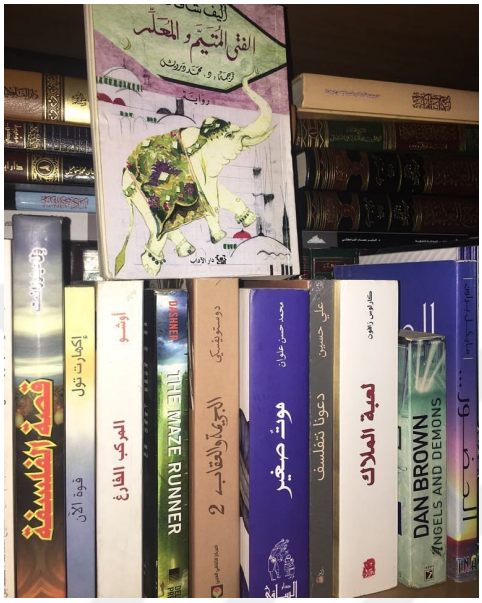

Figure 17. Reader showcasing the Arabic translation of *The Architect's Apprentice* along with other books (https://www.imgrumweb.com)

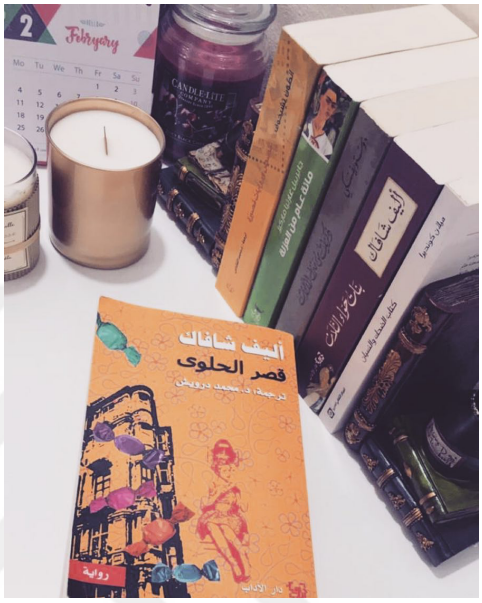

Figure 18. Reader showcasing the Arabic translations of *The Flea Palace* and *Three Daughters of Eve* along with other books (https://www.imgrumweb.com)

Moreover, readers can be seen sharing quotations from Shafak along with photos displaying scenes from Turkish TV series. In figure 19, an Instagram user quotes Shafak (using her name after a hashtag) in combination with an image displaying a scene from the 2017 Turkish drama *Kalp Atışı* [heartbeat] by Pirhasan & Çiçek (2017). In figure 20, the same quote is displayed by a user on Ask.fm along with a scene from another Turkish TV series, very possibly the 2011 show titled *Kuzey Güney* [north south] by Öztekin and Tatlıtuğ (2011).

6.4.2.3 Association and dissociation as marketing strategies

Association and dissociation have also been used as marketing strategies for promoting Shafak's works. Dār al-Ādāb's version of *The Flea Palace* is a case in point. It displays, particularly on the level of paratext, what can be interpreted as a considerable effort to dissociate this version from Cadmus' 2009 translation. First, there is the title. As mentioned before, this version carries a different title (*Qaṣr al-Ḥalwā* [bonbon palace]) from the first translation (*Qaṣr al-Qaml* [flea palace]).

Figure 19. Social media user quoting Shafak along with a scene from Turkish drama

Probably because Shafak was not popular before 2012, the 2009 translation of *The Flea Palace* did not possess the deterministic power to initiate, to fix a name upon its subject, that al-Jubaylī's translation of *The Forty Rules of Love* did. With the absence of the force to name, al-Ādāb was able to make a change in the title (a maneuver which proved unsuccessful with *The Forty Rules of Love*) and offer something different.

Second, there is the cover, fairly different from Cadmus'. The Cadmus cover displayed an image of Istanbul, showing the Galata Bridge and the part of the city that lays behind it (Figure 21). This is a strategy most used in world-literature

Figure 20. Social media user quoting Shafak along with a scene from Turkish drama (https://ask.fm)

publishing to introduce a work by a Turkish author (Akbatur, 2010, p. 90). Al-Ādāb's version, on the other hand, did not have to introduce Shafak, since she was already enjoying a high demand in the Arab book market by the time this translation appeared in 2016. Its concern, as a late-comer, must have been to offer a different, better version of the product. In this version, an eye-catching orange hue was used as a background color for the front and back covers. Flowers and stylized tulips, slightly reminiscent of the floral patterns used in the Persian and Turkish classic arts, appear scattered on the background. On the foreground, five bonbons in shiny wraps are placed in a line that leads the eye of the observer from the top left corner to the

right bottom corner where Dār al-Ādāb's logo is placed (Figure 22). Vivid and sweetened up, this version tells much about the relationship between the market and cultural production and the levels of competition that it involves.

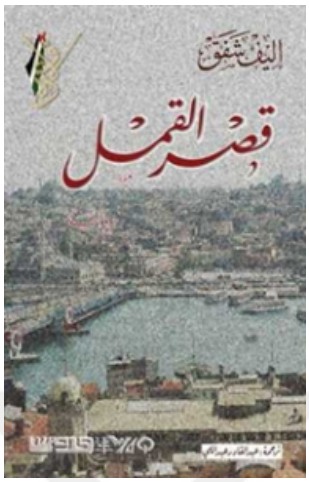

Figure 21. Front cover of Cadmus's version of *The Flea Palace* (https://www.abjjad.com)

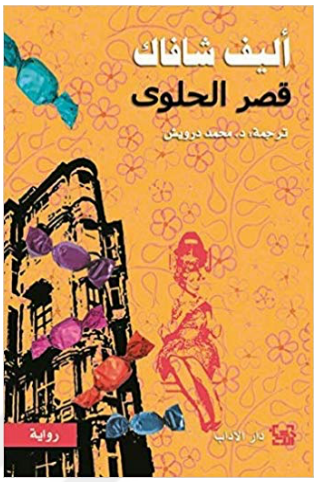

Figure 22. Front cover of Dār al-Ādāb's version of *The Flea Palace* (https://www.amazon.com)

Al-Ādāb's only competitor was not Cadmus, however. There was Tuwa's reprint of Abdelli's translation (mentioned earlier in the chapter). Tuwa's marketing strategy was to appeal by means of association, as opposed to al-Ādāb's strategy of appealing by means of dissociation. On the front cover of this edition, the same cover that appeared on *The Forty Rules of Love*'s first Arabic translation—which is identical to the first American (Viking) edition of the novel (Figure 23)—was used, but with

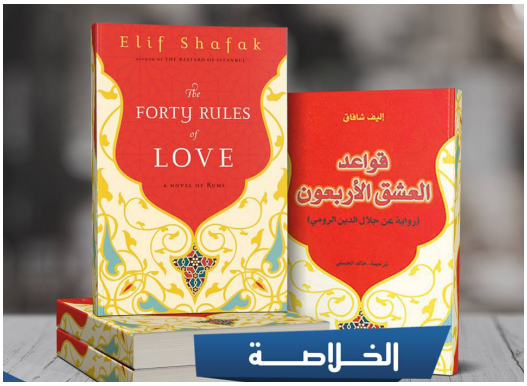

Figure 23. Front covers of Viking and Tuwa versions of *The Forty Rules of Love* (https://www.profihsan.com)

different colors. Under Şafak's name, as a reminder of Tuwa's first publication, a statement was added which read, "the author of the international wonder *The Forty Rules of Love*" (Figures 3 and 4; my translation).

6.5 Conclusion

This chapter explored the roles played by agency in the consecration of Shafak in the Arab world, and discussed the impact of *The Forty Rules of Love* on cultural production in the Arab world. Based on the information available of the agency around the first translations of Shafak's works, it is possible to see the impact of 1) the TEDA project and 2) the position of these works as part of world literature, in the decision to introduce Shafak to the Arab context.

After the initial success of the first Arabic rendition of *The Forty Rules of Love*, the book stimulated different kinds of cultural production in the Arab context, and Shafak's works became a site of competition in the book market through acts of retranslation and reprint. *The Forty Rules of Love* inspired a number of cultural products that ranged from nonfiction to theatre, TV shows and art exhibitions. While some of these adaptations (like the exhibition *Qawāʿid al-ʿIshq al-Arbaʿūn*) reinforced the de-Islamized understanding of Sufi mysticism that the novel in many ways represented, others performed different acts of re-Islamization or re-Arabization that brought taṣawwuf closer to its Muslim context and returned the notion of ishq [love] to its Arabic sources. On the other hand, it is possible to see in one of these adaptations (the play *Shams*) an act of Islamization performed on the novel's Western characters. Moreover, the forty rules which Shafak created in this novel started to enjoy a life of their own in the Arab context, independent of their author and translator. Also, the book's title became a catchphrase which inspired

many self-help books to offer a recipe of forty, fifty, seventy, etc. rules for their respective subjects.

The different ways in which Shafak has been presented in epitextual and peritextual material surrounding her name and work emphasize her image as a Turk against Turkish despotism and a nomad unwanted at home. Moreover, the different renditions of her name are indicative of a certain resistance to rendering it in its original Arabic spelling, and the name continues to appear as the transliteration of a foreign name, swaying in a position of in-betweenness.

The chapter also incorporated readerly habitus as part of the agency surrounding Shafak's works. Readers activated their habitus as consumers who affected the competition between the different versions (retranslation, reprint) of these works. Moreover, it displayed how the readers used their agency in acts of association, displaying Shafak's books on their social media accounts among other works (Eastern and Western) in their private collections or quoting Shafak in combination with scenes from Turkish drama in demonstrations that reinforced her image as a bridge between East and West.

CHAPTER 7

COMPARATIVE ANALYSIS OF SHAFAK'S NOVELS *THE FORTY RULES OF LOVE* AND *THE BASTARD OF ISTANBUL* (TURKISH, ENGLISH, ARABIC)

In this chapter, I perform a comparative analysis on two samples from Shafak's works, extracted respectively from *The Forty Rules of Love* and *The Bastard of Istanbul*. *The Forty Rules of Love* is the novel that brought Shafak her current popularity in the Arab literary arena, and its content is indicative of the complex journey which al-Rūmī's understanding of taṣawwuf took until it acquired the shape in which it appears on the novel: Westernized, modernized and de-Islamized for easy consumption. As for *The Bastard of Istanbul*, it is the novel which made Shafak's name appear on the international (which included the Arab) media because of the lawsuit incident that ensued its publication in Turkey. The book problematizes the Turkish understanding of nationality in juxtaposition with the Armenian presence in history and geography both side by side and against the Turkish presence, in the same historical and geographical context. It provides a lens with which to criticize Turkish nationalism from an outside perspective, and the fact that it appeared in Arabic is telling of the persistence of the Arab narrative of Turk (i.e. Shafak) against Turkish despotism. Moreover, the appearance of the two books in Arabic in the same year, translated from English (in 2012 by al-Kamel and Tuwa, then in 2013 retranslated by al-Ādāb), may be indicative of a successful marketing strategy of choosing the right topics (Sufi mysticism and ethnic conflict) for the right circumstances (the global literary market). My analysis of the two extracts (one from *The Forty Rules of Love*, the other from *The Bastard of Istanbul*) incorporates the

English original, the Turkish translation and the two Arabic translations (one by al-Jubaylī and the other by Darwīsh) of each novel. I present the extracts in English original, and discuss the translations as part of the analysis. I deploy critical discourse analysis and paratextual analysis as my methodology.

7.1 *The Forty Rules of Love*

> But the judge was of a different mind. "You Sufis make everything too complicated. The same with philosophers and poets! Why the need for so many words? Human beings are simple creatures with simple needs. It falls upon the leaders to see to their needs and make sure they do not go astray. That requires applying the sharia to perfection."
>
> "The sharia is like a candle," said Shams of Tabriz. "It provides us with much valuable light. But let us not forget that a candle helps us to go from one place to another in the dark. If we forget where we are headed and instead concentrate on the candle, what good is it?"
>
> The judge grimaced, his face closing up. I felt a wave of anxiety wash over me. Entering into a discussion about the significance of the sharia with a man whose job was to judge, and often punish, people according to the sharia was swimming in dangerous waters. Didn't Shams know that?
>
> Just as I was looking for an appropriate excuse to take the dervish out of the room, I heard him say, "There is a rule that applies to this situation."
>
> "What rule?" asked the judge suspiciously.
>
> Shams of Tabriz straightened up, his gaze fixed as if reading from an invisible book, and he pronounced:
>
> *"Each and every reader comprehends the Holy Qur'an on a different level in tandem with the depth of his understanding. There are four levels of insight. The first level is the outer meaning and it is the one that the majority of the people are content with. Next is the Batını* [sic]*—the inner level. Third, there is the inner of the inner. And the fourth level is so deep it cannot be put into words and is therefore bound to remain indescribable."*
>
> With glinting eyes Shams continued. "Scholars who focus on the sharia know the outer meaning. Sufis know the inner meaning. Saints know the inner of the inner. And as for the fourth level, that is known only by prophets and those closest to God." (Shafak, 2010, pp. 49-50; emphasis original).

I chose this passage because it solidifies the view which is put forward by scholars such as Hüküm (2010) and Şengül (2010), that were mentioned in Chapter One, about Shafak's tendency to polarize sharia and taṣawwuf, all the while undoing the novel's message of tolerance and coexistence. While Sufism is clearly favored in this

passage, sharia is demonized through its representative, the high judge. Moreover, the difference in Shafak's discursive choices between the English and Turkish versions of this passage seems to be reflective of the Orientalist tendency to present Sufi input outside of its Islamic context, as discussed in Chapter Five.

The extract is from a scene in which Shams, prior to his arrival to Konya (where he meets Rumi) stops as a wandering dervish by a Sufi lodge in Baghdad. Upon entering the lodge, he meets the master of the establishment, who happens to be hosting at the time the town's high judge (a religious authority). The scene is narrated from the point of view of the Sufi master. He narrates the encounter between Shams and the judge, in which the first is portrayed as a charismatic, non-conformist, bohemian wanderer, "a man who did not pay much attention to the judgments of society. That people could confuse him with some vagrant, or even a beggar, didn't seem to bother him in the least" (Shafak, 2010, p. 47), and the latter as a greedy, flamboyant, egoist man of authority who, "with one ruling . . . could send a man to the gallows, or he could just as easily pardon a convict's crimes, lifting him up from the darkest dungeons" (Shafak, 2010, p. 46). The polarization between the representative of religious law and that of Sufi thought, which Shafak first establishes in physical description and attitude portrayal, is further stressed in the dialogue which is carried out between the two characters, the one representing orthodoxy and the other, heterodoxy. Moreover, such treatment is likely to create a representative shift in the image of Shams al-Dīn al-Tabrīzī who, as discussed in Chapter Five, identified himself as both a man of sharia (a scholar of fiqh) and a Sufi.

In the first paragraph, religious law is linked to political authority and represented as a force which is made to control the people's actions and decisions.

The word which enables such linking is “leaders”. It appears in Turkish translation—carried out in collaboration with Shafak, as stated in the book’s title page—as “Başţakiler” [those at the head] (Shafak, 2009a, p. 74). Its Arabic rendition is identical in the two translations: both use the word “zuʿamāʾ” [leaders], which is commonly deployed in modern and contemporary Arabic to indicate political leadership. It is not common, on the other hand, to refer to religious (scholarly or mystical) leaders as zuʿamāʾ. They are rather regarded as *shaykh/şeyh*. Thus, sharia is represented as an ideological tool with which the (political) leaders/başţakiler/zuʿamāʾ are able to control the people, who are likened to a herd of animals unable to think for themselves and need to be prevented from going astray.

The second paragraph is a modulated version of the candle analogy which takes place in al-Rūmī’s *Mathnawī* (long poem), presented in the novel as a statement made by the Shams character. At the end of the English version of the book, Shafak states that she “benefited greatly from [her] readings of the Mathnawi by R. A. Nicholson” (Shafak, 2010, p. 355), by which she must mean Nicholson’s English translation of the *Mathnawī*. Taking a look at Nicholson’s translation, it is possible to find the analogy in question rendered as follows:

> Religious Law is like a candle showing the way. Unless you gain possession of the candle, there is no wayfaring; and when you have come on to the way, your wayfaring is the Path; and when you have reached the journey’s end; that is the Truth. (Rūmī, 1934, p. 3)

Comparing this translation with Shafak’s modulated version, it can be seen that the idea of “Unless you gain possession of the candle, there is no wayfaring” is done away with, and sharia is changed, in subtle discursive moves, from being an *essential* tool into being a *mere* tool: “If we forget where we are headed and instead concentrate on the candle, what good is it?” (Shafak, 2010, p. 50). The status of

sharia as a tool is further stressed in the Turkish translation through the use of the word “yarar” [functions as] in “önünü görmeye yarar” (Shafak, 2009a, p.75), as well as through adding the following state (which is not found in the novel’s English version): “insan şeriatı araç değil de amaç sayarsa, o kandilin ne faydası kalır?” [if one regards sharia as not a tool but a goal, what use is left of the candle?] (Shafak, 2009a, p.75). In the Arab translations, the more neutral word *good* in “what good” is rendered as “nafʿ” [benefit]—al-Jubaylī’s translation (Shafak, 2012b, p. 76) and “fāida” [use/payoff]—Darwīsh’s translation (Shafak, 2018b, p. 78). These renderings reflect and make obvious the general tendency in Shafak’s original statement to render as a mere functionary tool the notion of a guiding set of essential laws in al-Rūmī’s discourse.

In the third paragraph, sharia is demonized through the deprecated portrayal of its representative as “a man whose job was to judge, and often punish, people according to the sharia” (Shafak, 2010, p. 50). Coming from a Sufi master, these reflections are reflective of the image of Sufi mysticism as standing apart from the religion of Islam with its laws and lawful people. The Turkish version carries the process of demonization a step further, adding to the description of the judge the following statement: “Şeriatın anahtarını kendi elinde tuttuğuna inanan kibirli bir [adam]” [an arrogant man who believes he is holding the key to sharia in his hand] (Shafak, 2009a, 75).

The ambiguous phrase “the significance of the sharia”, which implies that religious law is *significant* while at the same time arguing about its restricted (almost *insignificant*) role, becomes more paradoxical when it is rendered into Arabic as “ahamiyyat al-sharīʿa” [the importance of sharia] in both translations (Shafak, 2012b, p. 76; Shafak, 2018b, p. 78). Back translated, it becomes: “Entering into a discussion

about the [importance] of the sharia", which is not quite what the Shams character does, i.e. arguing for the secondary role of sharia.

Following the third paragraph, there is a brief dialogue between Shams and the judge in which Shams announces that he is about to reveal one of his forty rules of love. "There is a rule that applies to this situation" (Shafak, 2010, p. 50), Shafak makes him say, paradoxically repeating the situation-based model for fiqh scholarship, i.e. the practice of *fatwa/fetva*, in which solutions are generated for situations that require knowledge of religious practice (Agrama, 2010). Both the Arabic versions translate *rule* as "qāʿida" [rule], which is a term used commonly in fiqh studies for establishing certain sharia rules. There are, for example, a set of five essential rules in Islamic laws of religious practice and social behavior that are known as *al-qawāʿid al-fiqhiyya al-kubrā* [the grand rules of fiqh] (al-Dawsarī, 2016). In the Turkish Islamic tradition, these are known as *küllî kâideler*. Laws of fiqh can be referred to in Turkish Islamic scholarly discourse as *kaide* (from the Arabic qāʿida), which is used as a more specific term, or *kural*, which is used in a more general sense. In *Aşk* (Turkish translation of the novel), *rule* appears as "kural" (Shafak, 2009a, 75).

In the next paragraph, Shams reveals the rule for which he has been preparing his listeners, which is the third of the book's forty rules. In the Turkish translation, the rule is preceded by two sentences that do not appear in the English (and therefore Arabic) versions: "Peygamber Efendimiz Kuran'ın yedi boyuttan okunabileceğini buyurmuştu. Biz bu yediyi dörtte toplarız" [our Master the Prophet has graciously said that the Quran can be read in seven dimensions. We sum the seven up in four] (Shafak, 2009a, 75). The rule is presented to the Turkish reader consecrated with the authority of the Prophet, without refraining from using words of praise and exaltation

around his name. To the Anglophone reader, it is presented as coming directly from the charismatic, non-conformist character of Shams. By the time it arrives at the hands of the Arab reader, the rule has been filtered through English, and the Prophet is not part of the discussion at all.

One of the four levels of understanding the Quran is stated in the original English as "*Next is the Batını* [sic]—*the inner level*" (Shafak, 2010, p. 50). Here, the Arabic word bāṭinī is presented in Turkish transliteration (but with minor spelling mistakes), after which an explanation is offered in English. In the Turkish translation, the word is presented in (proper) Turkish transliteration as "bâtınî" (Shafak, 2009a, 75), without an explanatory phrase after it. In Darwīsh's translation, the Arabic word is returned to its original form, but the explanatory phrase (which is meant for the Anglophone reader) is kept too, explaining bāṭinī with its synonym *dākhilī* (in Shafak, 2018b, p. 79). In al-Jubaylī's translation, the explanatory phrase is done away with, and bāṭinī is left to explain itself (in Shafak, 2012b, p. 77).

In the last paragraph, Shams provides further detail about the levels of comprehending the Quran, assigning each level to a specific group of readers. Although the Quran is a distinctly Islamic text, its readers are defined in the English version in Christian religious terminology or with a more universalist, non-context-specific expressions, perhaps to provide an easier reading experience for the novel's target readership. In this version, *Saints* and *God* replace the "Evliya" (awliyāʾ) and "Allah" of the Turkish version, and "Allah'ın sevgili dostları" (Shafak, 2009a, 75) is the Turkish replacement of "those closest to God" (Shafak, 2010, p. 50). In the Arabic translations, the English text is re-Islamized with a comeback of the words *awliyāʾ* and *Allah* (Shafak, 2012b, p. 77; Shafak, 2018b, p. 79).

In Darwīsh's translation, it is possible to see instances of re-Islamization with direct interference from the translator in footnotes. In these footnotes, we find Darwīsh correcting details from al-Rūmī's story (in Shafak, 2018b, p. 233), expressing doubt about the accuracy of Shafak's (English) references for al-Rūmī's poetry (in Shafak, 2018b, pp. 82, 270) or advising the reader to check the Quranic stories that are narrated in the novel directly from the Arabic text of the Quran (in Shafak, 2018b, p. 308).

7.2 *The Bastard of Istanbul*

> True, [the Young Turks] had not stuck to their promise, abandoning multinational Ottomanism for Turkism, but the European powers watched the empire carefully; they would surely intervene if something grim were to take place. Hovhannes Stamboulian believed that under the present circumstances Ottomanism was the best option for Armenians, not radical ideas. Turks and Greeks and Armenians and Jews had lived together for centuries and still could find a way to coexist under one umbrella.
>
> "You don't understand a thing, do you?" Kirkor Hagopian snapped furiously. "You live in your fairy tales!"
>
> Hovhannes Stamboulian had never seen him so unnerved and confrontational. Still, he didn't go along with him. "I don't think zealousness is going to help us," he said, barely getting his voice above a whisper. It was his belief that nationalist zeal would solely serve to replace one misery for another, inevitably working against the deprived and the dispossessed. In the end minorities tore themselves apart from the larger entity at a great cost, only to create their own oppressors. Nationalism was no more than a replenishment of oppressors. Instead of being oppressed by someone of a different ethnicity, you ended up being oppressed by someone of your own.
>
> "Zealousness!" Kirkor Hagopian's face scrunched into a mask of gloom. "There is news pouring in from numerous towns in Anatolia. Have you not heard about the incidents in Adana? They enter into Armenian houses with the pretext of searching for guns, and then plunder. Don't you understand? All the Armenians are going to be exiled. All of us! And here you are betraying your own people." (Shafak, 2008, p. 232)

I chose this passage because it signifies an inclination on the part of the author to present historical material with an eye to the receiving culture. Such inclination is demonstrated through additions in the Turkish version—carried out under Shafak's

supervision, as stated in the book's copyrights page—that are missing in the English original, and are therefore not transmitted to the Arabic versions (being translated from the English version). Moreover, it objectifies the Turkish identity through Armenian subjects (characters) who create in their conversation an image of the Turk that is not unfamiliar to the Arab gaze.

The passage tells the part of the Armenian Hovhannes Stamboulian's story (an ancestor to Armanoush; a man of letters) where he is about to be arrested in his house by Turkish officers for promoting rebellion (through his literary writing) against Turkish authorities. Before the incident takes place, Stamboulian is working on an allegorical story which takes place in the shape of a conversation between a pomegranate tree and a little pigeon that has been led astray from its family. In the extract above, Stamboulian is reflecting on the tension between Young Turks (and later generations of Turkish nationalists) and Armenians, all the while remembering a previous conversation he had with the Armenian Kirkor Hagopian, "an eminent lawyer and a member of the Ottoman Parliament" (Shafak, 2008, p. 230), in which the latter has warned him of the worsening situation between Turks and Armenians. Stamboulian in this conversation holds a milder, more optimistic view of the situation, and has hopes of coexistence.

The first paragraph contains in its Turkish translation additional sentences which do not figure in the English original. The English and Arabic versions, therefore, are significant not only in what they contain, but also in what they do not. The addition is as follows (marked with bold letters):

> Ne yazık ki lafta kalmıştı vaatlerin nicesi. Sözlerine sadakatle bağlanmamış, Türkçülük uğruna Osmanlıcılık idealini terk etmekte beis görmemişlerdi. **Bir tek onlar değildi elbet Osmanlıcılığa itibar etmeyen. Daşnak Sütun içinde ve yöresinde çok sayıda Ermeni genci de aynı raddede şiar edinmişti milliyetçiliği. Gün geçmiyordu ki ateşli kavgalar patlak vermesin. Her iki taraftan da kimileri berikinin kanına susamış olmalıydı ki, isyancılar da,**

> **isyanları bastıranlar da gözünü kırpmadan kan döküyordu. Ohannes İstanbuliyan bu tabloyu son derece kaygı verici bulmakla birlikte** Avrupalı devletlerin imparatorluğun içindeki her gelişimi dikkatle izlemesinde teselli buluyordu. Ezkaza daha fena bir şeyler olsa, mutlaka müdahele ederlerdi. (Shafak, 2006, pp. 237-238; emphasis added)

Back-translated, the passage reads as follows:

> Unfortunately, many of the promises did not go beyond utterances. They had not remained faithful to their words and saw no harm in leaving the ideal of Ottomanism for Turkism. **Of course, they were not the only ones who disregarded Ottomanism. Within Daşnak Sütun and around it, numerous Armenian youths had made nationalism a motto. Not a day passed without ardent fights breaking out. From both sides, there must have been people who thirsted for the blood of the other, for both those who revolted and those who suppressed the revolting were shedding blood without blinking an eye. Though he found such picture highly disturbing**, Hovhannes Stamboulian found solace in that the European nations were closely watching every development that took place within the Empire. Should anything worse happened by accident, they would surely intervene. (Shafak, 2006, pp. 237-238; my translation, emphasis added)

In such addition, it is possible to see an attempt to bring to the scene the perspective of the Other, i.e. the Turk, through highlighting the damage that was afflicted to it by Armenian nationalism. Curiously, the perspective of the Other is only brought to the scene when the Other happens to be the target readership. To the Anglophone reader, Shafak is contented to present solely Armenian suffering. Such (deliberate) omission is reminiscent of late 19th and early 20th Arab historiography and political discourse, wherein (as demonstrated in Chapter Four) Arab suffering is foregrounded and brought against a demonized (Turkish) nation whose contributions to the development and maintenance of the Arab civilization is discursively obscured. Having the English version of the novel as their source, the Arabic translations, therefore, did not have to challenge the common Arab images of Turkish brutality by offering a counter-narrative such as the one presented in the Turkish version.

As for the contribution of such omission to Shafak's image, it is likely to strengthen her global image as a nomad unwanted at home (because she speaks against its politics), and her Arab image of Turk against Turkish despotism, especially when combined with her statement in the Acknowledgements section at the end of the English version (retained in both Arabic versions) which reads as follows:

> Between the Turkish edition and the English edition of this novel in 2006, I was put on trial for "denigrating Turkishness" under Article 301 of the Turkish Penal Code. The charges that were brought against me were due to the words that some of the Armenian characters spoke in the novel; I could have been given up to a three-year prison sentence, but the charges were eventually dropped. During this time, I have been fortunate enough to receive enormous support from so many people, friends, and strangers alike, of such different nationalities and religions. I owe them more than I can say. (Shafak, 2008, pp. 359-360)

The rest of the paragraph, where Stamboulian offers his vision of a cosmopolitan unity under Ottomanism—to be dismissed immediately by Hagopian as mere fiction: "You live in your fairy tales!" (Shafak, 2008, p. 232)—also resonates with early Arab visions of unity under the Ottoman ummah (discussed in Chapter Four), which was terminated by the demise of the empire, afflicted, among other reasons, by a series of revolts, Turkish, Arabic and Armenian. Moreover, the dark side of nationalism, the switching from an oppressor who is an "Other", to an oppressor of the Self, presented in Stamboulian's speech in the ensuing paragraph, is also one that is reflective of the outcome of Arab nationalism. It resonates with the narrative of Arab despotism expressed in the self-criticizing works of Arab intellectuals such as the Iraqi poet Aḥmad Maṭar and the Palestinian cartoonist Nājī al-ʿAlī.

In the last paragraph, the image of the Turk created in Hagopian's discourse is one that is much reminiscent of Shawqī Ḍayf's historiography (discussed in Chapter Four) in which the Turkish warriors of Samarra were depicted as a

barbarous lot, crushing people on the street with their horses. The Arabic words "iqtaḥamū" [broke into]—in Darwīsh's translation (Shafak, 2018a, p. 311) and "yanhabūnahā" [loot them]—al-Jubaylī's translation (Shafak, 2012a, p. 274) leave no doubt that those described are a bunch of crude savages, very similar to those encountered by readers of modern Arab historiography in the historical narratives of Arabs and their encounters with Turks.

In the Turkish version, there are, again, a few sentences which are missing in the English (and therefore Arabic) versions. The addition is as follows (marked with bold letters):

> Adana olaylarından ders almadın mı? **Adana'ya bizzat tanıklık eden Zabel Hanım'ın *Harabeler Arasında* kitabında anlattığı acı hiç mi işlemedi yüreğine?** Anlamıyor musun? Bütün Ermeniler sürgün edilecek. (Shafak, 2006, p. 238; emphasis added)

In back-translation, the passage reads as follows:

> Haven't you learned a lesson from the Adana incidents? **Has not the pain which Ms. Zabel, who witnessed Adana first-handedly, told in her book *Amid the Ruins* sank into your heart?** Don't you understand? All Armenians are going to be exiled (Shafak, 2006, p. 238; my translation, emphasis added)

In this version, Hagopian reminds Stamboulian of Zabel Yesayan's book Աւերակներու մէջ (translated into English as *Amid the Ruins*) in which she, as an Armenian intellectual with ancestral roots in Turkey, wrote her testimonials about the Turkish-Armenian conflict of 1909 in Adana. In Hagopian's speech, Yesayan's writing, and therefore message, is portrayed, in an act of selective representation, as one-dimensional. In truth, Yesayan was aware of the suffering on the level of people from both sides, Turkish and Armenian. She addressed as "compatriots" both Armenians and Turks (Atamian, 2013, para. 2) and,

> said that her goal in writing this book was to convey the extreme suffering which she had witnessed both to the people of her own community and also to all Muslim Turks who were unaware of the events that were taking place. (Akkent, 2012, Zabel Yesayan, the witness section, para. 5)

In this case, the addition is not likely to have been thought in view of the Turkish reader's expectations, since the speech is not carried out in defense of the Turks. It could be discussed in reference to Ayza Vardar's and Ömer Türkeş's observations (addressed in Chapter Two) about polemical writing in Shafak's works, and Belma Canbay's (2014) linking of such attitude with market expectations. In other words, the Turkish version gives room to the Turkish perspective, but is not likely to refrain from fueling polemics. The omission, on the other hand, could be found in Shafak's general tendency, as observed by Akbatur (2010, pp. 192-199) to simplify and shorten her speech when writing in English.

7.3 Conclusion

In this chapter, I performed a comparative analysis on two samples from Shafak's works, one from *The Forty Rules of Love* and the other from *The Bastard of Istanbul*. I included in my analysis the English original, the Turkish translation and the two Arabic translations of each novel. The analysis revealed that there have been multiple layers of translation at work in the Arabic renditions of *The Forty Rules of Love* and *The Bastard of Istanbul*. I list them as follows.

1. First, there is the layer of cultural translation which seems to have operated in the very act of writing the two novels, beginning with their choice of topic and including the discursive molding of religious and historical realities. In *The Forty Rules of Love*, the relationship between sharia and taṣawwuf are presented, in an act of cultural self-translation, in a way that reflects the

narrative of orthodoxy vs. heterodoxy that was created around sharia and taṣawwuf in some Orientalist writings. In *The Bastard of Istanbul*, the Turkish-Armenian conflict is depicted in a way that corresponds to world-literary writing that sells, as noted by Vardar (2012, p. 83), when it highlights local issues (here, ethnic conflict) if the story is a non-Western one. It is minority writing which corresponds to majority expectations.

2. Then, there is the level of translation between Turkish and English, in which additions and omissions are indicative of a certain awareness of target readership and market expectations. The authority of the Prophet is used in the Turkish translation of *The Forty Rules of Love* for emphasizing a saying by Shams, whereas in the English version it comes directly from Shams. In *The Bastard of Istanbul*, Turkish readers are presented with a discourse that includes the Turkish perspective about the Turkish-Armenian conflict, whereas the English version gives no room for such perspective.
3. Next, there is the level of translating from English to Arabic the already culturally-translated, self-Orientalized material, bringing to its new context a picture of the Middle East as filtered through the Western gaze. Accordingly, the Arabic version of Shams does not need the authority of the Prophet to assert his views on religion (*The Forty Rules of Love*), and Stamboulian in his Arabic rendering is presented with an image of the Turk that fits well the Arab image of Turkish brutality (*The Bastard of Istanbul*).

Moreover, *The Forty Rules of Love* appears as a site in which it can be observed how words and notions which originate in a culture make a comeback to that culture, such as the journey which the word *bāṭinī* took from Arabic to Turkish to English and

back to Arabic, or the journey which the word *awliyāʾ* made, in which it was turned into *saints* and then turned back into *awliyāʾ*. Sometimes such words and notions come back intact, but at other times significant changes will have occurred in what they signify.

When taṣawwuf made a comeback to the Arabic scene through this novel, it had first been culturally translated to the Anglophone reader. However, Chapter Six demonstrated that the cultural transformation of taṣawwuf did not stop there, and while it retained some aspects of its new status, it took part in acts of re-Islamization and re-Arabization, as well as appearing in hybrid combinations of the many cultures among which it traveled.

CHAPTER 8

CONCLUSION

In this thesis, I discussed the various socio-cultural developments that gave rise to the wide recognition of Elif Shafak in the Arab world after her novel *The Forty Rules of Love* was published in 2012 in Arabic translation. My main argument was that such popularity relied on a collective, not necessarily conscious, act of consecration which was the outcome of a series of developments in Turkish-Arab relations, as well as religious tensions and East-West dynamics. I tried to trace the line of development that has led Shafak from the status of a minority writer (prior to entering the Arab field of cultural production) to becoming a Turkish exemplar who was followed and adapted in numerous ways (art, theatre, TV shows, other literature) in the Arab world. I used the term *minority writer* to indicate her position as a writer from a minor, non-global culture (Turkish) writing in major, global English. I then studied the roles played by agency in the consecration of Shafak in the Arab world, and presented the various acts of cultural production in the Arab context that were triggered by *The Forty Rules of Love*. I limited my discussion on the Arab context mostly to a number of countries that belong to the eastern half of the Arab geography which is known as the Mashriq region, since most of the agency which I covered took place in this region.

In Chapter One, I conducted a literature review of studies that dealt with my subject of inquiry. Since my focus was on agency, I concentrated on works that studied the aspect of agency in Shafak's works and in her status as a writer. A number of these works established Shafak's position as a writer and self-translator who played an active role in maintaining her visibility and publicity in the Turkish

and the Euro-American book markets, as well as participating in the many stages of generating a literary product. Others pointed to the many ways in which her choice of topic and the way she handled it was linked to issues of representation and target expectation. One article dealt directly with Shafak's impact in the Arab world, but despite providing valuable information, it limited its subject to the aspect of religion.

These studies have been significant for my study in that they contextualized Shafak and her works within the cultural marketing and publishing industry of the 21st century. Moreover, a number of these studies established Shafak's position as a cultural translator who entered the field of world literature through either having her works translated into English or through writing in that language. However, they were still not enough in their totality to describe in full Shafak's position in the Arab context, especially given that there was no indication of Shafak having personally been involved in the cultural import of her works into the Arabic context. What was missing, I argued, was the aspect of changing Turkish-Arab relations and how it contributed to the structuring of the context in which *The Forty Rules of Love* appeared in Arabic translation. My thesis aimed to add the missing aspect to the insights which these studies offered, in order to draw as much an accurate picture as possible of Shafak's transformation in status from a minority writer into a Turkish exemplar.

In Chapter Two, I overviewed Shafak's reception in the Turkish, the Anglo-American and the Arabic contexts. My discussion incorporated critical perspectives that pointed to the ideological implications of Shafak's attitude towards writing and getting published. I also considered the impact of such attitude on her reception. The discussion revealed that in all the three contexts, Shafak's two novels *The Bastard of Istanbul* and *The Forty Rules of Love*, both written in English, have been significant

for her recognition. While the former gained recognition because of the ensuing law suit against the novel's author, publisher and translator, the latter triggered Shafak's fame in the three cultures with its Western take on al-Rūmī's understanding of taṣawwuf. Earlier mentions of Shafak in the Arab context indicated a certain degree of awareness of Shafak's image in the Anglophone world, as they responded to the lawsuit incident with reference to sources that covered the incident in English.

Both novels dealt with popular topics: ethnic conflict in *The Bastard of Istanbul*, and Sufi mysticism in *The Forty Rules of Love*. Critical studies addressed this aspect in relation to market dynamics and readership expectations. They also addressed the aspect of cultural translation in Shafak's way of depicting her culture for the Anglophone reader. Moreover, *The Flea Palace* figured as the novel with which Shafak's writing took a stylistic turn towards readability. It also marked the phase in which Shafak began to produce her fiction in English. It was Shafak's first translation into English and her last novel in Turkish original. It was also Shafak's first translation into Arabic.

In Chapter Three, I presented the theoretical framework of my thesis and explained my methodology. For my theoretical framework, I resorted to theories that focused on the contextual studying of translational phenomena. I developed my argument through reference to descriptive and postcolonial translation studies, as well as social narrative theory and image studies as discussed from the perspective of translation studies. I focused on Pierre Bourdieu's field theory, Homi K. Bhabha's notions of hybridity and cultural translation, and Mona Baker's perspective about social narrative theory, which I combined with Nedret Kuran-Burçoğlu's approach to imagology.

I sought to apply in my thesis a multidimensional method which would include the textual, contextual and paratextual factors. For the analysis of contextual material, I referred to Bourdieu's method of field analysis to build my context spatially (through field analysis) and temporally (through socio-genesis). For empirical precision, I conducted interviews with agents who were part of the process of importing Shafak's works into the Arab field of cultural production. I also compiled a bibliographical index of literary translations from Turkish to Arabic in order to understand the contextual factors that laid the ground for the reception of *The Forty Rules of Love*. The bibliography focused on literary import from Turkish to Arabic between 1923 (in which Turkey and the emerging Arab nations became officially disjointed) and 2012, in which *The Forty Rules of Love* appeared in its first Arabic translation. For the analysis of textual material, I deployed critical discourse analysis (CDA). For paratextual analysis, I referred to the notion of paratexts as initiated by Gérard Genette and developed by later scholarship in translation studies.

In Chapter Four, I discussed Turkish-Arab relations through the changing image of the Turk in Arab common discourse. Such undertaking was meant to prepare the ground for my views, in later chapters, about the impact of these perceptions on Shafak's reception in the Arab world.

I began with a brief outline of the context in which Arab nationalism and anti-Ottomanism developed as two complementary narratives in the late 19th and early 20th centuries. These narratives created in the Arab public discourse a negative image of the Turk with which the positive image of Arab nationalism was reinforced. Such image was part of a long history of the Turkish identity as expressed in Arab public discourse, stretching from the early centuries of Islam to the present day. Such

history incorporated not only negative, but also positive views of the Turk, whose image kept changing with the changing socio-political circumstances.

I resorted to studies on Turkish-Arab relations to present five stereotypical images of the Turkish identity that recurred in Arab public discourse, whose impact could be observed in Shafak's reception in the Arab world. Regarding them from the perspective of cultural translation, I included in my presentation the meta-narratives which these images reinforced.

The five images were 1) Turk, the uncivilized, the not-quite-Muslim, 2) Turk to the rescue 3) Turk, the tyrant, the enemy, the kāfir, 4) the Turk against Turkish despotism, and 5) Turk, the bridge between East and West. I argued that Shafak was a Turkish exemplar as both a Turk against Turkish despotism and as a bridge between East and West. However, the recognition she received could have been limited had not Arab interest in Turkey been awakened at that time by a recent example of Turkish bravery (the Davos incident of 2009) and the rising image of the Turkish culture as an example of bridging the East and West through the soap operas it produced. Moreover, Shafak's image as a defiant author was repeatedly contrasted with narratives of Turkish despotism and brutality in the Arab discourse, against which she was depicted as a victim.

In Chapter Five, I considered the many ways in which the status and function of taṣawwuf have been influenced by the prevailing religious discourse in the Turkish and Arab cultures. I observed that although Sufi mysticism, represented by its popular practices, had not always been favored in the discourses of the elite in the Turkish and Arab cultures, many developments on the side of ideology and popular religiosity in the 20th and 21st centuries made it possible to make room for taṣawwuf in these cultures, and create a niche for *The Forty Rules of Love* to arrive in 2012 at

the Arab field of cultural production. The image of taṣawwuf in the West would also be affective in shaping its image in the Turkish and Arabic cultures.

The unfavorable image of taṣawwuf in these two cultures was created through certain attempts to consider it in separation from the religion of Islam. Such attempts were carried out through Islamic religious discourse that regarded popular Sufi religiosity as incompatible with its ideal picture of Islam, whether it was the authentic Islam that was claimed by Salafis or the rationalist Islam that was claimed by modernist reformers in Turkey and the Arab world. Although Sufi religiosity remained popular in Turkey, in many Arab countries it was rivalled by a new kind of religiosity which was informed by the Salafi doctrine.

Unlike the case in the Turkish and Arabic contexts, taṣawwuf enjoyed a favorable image in the West through literary translation and through accommodation into New Age practices. However, studies on the history of taṣawwuf observed that in this context, too, it was treated in certain instances as separate from the religion of Islam, and Islam as sharia was regarded as an orthodoxy which Sufi thought (regarded as heterodoxy) defied.

By the turn of the Millennium, discourse that promoted Sufi universality and peace began to be circulated in the Arab context and received state support that was in line with Western political interest in endorsing Sufi mysticism. Moreover, Arab popular religiosity had attained by this time a new quality that called for moderation, tolerance and self-actualization, which would make it open to the Sufi mysticism that was previously avoided. These factors would be reflected in Arab cultural production, and a niche would be created for the arrival of *The Forty Rules of Love* in Arabic translation in 2012.

In Chapter Six, I discussed the agency around Shafak in the Arab context, and considered the impact of *The Forty Rules of Love* on Arab cultural production. The chapter was divided into four parts. In the first part, I discussed the agency for translations that appeared before Shafak acquired her fame in the Arab context. Based on the information available of the agency around these translations, it was possible to see the impact of the TEDA project and the position of these works as part of world literature in the decision to introduce Shafak to the Arab field of cultural production.

In the second part, I discussed the agency around the reproduction of Shafak's works. The discussion included the topics of retranslation, reprint, intersemiosis and trans-genre borrowing. It revealed that *The Forty Rules of Love* stimulated different kinds of cultural production in the Arab context, ranging from nonfiction to theatre, TV shows and art exhibitions. While some of these adaptations echoed the de-Islamized representation of Sufi mysticism that the novel in many ways conveyed, others displayed acts of re-Islamization or re-Arabization that drew taṣawwuf nearer to its Muslim context and brought the notion of *ishq* [love] back to its Arabic sources. At the same time, it was possible to observe in one adaptation (a play titled *Shams*) an act of Islamization which was inflicted on the novel's Western characters. Moreover, I observed how the forty rules which Shafak created in *The Forty Rules of Love* became part of the Arab culture and enjoyed a life of their own, independent of their original context. I also observed that the book's title became a catchphrase which inspired many works of nonfiction, especially in the genre of self-help. These works offered recipes of forty, fifty, sixty, etc. rules on their respective subjects.

In the third part, I discussed the many ways in which symbolic capital had been activated around translational or representative actions that surrounded Shafak's works. These works became a site for competition in the book market, and different kinds of symbolic capital were utilized to win the battle of agency. I discussed such competition under three titles: the official and the forged, the power of naming, and reader agency. In the first title, I treated copyrights as a kind of symbolic capital whose obtainment meant having the power to control the book's distribution. In the second title, I referred to Pierre Bourdieu's concept of *the power of naming* to discuss how the titles of first translations were repeated in ensuing translations, and how official titles (of translators, foreword writers, etc.) were deployed in epitextual material to add a layer of authority to the versions in which they appeared. In the third title, I observed how the readerly habitus was part of the agency surrounding Shafak's works. The choices of the readers (displayed through online discussions or social media sharing) had the potential to affect the competition between the different versions (retranslation, reprint) of these works.

In the final part, I observed how notions of familiarity and difference were at play in the representation and reception of Shafak's image and works. The different ways in which Shafak was presented in epitextual and peritextual material reinforced her image as a nomad unwanted at home, a Turk against Turkish despotism. She was was associated with Hikmet and other Turkish writers who had conflict with the Turkish government. Moreover, I argued that the different versions available of her name displayed a certain resistance to render it in its original Arabic spelling. In the span of a decade, the name almost never attained its original spelling, and it continues to appear as the transliteration of a foreign name, sustained in a position of in-betweenness. This chapter also demonstrated how the readerly agency was used in

acts of association such as showcasing Shafak's books in social media accounts among other works (Eastern and Western) in private collections, or quoting her along with scenes from Turkish soap operas, in demonstrations that highlighted her image as a bridge between East and West. Finally, the chapter demonstrated how competing publishers used acts of association or dissociation in epitextual spaces for promoting their versions.

In Chapter Seven, I performed a comparative analysis on two samples from Shafak's writings, extracted respectively from *The Forty Rules of Love* and *The Bastard of Istanbul*. I chose the latter to understand translational activity around Turkey's image, and the former to observe translational activity around the image of taṣawwuf. I included in the analysis the English original, the Turkish translation and the two Arabic translations of each novel. After I conducted my analysis, I observed that multiple layers of translation had been at work from the time the novels were being written in English to the time they appeared in Arabic translation.

First, there was the layer of cultural translation between East and West which seemed to have been activated in the very act of composing the two novels. The novels displayed, in their cultural translation of the East to the Western reader, a certain degree of compliancy with target expectations, be it in their choice of topic or in their discursive molding of religious and historical realities. Such compliancy blurred the line between cultural translation and self-Orientalization.

Second, there was the level of translation between English and Turkish, in which additions and omissions told of a consciousness about the difference between the readership and market expectations of each culture. Next, there was the level of translating from English to Arabic what had already been culturally-translated and

self-Orientalized. Such import brought to the new context a picture of the Middle East as filtered through the Western gaze.

Even though the novels arrived at the Arab field of cultural production in such a condition, the many adaptations of *The Forty Rules of Love* after it had begun circulating in its new context showed that cultural transformation did not stop with the initial translation. While taṣawwuf retained aspects of its new status, it participated in acts of re-Islamization and re-Arabization through these adaptations, and featured in hybrid composites of the various cultures which it traveled through. As for the Turkish identity, populations of Arabs continue to keep a positive attitude about Turkey through their engagement with Turkish soap operas. All in all, the findings of my thesis can be listed as follows.

1. Unlike the case in the Turkish and Anglo-American contexts, Shafak's popularity in the Arab culture was not likely to be affected by direct interference from the author. Two major areas which proved to be fertile grounds for inspecting the roots of the phenomenon were Turkish-Arab relations and the dynamics of perception around taṣawwuf in the Turkish, Arabic and Western cultures.
2. That being said, the agency around Shafak's name and works in the Turkish and Anglo-American context, in which she took an active part, seems to have had an activating power in the whole process: such agency is likely to have affected the initial action of choosing her works to be incorporated into the Arab field of cultural production. After gaining recognition in the Turkish context, Shafak entered the Anglophone literary arena as a non-global, minority writer. She chose to write in a major language, English, and her

writing revealed a degree of consciousness about the expectations of her new audience.

3. From such status of minority, Shafak went on to acquire, in the Arab context, the status of a Turkish exemplar who proved to be a source of inspiration for various acts of cultural production. She was perceived as a Turk against Turkish despotism, and was linked with Hikmet and other Turkish writers who had conflict with the Turkish government. As she self-translated her culture into English, her works appeared as both Eastern and Western, and as a bridge between East and West.
4. By the time *The Forty Rules of Love* was published in Arabic translation, recent developments in Turkish-Arab relations had raised Turkey's image in Arab perception, and increased the Arab interest in cultural import from Turkey. Also, about this time, Sufi mysticism had begun to enjoy in the Arab context a recent popularity and governmental backing that was in line with Western political interest in advocating Sufi mysticism. When *The Forty Rules of Love* landed on Arab soil in 2012, it was a perfect time for its flourishing.
5. Even though the Arab culture received from the West a product (*The Forty Rules of Love*) that was culturally translated to suit Western expectations, the product underwent in its new context other processes of cultural translation that showed resistance to assimilation into the globally dominant Anglo-American culture. It gave birth to other products that brought taṣawwuf back to the context of Islam, from which it was discursively decontextualized.

That being said, further studies could be carried out on translational phenomena along the axis of Turkish and Arabic as non-global cultures interacting through Western mediation. Such studies could incorporate different works of literature by other authors from both cultures, as well as reaching out to works of non-fiction and their circulation along the aforementioned axis. Moreover, the two cultures could be studied in other combinations featuring other non-global cultures. Together, these studies could unearth many aspects of translation in relation to cultural representation, social narration and imagology, cultural commodity and market competition, as well as hybridity and discursive power relations. I hope that my thesis would provide inspiration for such a potentially fruitful endeavor.

APPENDIX A

A CHRONOLOGY OF ELIF SHAFAK'S BOOKS AS THEY WERE PUBLISHED IN TURKISH, ENGLISH AND ARABIC

1994

Kem Gözlere Anadolu – fiction, published by Evrensel (Turkish original).

1997

Pinhan – fiction, published by Metis (Turkish Original).

1999

Şehrin Aynaları – fiction, published by Metis (Turkish Original).

2000

Mahrem – fiction, published by Metis (Turkish Original).

2002

Bit Palas – fiction, published by Metis (Turkish Original).

2004

Araf – fiction, published by Metis (Turkish translation of *The Saint of Incipient Insanities*).

Beşpeşe – fiction, collective work, published by Metis (Turkish original).

The Flea Palace – fiction, Published by Marion Boyars (English translation of *Bit Palas*).

The Saint of Incipient Insanities – fiction, Published by Farrar, Straus and Giroux (English Original).

2005

Med Cezir – nonfiction, published by Metis (Turkish original).

2006

Baba ve Piç – fiction, published by Metis (Turkish translation of *The Bastard of Istanbul*).

The Gaze – fiction, Published by Marion Boyars (English translation of *Mahrem*).

2007

Siyah Süt – nonfiction, autobiography, published by Doğan Kitap (Turkish original).

The Bastard of Istanbul - fiction, published by Viking (English original).

2009

Aşk – fiction, published by Doğan Kitap (Turkish translation of *The Forty Rules of Love*).

Qaṣr al-Qaml – fiction, published by Cadmus (Arabic translation of *Bit Palas*).

2010

Firarperest – nonfiction, published by Doğan Kitap (Turkish original).

Kağıt Helva – nonfiction, published by Doğan Kitap (Turkish original).

The Forty Rules of Love – fiction, Published by Viking and Penguin (English original).

2011

Black Milk - nonfiction, autobiography, Published by Viking (English translation of *Siyah Süt*).

İskender – fiction, published by Doğan Kitap (Turkish translation of *Honour*).

The Happiness of Blond People: A Personal Meditation on the Dangers of Identity – nonfiction, Published by Penguin (English original).

2012

Honour – fiction, Published by Viking (English original).

Şemspare - nonfiction, published by Doğan Kitap (Turkish original).

Laqīṭat Istānbūl – ficition, published by al-Kamel Verlag (Arabic translation of *The Bastard of Istanbul*).

Qawāʿid al-ʿIshq al-Arbaʿūn – fiction, published by Tuwa (Arabic translation of *The Forty Rules of Love*).

2013

Arbaʿūn Qāʿida li al-Ḥubb – fiction, published by Dār al-Ādāb (Arabic translation of *The Forty Rules of Love*).

Laqīṭat Isṭanbūl – fiction, published by Dār al-Ādāb (Arabic translation of *The Bastard of Istanbul*).

Sharaf I - fiction, published by Dār al-Ādāb (Arabic translation of *Honour* – first half).

Ustam ve Ben – fiction, published by Doğan Kitap (Turkish translation of *The Architect's Apprentice*).

2014

Sharaf II- fiction, published by Dār al-Ādāb (Arabic translation of *Honour* – second half).

The Architect's Apprentice – fiction, Published by Viking (English original)

2015

Al-Fatā al-Mutayyam wa al-Muʿallim – fiction, published by Dār al-Ādāb (Arabic translation of *The Architect's Apprentice*).

2016

Ḥalīb Aswad – nonfiction, autobiography, published by Dār al-Ādāb (Arabic translation of *Siyah Süt*).

Ḥalīb Aswad – nonfiction, autobiography, published by Masciliana (Arabic translation of *Siyah Süt*).

Havva'nın Üç Kızı – fiction, published by Doğan Kitap (Turkish translation of *Three Daughters of Eve*).

Qaṣr al-Ḥalwā - ficition, published by Dār al-Ādāb (Arabic translation of *Bit Palas*).

Three Daughters of Eve – fiction, Published by Viking (English original).

2017

Banāt Hawwāʾ al-Thalāth – fiction, published by Dār al-Ādāb (Arabic translation of *Three Daughters of Eve*).

APPENDIX B

LITERARY TRANSLATIONS FROM TURKISH TO ARABIC

BETWEEN 1923 AND 2012

Category	Author	Original Title	Translator	Translation Title	Translation Publisher	Translation Publishing Place	Translation Publishing Date	Sponsor
Short Story	Various		al-Dāwūdī, Khalaf Shawqī	Qaṣaṣ Mutkhtāra min al-Adab al-Turkī al-Ḥadīth	Maktabat ʿĪsā al-Bābī al-Ḥalabī	Cairo	193-	
Short Story	Sabri, Güzide	Ölmüş Bir Kadının Evrakı Metrukesi	Bedirxan, Rewşen	Mudhakkarāt Imraʾa	n.p.	n.p.p.	1951?	
Poetry	Hikmet, Nazım		Alī Saʿd	Min Shiʿr Nāzim Ḥikmat		Beirut	1952	
Poetry	Hikmet, Nazım et al.?		al-Bayāti, ʿAbd al-Wahhāb	Risāla ilā Nāzim Ḥikmat wa Qasāʾid Ukhrā	Maktabat al-Maʿārif	Beirut	1956	
Novel	Karay, Refik Halit	Yezid'in Kızı	n.t.	Bint Yazīd	n.p.	n.p.p.	1955	
Novel	Edip Adıvar, Halide	Ateşten Gömlek	al-Khaṭīb, Muḥibb al-Dīn	Qamīṣ min Nār	al-Salafiyya	Cairo	196-	
Play	Hamid, Abdülhak	Tarık	Ṣabrī, Ibrāhīm	Ṭāriq ,aw Fatḥ al-Andalus	Maktabat al-Ādāb	Cairo	196-	
Poetry	Hikmet, Nazım	Ferhad İle Şirin	İhsanoğlu, Ekmeleddin	Ḥikāyatu Ḥubb ,aw Farhād wa Shīrīn	Dār al-Kātib al-ʿArabī	Cairo	196-	
Poetry	Akif, Mehmet		Ṣabrī, Ibrāhīm	Dhilāl: -Al Min Dīwān *Ṣafaḥāt*		Cairo	1960	
Poetry	Şehabettin, Cenap	Evrâk-ı Eyyâm	Ṣabrī, Ibrāhīm	Awrāq al-Ayyām	Maktabat al-Nahḍa al-Miṣriyya	Cairo	1960	
Play	Hamid, Abdülhak	İbn-i Musa Yahut Zadülcemal	Ṣabrī, Ibrāhīm	Ibn Mūsā aw Dhāt al-Jamāl	Dār al-Fikr al-ʿArabī	Cairo	1962	
Poetry	Hikmet, Nazım	Güneşi İçenlerin Türküsü (?)	Thābit ʿAzzāwi	Al-Nāzirūna ilā al-Nujūm	Dār al-Jamāhīr	Damascus	1968	
Short Story	Various		İhsanoğlu, Ekmeleddin	Mukhtārāt min al-Qaṣaṣ al-Qaṣīra	Al-Hayʾa al-Misriyya al-ʿĀmma	Cairo	1970	
Play	Hikmet, Nazım	Demokles'in Kılıcı; (?)	ʿAsal, Māhir	Sayf Dīmīqlīs wa Jawhar al-Qaḍiyya	Al-Hayʾa al-Misriyya al-ʿĀmma Li al-Kitāb	Cairo	1971	
Poetry	Hikmet, Nazım		al-Bukhāri, Muḥammad	Ughniyāt al-Manfā	Al-Hayʾa al-Misriyya al-ʿĀmma Li al-Kitāb	Cairo	1971	

Category	Author	Original Title	Translator	Translation Title	Translation Publisher	Translation Publishing Place	Translation Publishing Date	Sponsor
Novel	Güney, Yılmaz	Salpa	Jatkar, Fāḍil	Ṣālbā	Al-Maktaba al-Ḥadītha	Damascus	1973	
Play	Hamid, Abdülhak	Makber	Ṣabrī, Ibrāhīm	Al-Ḍarīḥ	Al-Hayʾa al-Misriyya al-ʿĀmma Li al-Kitāb	Cairo	1977	
Play	Hikmet, Nazım		Shākir, Sharīf	Awwal Ayyām al-ʿĪd	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1978	
Play	Başkut, Cevat Fehmi	Buzlar Çözülmeden: Komedi 3 Perde	Nāshif, Jūzīf	Qabla an yadhūb al-Jalīd	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1979	
Play	Hikmet, Nazım	Ocak Başında	Jatkar, Fāḍil	ʿInd al-Mawqid	Dār al-Fārābī	Beirut	1979	
Poetry	Hikmet, Nazım	Simavne Kadısı Oğlu Şeyh Bedrettin Destanı	Jatkar, Fāḍil	Malḥamat al-Shaykh Badr al-Dīn Ibn Qāḍī Sīmāwna	Dār al-Fārābī	Beirut	1979	
Poetry	Various		Benderoğlu, Abdüllatif	Qaṣāid Mukhtāra mın al-Shiʿr Turkī al--al Muʿāṣir	Wizārat al-Thaqāfa wa al-Funūn	Baghdad	1979	
Play	Hikmet, Nazım	Kafatası	Jatkar, Fāḍil	Al-Jumjuma	Manshūrāt Ṣalāh al-Dīn	Tel-Aviv	1980	
Poetry	Hikmet, Nazım		Al-Dāqūqī, ʿAbd Al-Wahhāb	Qaṣāʾid Malḥamiyya	Al-Muʾassasa al-ʿArabiyya li al-Dirāsāt wa al-Nashr	Beirut	1980	
Play	Hikmet, Nazım	İnek	Nāshif, Jūzīf	Al-Baqara	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1981	
Poetry	Hikmet, Nazım	Memleketimden İnsan Manzaraları	Jatkar, Fāḍil	Mashāhid Insāniyya	Dār al-Ḥiwār	Lattakia	1982-1987	
Novel	Hikmet, Nazım	Yaşamak Güzel Şey be Kardeşim		Al-ʿAyshu Sheyʾun Rāiʿun yā ʿAzīzī	Dār al-Majd	Damascus	1983	
Novel	Öz, Erdal	Yaralısın	Jatkar, Fāḍil	Anta Jarīḥ	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1984	
Play	Başkut, Cevat Fehmi	Göç	Nāshif, Jūzīf	Al-Raḥīl	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1984	
Play	Başkut, Cevat Fehmi	Ölen Hangisi?	Nāshif, Jūzīf	Man Huwa al-Mayyit?	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1984	

Category	Author	Original Title	Translator	Translation Title	Translation Publisher	Translation Publishing Place	Translation Publishing Date	Sponsor
Play	Sermet Çağan	Ayak Bacak Fabrikası	Nāshif, Jūzīf	Masnaʿ al-Aqdām wa al-Sīqān	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1984	
Poetry	al-Miṣrī, Ḥusayn Mujīb (?)		al-Miṣrī, Ḥusayn Mujīb	Solgun bir Gül/Warda Dhābila: Shiʿr Turkī ʿArabī	Maktabat al-Injlū al-Miṣriyya	Cairo	1984	
Play	Ağaoğlu, Adalet	Kendini Yazan Şarkı	Nāshif, Jūzīf	Ughniya Taktub Nafsahā	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1986	
Play	Ağaoğlu, Adalet	Evcilik Oyunu	Nāshif, Jūzīf	Luʿbat al-Zawāj	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1986	
Play	Başkut, Cevat Fehmi	Emekli	Nāshif, Jūzīf	Al-Mutaqāʿid	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1986	
Play	Dilmen, Güngör	Canlı Maymun Lokantası	Nāshif, Jūzīf	Maṭʿam al-Qird al-Ḥayy	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1986	
Play	Nesin, Aziz	Bir Şey Yap Met	Nāshif, Jūzīf	Ifʿal Shayʾan yā Mut	Wizārat al-Iʿlām	Kuwait	1986	
Play	Nesin, Aziz	Toros Canavarı	Nāshif, Jūzīf	Waḥsh Turūs	Wizārat al-Iʿlām	Kuwait	1986	
Short Story	Nesin, Aziz	Vatan Sağolsun	Jatkar, Fāḍil	ʿĀsh al-Waṭan	Dār al-Jalīl	Amman	1986	
Poetry	Hikmet, Nazım		Jatkar, Fāḍil	Nāzim Ḥikmat: Al-Aʿmāl al-Shiʿriyya al-Kāmila	Dār al-Fārābī	Beirut	1987	
Novel	Güney, Yılmaz	Boynu Bükük Öldüler	Ḥaddād, Hishām	Mātū wa Ruʾūsahum Munḥaniya	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1988	
Novel	Nesin, Aziz	Zübük	Abdelli, Abdulkadir	Zūbuk: Al-Kalb al-Multajiʾ fī Dhill al-ʿAraba	Dār al-Ahālī	Damascus	1988	
Novel	Nesin, Aziz	Memleketin Birinde	Abdelli, Abdulkadir	Fī iḥdā al-Duwal	Majallat Ittiḥād Kuttāb Āsyā wa Afrīqiyā	Tunisia	1988	
Short Story	Nesin, Aziz	Damda Deli Var	Al-Dhāhir, Muḥammad & Samāra, Maniyya	Majnoon ʿala al-Ṣath	Dār al-Karmal	Amman	1988	
Novel	Pamuk, Orhan	Cevdet Bey ve Oğulları	Jatkar, Fāḍil	Jawdat Bīk wa Awlāduh	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1989	

Category	Author	Original Title	Translator	Translation Title	Translation Publisher	Translation Publishing Place	Translation Publishing Date	Sponsor
Short Story	Nesin, Aziz		Jatkar, Fāḍil	Al-Wujūh al-Ḥazīna	Dār Ibn Hāniʾ	Damascus	1989	
Novel	Tahsin Berkand, Muzazzez		Dhū al-Fiqār, Nafīsa	Sirr al-Miyāh al-Qurmuziyya	Akhbār al-Yawm	Cairo	1990	
Short Story	Taner, Haldun	On İkiye Bir Var	Abdelli, Abdulkadir	Al-Thāniya ʿAshr illā Daqīqa	Dār Yaʿrib	Damascus	1990	
Short Story	Gürsel, Nedim	Uzun Sürmüş bir Yaz	Suwayd, Aḥmad	Ṣayf Ṭawīl fī Isṭambūl	Dār al-Fārābī	Beirut	1990	
Novel	Kemal, Yaşar	Yer Demir, Gök Bakır	Rifʿat, Jalāl Fattāḥ	Al-Arḍu Ḥadīd, al-Samāʾu Nuḥās	Wizārat al-Thaqāfa wa al-Iʿlām	Baghdad	1991	
Poetry	Emre, Yunus		Ketene, Cengiz	Yūnus Amra: Mukhtārāt min Ashʿārih	Al-Dār al-ʿArabiyya	Cairo	1991	
Novel	K, Selçuk		Ḥarb, Muḥammad	Ṣuqūr al-Qūqāz	Dār al-Manāra	Jedda	1992	
Novel	Kemal, Yaşar	İnce Memed	Iḥsān Sarkīs	Muḥammad al-Saqr	Ministry of Information	Damascus	1992	
Poetry	Karakoç, Sezai	Hızırla Kırk Saat	Barakāt, ʿAbd al-Raʾūf	Arbaʿūn Sāʿa maʿa al-Khiḍr	Dār al-Zahrāʾ	Cairo	1992	
Short Story	Nesin, Aziz		Ḥamādi, Hāshim	Lā Tansa Takkat al-Sirwāl	Dār al-Ḥaṣād	Damascus	1992	
Short Story	Nesin, Aziz	Bir Koltuk Nasıl Devrilir	Muṣṭafa, Farūq	Kayfa Yanqalibu Kursiyyun	Dār al-Yanābīʿ	Damascus	1992	
Short Story	Various		Abdelli, Abdulkadir	Mukhtārāt min al-Qiṣṣa al-Turkiyya al-Sākhira	Dār al-Yanābīʿ	Damascus	1992	
Play	Hikmet, Nazım	Unutulan Adam	al-Yahzarī, ʿAmmār	Al-Rajul al-Mansiyy	Wizārat al-Iʿlām	Kuwait	1993	
Short Story	Gürsel, Nedim	Son Tramvay	Ṣāliḥ, Shafīq al-Sayyid	Al-Trām al-Akhīr	Maktabat Madbūlī	Cairo	1993	
Short Story	Nesin, Aziz		ʿAbdulḥamīd, ʿAbdullatīf	Asfal al-Sāfilīn	Dār al-Ḥaṣād	Damascus	1993	
Short Story	Nesin, Aziz	Ah Biz Eşekler	Durmuş, Cemal	Āh Minnā Naḥnu Maʿshar al-Ḥamīr	Dār al-Ṭalīʿa al-Jadīda	Damascus	1994	
Short Story			Aḥmad, Shadhā; Bern, Roland	Ṭarāif Naṣr al-Dīn Khūjā: Juḥā Turkiyā	n.p.	Amman	1995	
Short Story	Nesin, Aziz		Ḥamādī, Hāshim	Innahū Bāqin	n.p.	n.p.p.	1995	
Short Story	Nesin, Aziz		Durmuş, Cemal	Al-ʿArḍ al-Akhīr	Dār al-Yanābīʿ	Damascus	1996	
Short Story	Nesin, Aziz	Vatan Sağolsun (?)	Durmuş, Cemal	Yaslam al-Waṭan	Al-Nawwār	Damascus	1996	
Novel	Nesin, Aziz	Ölmüş Eşek	Abdelli, Abdulkadir	Al-Ḥimār al-Mayyit	Dār al-Manāra	Lattakia	1997	
Play	Taner, Haldun	Gözlerimi Kaparım Vazifemi Yaparım	Abdelli, Abdulkadir	Aʿmalu ʿAmalī Mughmaḍ al-ʿAynayn	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1997	

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Short Story	Nesin, Aziz	Tek Yol	Abdelli, Abdulkadir	Al-Ṭarīq al-Waḥīd	Dār al-Madā	Damascus	1997	
Short Story	Nesin, Aziz	Sosyalizm Geliyor Savulun	Fāqi, Muḥammad Mawlūd	Khudhū Ḥadharakum	Dār al-Manāra	Lattakia	1997	
Poetry	Veli, Orhan	Deli Eder İnsanı Bu Dünya (?)	Jumʿa, Jamāl	Hādhihī al-Arḍ, Tilka al-Nujūm, Hādhi al-Ashjār	Al-Mujammaʿ al-Thaqāfī	Abu Dhabi	1998	
Short Story	Nesin, Aziz		Abdelli, Abdulkadir	Tirī Lī Lam	Dār al-Madā	Damascus/Baghdad	1998	
Short Story	Nesin, Aziz		al-Ibrahīm, Aḥmad	Kayfa Qumnā bi al-Thawra	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1998	
Short Story	Nesin, Aziz	Salkım Salkım Asılacak Adamlar	Fāqi, Muḥammad Mawlūd	Al-Rijāl wa al-Mashāniq	Dār al-Manāra	Lattakia	1998	
Short Story	Nesin, Aziz	İt Kuyruğu		Zhanab al-Kalb	Dār al-Manāra	Lattakia	1998	
Novel	Nesin, Aziz		Abdelli, Abdulkadir	Sirnāma: Waqāiʿ Iḥtifāl Rasmī	Dār Ward	Damascus	1999	
Play	Taner, Haldun	Keşanlı Ali Destanı	Abdelli, Abdulkadir	Malḥamat ʿAlī al-Kāshānī	Al-Majlis al-Waṭanī li al-Thaqāfa wa al-Iʿlām	Kuwait	1999	
Short Story	Nesin, Aziz	Namus Gazı	al-Ibrahīm, Aḥmad	Ghāz al-Sharaf	Wizārat al-Thaqāfa wa al-Irshād al-Qawmī	Damascus	1999	
Short Story	Nesin, Aziz		Durmuş, Cemal	Ḥikāyat al-Baghal al-ʿĀshiq	Dār ʿAlāʾ al-Dīn	Damascus	1999	
Short Story	Nesin, Aziz	Kazan Töreni	Fāqi, Muḥammad Mawlūd	Al-Iḥtifāl bi al-Qāzān	Al-Waṭaniyya al-Jadīda	Damascus	1999	
Short Story	Nesin, Aziz	Nah Kalkınırız	Fāqi, Muḥammad Mawlūd	Lan Nataṭawwar Abadan	Al-Waṭaniyya al-Jadīda	Damascus	1999	
Short Story	Nesin, Aziz	Gıdıgıdı	Fāqi, Muḥammad Mawlūd	Al-Daghdagha	Al-Waṭaniyya al-Jadīda	Damascus	1999	
Short Story	Nesin, Aziz	Kördöğüşü	Muṣṭafa, Farūq	Ṣirāʿ al-ʿUmyān	Dār ʿAbd al-Munʿim	Damascus	1999	
Novel	İzgü, Muzaffer	Sıpa	Abdelli, Abdulkadir	Jaḥsh	Maktabat al-Sāʾḥ	Tripoli	2000	
Novel	Pamuk, Orhan	Benim Adım Kırmızı	Abdelli, Abdulkadir	Ismī Aḥmar	Dār al-Madā	Damascus/Baghdad	2000	
Novel	Pamuk, Orhan	Beyaz Kale	Abdelli, Abdulkadir	Al-Qalʿa al-Bayḍāʾ	Dār Ward	Damascus	2000	
Short Story	İzgü, Muzaffer		Fāqi, Muḥammad Mawlūd	Ṭāqim al-Bāndū	Al-Waṭaniyya al-Jadīda	Damascus	2000	
Short Story	Nesin, Aziz		Durmuş, Cemal	Khiṣṣīṣan li al-Ḥamīr	Dār ʿAlāʾ al-Dīn	Damascus	2000	
Short Story	Nesin, Aziz	İnsanlar Uyanıyor	Fāqi, Muḥammad Mawlūd	Ṣaḥwat al-Nās	Al-Waṭaniyya al-Jadīda	Damascus	2000	

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Short Story	Nesin, Aziz		Fāqi, Muḥammad Mawlūd	Lan Nuṣbiḥa Basharan	Al-Waṭaniyya al-Jadīda	Damascus	2000	
Short Story	Nesin, Aziz	Hayvan Deyip de Geçme	Fāqi, Muḥammad Mawlūd	Lā Taqul Hayawān wa Tamḍī	Dār Dimashq	Damascus	2000	
Short Story	Nesin, Aziz		Fāqi, Muḥammad Mawlūd	Ṣaḥwat al-Nās	Al-Waṭaniyya al-Jadīda	Damascus	2000	
Novel	Gürsel, Nedim	Boğazkesen: Fatih'in Romanı	Merdan, Nusret	Muḥammad al-Fātiḥ	al-Kamel Verlag	Cologne	2001	
Novel	Pamuk, Orhan	Yeni Hayat	Abdelli, Abdulkadir	Al-Ḥayā al-Jadīda	Dār Ward	Damascus	2001	
Short Story	İzgü, Muzaffer		Abdelli, Abdulkadir	Nafaq al-Mushāt	Dār Ward	Damascus	2001	
Short Story	Nesin, Aziz	Deliler Boşandı	Fāqi, Muḥammad Mawlūd	Al-Majānīn al-Hāribūn	Al-Waṭaniyya al-Jadīda	Damascus	2001	
Short Story	Nesin, Aziz	Sizin Memlekette Eşek Yok mu?	Fāqi, Muḥammad Mawlūd	Alā Yūjadu Ḥamīrun fī Bilādikum	Al-Waṭaniyya al-Jadīda	Damascus	2001	
Short Story	Nesin, Aziz	Tatlı Betüş	Ṣidqi, Bakr	Batūsh al-Ḥulwa	Dār Naynawā	Damascus	2001	
Short Story	Various		Abdelli, Abdulkadir	Mukhtārāt min al-Qiṣṣa al-Turkiyya	al-Majlis al-Waṭanī li al-Thaqāfa wa al-Funūn wa al-Ādāb	Kuwait	2001	
Novel	Nesin, Aziz	Yaşar Ne Yaşar Ne Yaşamaz	Ṣidqi, Bakr	Yaḥyā Yaʿish wa lā Yaḥyā	Dār Naynawā	Damascus	2002	
Short Story	Nesin, Aziz		Durmuş, Cemal	Yasāriyyun Anta am Yamīniyy	Dār ʿAlāʾ al-Dīn	Damascus	2002	
Short Story	Nesin, Aziz	Mahmut ile Nigar (?)	Fāqi, Muḥammad Mawlūd	Maḥmūd wa Nīkār (Ṭāhir wa Zahra)	Al-Waṭaniyya al-Jadīda	Damascus	2002	
Short Story	Nesin, Aziz	Nazik Alet	Madanī, ʿAbd al-Wahhāb	Ālatun Sarīʿatu al-ʿAṭab	Al-Waṭaniyya al-Jadīda	Damascus	2002	
Novel	Pamuk, Orhan	Kara Kitap	Abdelli, Abdulkadir	Al-Kitāb al-Aswad	Dār al-Madā	Damascus/Baghdad	2003	
Short Story	Nesin, Aziz	Medeniyet'in Yedek Parçası	Madanī, ʿAbd al-Wahhāb	Qiṭaʿ Tabdīl al-Ḥaḍāra	Al-Waṭaniyya al-Jadīda	Damascus	2003	
Novel	Öz, Erdal	Gülün Solduğu Akşam	al-Ibrahīm, Aḥmad	Masāʾ Dhubūl al-Warda	Dār ʿAlāʾ al-Dīn	Damascus	2004	
Novel	İzgü, Muzaffer	Milli Kahraman Matador Mahmut	Abdelli, Abdulkadir	Muṣāriʿ al-Thīrān: Al-Baṭal al-Qawmī Maḥmūd	Al- Takwīn	Damascus	2005	
Novel	Pamuk, Orhan	Kar	Abdelli, Abdulkadir	Thalj	Al-Kamel Verlag	Cologne	2005	
Novel	Şenlikoğlu, Emine	Hristiyan Gülü	Fāqi, Muḥammad Mawlūd	Al-Warda al-Masīḥiyya	Dār al-Mirsāt	Lattakia	2005	

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Poetry	Various		ʿAwadallah, ʿAbd al-ʿAzīz	Filistīn fī al-Shiʿr al-Turkī: Qaṣāid min Waḥy al-Intifāḍa	Markaz al-Iʿlām al-ʿArabī	Giza	2005	
Short Story	Nesin, Aziz		Durmuş, Cemal	Mizḥatu Ḥimār	Dār ʿAlāʾ al-Dīn	Damascus	2005	
Novel	Kemal, Yaşar	Teneke	Abdelli, Abdulkadir	Ṣafīḥa	Dār al-Madā	Damascus	2006	
Novel	Yücel, Tahsin	Peygamberin Son Beş Günü	Ṣidqi, Bakr	Al-Ayyām al-Khamsa al-Akhīra li Rasūl	Al-Majlis al-Waṭanī li al-Thaqāfa wa al-Funūn wa al-Ādāb	Kuwait	2006	
Poetry	Tümsek, Abdullah	Aşk Makamında Esintiler	al-Qaṭūrī, Aḥmad	Nafaḥāt ʿAlā Maqām ʿIshq-al	Etrac Publishing	Cairo	2006	
Novel	Pamuk, Orhan	Sessiz Ev	Abdelli, Abdulkadir	Al-Bayt al-Ṣāmit	Dār al-Madā	Damascus/Baghdad	2007	
Novel	Tuncel, Murat	İnanna	Abdelli, Abdulkadir	Ināna	Al- Takwīn	Damascus	2007	TEDA
Play	Nesin, Aziz		Muṣṭafa, Farūq	Al-Aʿmāl al-Masraḥiyya al-Kāmila	Ittiḥād al-Kuttāb al-ʿArab	Damascus	2007	
Novel	Kemal, Orhan	Cemile	Abdelli, Abdulkadir	Jamīla	Āfāq	Cairo	2008	TEDA
Novel	Kemal, Orhan	El Kızı	Abdelli, Abdulkadir	Al-Kinna	Dār al-Madā	Damascus	2008	TEDA
Poetry	Veli, Orhan		Abdelli, Abdulkadir	Ūrhān Waliyy: Al-Aʿmāl al-Kāmila (min al-Shiʿr al-ʿArabī al-Ḥadīth)	Āfāq	Cairo	2008	TEDA
	Söğüt, Mine	Beş Sevim Apartmanı	Abdelli, Abdulkadir	Bināʾ Khamsa Sīvīm	Cadmus	Damascus	2008	TEDA
Novel	Kemal, Orhan	Müfettişler Müfettişi	Abdelli, Abdulkadir	Mufattish al-Mufattishīn	Dār al-Madā	Damascus	2009	TEDA
Novel	Özkan, Serdar	Kayıp Gül	Bassil, Antoine	Al-Warda al-Ḍāiʿa	Sharikat al-Maṭbūʿāt	Beirut	2009	TEDA
Novel	Şafak, Elif	Bit Palas	Abdelli, Abdulkadir	Qaṣr al-Qaml	Cadmus	Damascus	2009	TEDA
Novel	Sükan, Işık	Asitane Efsaneleri	Abdelli, Abdulkadir	Asāṭīr al-Asitāna	Al-Dār al-ʿArabiyya li al-ʿUlūm	Beirut	2009	TEDA
Novel	Tanpınar, Ahmet Hamdi	Saatleri Ayarlama Enstitüsü	Abdelli, Abdulkadir	Muʾassatu Sāʿa-Ḍabṭ al	Al-Dār al-ʿArabiyya li al-ʿUlūm	Beirut	2009	TEDA
Novel	Tekin, Latife	Ormanda Ölüm Yokmuş	Abdelli, Abdulkadir	fī Mawta Lā al-Ghāba	Al-Dār al-ʿArabiyya li al-ʿUlūm	Beirut	2009	TEDA
Novel	Bıçakçı, Hakan	Apartman Boşluğu	Zahrān, Samīr ʿAbbās	Kuwwatul Ḥāit	Etrac Publishing	Cairo	2010	TEDA
Novel	İplikçi, Müge	Cemre	Ṣidqi, Bakr	Jamra	Cadmus	Damascus	2010	TEDA
Novel	İrepoğlu, Gül	Cariye: Haremde Yaşanan İmkansız bir Aşkın Hikayesi	Ṣidqi, Bakr	Al-Jāriya: Qissat Ḥub Mustaḥīla fī Janāḥ al-Ḥarīm	Cadmus	Damascus	2010	TEDA

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Novel	Kemal, Orhan	Baba Evi	ʿĪtānī, Muḥammad Aḥmad	Baytu Abī	Dar Kreidieh	Beirut	2010	TEDA
Novel	Tohumcu, Aslı	Yok Bana Sensiz Hayat	Ṣidqi, Bakr	Lā Ḥayāta lī Bidūnek	Cadmus	Damascus	2010	TEDA
Novel	Vassaf, Gündüz	Annem Belkıs	Zahrān, Samīr ʿAbbās	Ummī Balqīs	Etrac Publishing	Cairo	2010	TEDA
Play	Nesin, Aziz	Biraz Gelir Misiniz	al-Shalabī, Ṣafwān	Hal Taʾtī Qalīlan	Dār ʿAlāʾ al-Dīn	Damascus	2010	
Short Story	Tunç, Ayfer	Aziz Bey Hadisesi	Muṣṭafa, Farūq	Hādithat ʿAzīz Bīk	Cadmus	Damascus	2010	TEDA
Novel	Açar, Mehmet	Hayatın Anlamı	Shaykh Ibrahīm, Muḥarram	Maʿnā al-Hayāt	Dār al-Ḥiwār	Lattakia	2011	TEDA
Novel	Ağaoğlu, Adalet	Yaz Sonu	ʿArafāt, Safiyya	Nihāyat al-Ṣayf	Sphinx	Cairo	2011	TEDA
Novel	Baydar, Oya	Kayıp Söz	Abdelli, Abdulkadir	Al-ʿIbāra al-Mafqūda	Al-Dār al-ʿArabiyya li al-ʿUlūm	Beirut	2011	TEDA
Novel	Çamuroğlu, Reha	Bir Anlık Gecikme	Shaykh Ibrahīm, Muḥarram	Lahzat Taʾakhur	Dār al-Ḥiwār	Lattakia	2011	TEDA
Novel	Günday, Hakan	Azil	Rāfiʿ, Rāḥim Sayyid	Al-ʿAzl	Etrac Publishing	Cairo	2011	TEDA
Novel	Güntekin, Reşat Nuri	Yaprak Dökümü	Yeşiloğlu, Gazel	Al-Awrāq al-Mutasāqiṭa	Dār al-ʿIlm li al-Malāyīn	Beirut	2011	TEDA
Novel	İrepoğlu, Gül	Fiyonklu İstanbul Dürbünü	Zahrān, Samīr ʿAbbās	Mindhāru Isṭanbūl dhul-ʿUqda	Etrac Publishing	Cairo	2011	TEDA
Novel	Kâmuran, Solmaz	Minta	Khalīfa, Asmāʾ ʿAbdullah	Mīntā	Al-ʿArabī	Cairo	2011	TEDA
Novel	Kemal, Orhan	Avare Yıllar	ʿĪtānī, Muḥammad Aḥmad	Sanawāt al-Baṭāla	Dar Kreidieh	Beirut	2011	TEDA
Novel	Kiremitçi, Tuna	Dualar Kalıcıdır	ʿAmr Mahmūd al-Sayyid	Al-Ṣalawātu Tabqā Wāḥida	Al-ʿArabī	Cairo	2011	TEDA
Novel	Levi, Mario	Bir Şehre Gidememek	ʿAbdurraḥmān, ʿĀdil Muḥammad	ʿĀjizun ʿan al-Dhahāb ilā Ayyi Madīna	Etrac Publishing	Cairo	2011	TEDA
Novel	Tanpınar, Ahmet Hamdi	Huzur	Abdelli, Abdulkadir	Ṭumaʾnīna	Al-Dār al-ʿArabiyya li al-ʿUlūm	Beirut	2011	TEDA
Novel	Tunç, Ayfer	Taş-Kağıt-Makas	Ḥasan, Sayyid Muḥammad ʿAbdurraḥmān	Al-Hajar wal-Waraqa wal-Maqass	Etrac Publishing	Cairo	2011	TEDA
Novel	Türker, Sibel	Şair Öldü	Muṣṭafa, Farūq	Fawdā	Cadmus	Damascus	2011	TEDA
Novel	Üldes, Ersan	Zafiyet Kuramı	Shaykh Ibrahīm, Muḥarram	Al-Irtiyāb	Dār al-Ḥiwār	Lattakia	2011	TEDA
Novel	Yalsızuçanlar, Sadık	Cam ve Elmas	Maḥmūd, Muna Muṣṭafa	Al-Zujāj wal-Almās	Etrac Publishing	Cairo	2011	TEDA
Short Story	Boralıoğlu, Gaye	Hepsi Hikaye	Ṣidqi, Bakr	Kulluhā Qasas	Cadmus	Damascus	2011	TEDA
Short Story	Çiler, İlhan	Sürgün	Shaykh Ibrahīm, Muḥarram	Al-Manfiyy	Dār al-Ḥiwār	Lattakia	2011	TEDA
Short Story	Kopan, Yekta	Bir de Baktım Yoksun	Samuel, Michael & Doğan, Yusuf	Nadhartu Fajʾatan wa Lākin lam Ajidka	Etrac Publishing	Cairo	2011	TEDA

Category	Author	Original Title	Translator	Translation Title	Translation Publisher	Translation Publishing Place	Translation Publishing Date	Sponsor
Novel	Altınyeleklioğlu, Demet	Moskof Cariye Hürrem	Abdelli, Abdulkadir	Al-Sulṭāna Ḥurram	Al-Dār al-ʿArabiyya li al-ʿUlūm	Beirut	2012	TEDA
Novel	Gülsoy, Murat	İstanbul'da bir Merhamet Haftası	Muṣṭafa, Farūq	Sabʿa Ayyām fī Nahr al-Junūn	Dār al-Ḥiwār	Lattakia	2012	TEDA
Novel	İrepoğlu, Gül	Gölgemi Bıraktım Lale Bahçelerinde	,Bustānī-al Ḥassān Adīb	Wast Ḥadāʾiq al-Khuzāmā: Dhilāl al-Māḍī	Al-Dār al-ʿArabiyya li al-ʿUlūm	Beirut	2012	TEDA
Novel	Kemal, Orhan	Murtaza	Shaykh Ibrahīm, Muḥarram	Al-Ablah	Dār al-Ḥiwār	Lattakia	2012	TEDA
Novel	Müstecağlıoğlu, Barış	Bir Hayaldi Gerçekten Güzel	Shaykh Ibrahīm, Muḥarram	Khayālun Ajmal min al-Ḥaqīqa	Dār al-Ḥiwār	Lattakia	2012	TEDA
Novel	Sancar, Aslı	Harem: Bir Aşk Yolcuuğu	Saʿd al-Dīn, Marwān	Al- Ḥarīm: Riḥlat Ḥubb	Al-Dār al-ʿArabiyya li al-ʿUlūm	Beirut	2012	TEDA
Novel	Temelkuran, Ece	Muz Sesleri	Abdelli, Abdulkadir	Aṣwāt al-Mawz	al-Kamel Verlag	Beirut	2012	
Novel	Tiryakioğlu, Okay	Kanuni	Ḥamza, Muṣṭafā	Al-Qānūnī : Al-Sayf lā Yuqīm al-ʿAdl	Al-Dār al-ʿArabiyya li al-ʿUlūm	Beirut	2012	TEDA
Short Story	Nesin, Aziz		Ibrahīm, Aḥmad	Bayna al-Rākib wa al-Māshī	Dār al-Ḥārith	Damascus	2012	
Novel	Shafak, Elif	The Bastard of Istanbul	al-jubaylī, Khālid	Laqīṭat Istānbūl	Al-Kamel Verlag	London	2012	
Novel	Shafak, Elif	The Forty Rules of Love	al-jubaylī, Khālid	Qawāʿid al-ʿIshq al-Arbaʿūn	Tuwa	Beirut	2012	

APPENDIX C

INTERVIEWS (ENGLISH TRANSLATION)

C.1 Interview with Aḥmad al-ʿAlī (18 February, 2019)

C.1.1 Your translation of Elif Shafak's *Black Milk* seems to have a peculiar story. Would you please relate the story?

Aḥmad al-ʿAlī: There is a story before the book, and a story after it. Before the book, I was living in New York. I had translated the memoirs of the novelist Paul Auster, The Invention of Solitude, after I met him. I know through my free readings that the art of writing autobiographies in Arab literature is scarce and is subject to more than one censorship. Such attitude turns autobiographies into works of insincerity that do not tell anything of life's secrets and mistakes and are limited, instead, to the recital of some words of wisdom and general difficulties and how to overcome them. Following from that, I undertook to find non-Arabic autobiographies, provided that they are honest, shocking and able to inspire the Arab writer with living examples and encourage him to write his memoirs. Besides, these memoirs had to have the potential to give the Arab reader some space outside fictional characters and inspire in him a deep belief that there are human beings who suffer and write their suffering as it happened. The reader is not alone in his personal suffering, but people around him do not share their experiences. Thus, after I translated The Invention of Solitude, a friend advised me to read Black Milk. At the time, Elif Shafak was at the zenith of her fame in the Arab world after the Saudi publishing house Tuwa had published *The Forty Rules of Love*, translated by the dear friend Khālid al-Jubaylī and distributed by al-Kamel. I was then completing my mandatory Master's degree internship at

Knopf (of the Penguin Random House). I undertook to translate a section of the book and post it every week on my blog Nahr al-Espresso. This was the "cultural" reason. The emotional reason was that my wife was pregnant in her third month, and I was in great fear of many issues, the first of which was dealing with postpartum depression. It gave birth to great curiosity in me for what women experienced physically and psychologically under this condition. This strange mixture of thoughts and emotions was what prompted me to translate the book.

As for what happened after the book, i.e. after I finished translating it (and I had published almost one-third of it in my blog and it had received wide recognition and an unprecedented welcoming), I offered the full translation to Dār al-Ādāb. I was informed of what happened between it and Tuwa and al-Kamel about the copyrights of *The Forty Rules of Love*. Al-Ādāb held the rights but the translation it published was miserable and did not become popular among readers. Even its name was *Arbaʿūn Qāʿida li al-Ḥubb* [forty rules for love], but the house reprinted it with the title of Khālid al-Jubaylī's translation, *Qawāʿid al-ʿIshq al-Arbaʿūn* [the forty rules of love] to mislead the readers and not to lose financially what it lost morally. After I offered my translation to al-Ādāb, I waited two months and then learned from Lebanese sources that the house commissioned another translator to translate the book. When I asked Dār al-Ādāb to accept the translation or reject it immediately, they rejected it. Then, I tried to communicate with the literary agent and explain the subject to him, but to no avail. Then Elif Shafak herself came to New York. I met her twice and explained the matter to her in detail, I and Khālid al-Jubaylī. She promised us to talk with her literary agent, for it was our translations that are popular among the readers and they love them, not translations of Dār al-Ādāb. However, the literary agent continued to be stubborn. After that, I stopped acting like a publisher; for I was

a translator. The publisher is responsible for purchasing the rights of the books he publishes, not the translator. I then offered the book to other publishing houses, provided that they discuss the issue of rights with Dār al-Ādāb without getting me involved, and that is what happened. Masciliana published my translation, *Ḥalīb Aswad*, and a few months later Dār al-Ādāb published its translation of the same book through another translator, and I was still in New York.

By the way, *The Forty Rules of Love*, and after it *Black Milk* are what changed the game of rights between the Arab publishing houses. Before that, the publishers did not compete to buy rights, but to provide the best and the first translation of any important book. Moreover, some events helped at that period to fuel the competition for the ownership of rights, and the rules of the game changed—some Arab publishers even closed their doors for good. These developments are the new prizes awarded by the UAE, Saudi Arabia and the Arab world's richest book fairs (which require that the house proves its ownership of the rights to the translated book before it is nominated for prestigious prizes), and the entering of a new Arab member into the World Publishers Union, who played a central role in pushing Arab book fairs and the Arab Publishers Union to monitor the conditions of Arab publishing and control it in accordance with the laws and what is followed in all countries of the world.

C.1.2 Your translation, I understand, was a self-initiated process. What triggered the interest?

Aḥmad al-ʿAlī: All my translations come from self-initiation and personal choice. No one dictates what I translate. I hold deep faith in books, their function in life and their impact on society and on the influential decision-making class if they are interested in literature. This belief sometimes prompts me to translate some books not because

of their sheer literary value. I do not think that the writings of Elif Shafak are unique in literary craftsmanship, but they are feminist in a novel and easy way, and their subjects are cleverly chosen to express their feminist issue in particular. This is what she did in *Black Milk*, for even though the sub-title says that it is about postpartum depression, Shafak does not talk about the depression until in the ending part. The rest of the book is entirely feminist, between articles and memoirs from the time she refused marriage until she had two children. I say that my belief in some issues prompts me at times to translate a particular book, and that is one of the reasons I set out to translate *Black Milk*.

C.1.3 Did you translate the book from its English translation?

Aḥmad al-ʿAlī: Of course, for I do not speak Turkish. In addition, Elif re-reads and confirms the English translations of her works. Her English is excellent.

C.2 Interview with Inanna Abdelli (20 February, 2019)

C.2.1 Has Abdulkadir Abdelli translated any works by Elif Shafak other than *The Flea Palace* (whether published or unpublished)? Was there a future project to translate any?

Inanna Abdelli: He did not translate any works by Elif Shafak other than *Bit Palas*. He wanted to translate works by her, so he accepted the offer. He had planned to translate other works by her but, unfortunately, we lost him before he could realize his plans.

C.2.2 Was *The Flea Palace* his choice or was it a commission?

Inanna Abdelli: The choice was not his; the publisher had proposed it.

C.3 Interview with Ranā Idrīs (7 March, 2019)

C.3.1 How has Dār al-Ādāb been interested in translating Elif Shafak's works?

Ranā Idrīs: The first of Shafak's books which Dār al-Ādāb was interested in publishing was *The Forty Rules of Love*, the novel which talks about Sufism, Islam and Islam in relation to the West. It is important for us as Dār al-Ādāb to enter modernity without breaking our heritage. After *The Forty Rules of Love*, there was *The Bastard of Istanbul*. This novel is consistent with the principles of Dār al-Ādāb, which stands against massacres and racism. Also, *The Bastard of Istanbul* reveals that Elif Shafak is a story teller: she tells stories in a highly clever and skillful way. So, we have all these aspects: Her themes resonate with the principles of Dār al-Ādāb, and she is a witty narrator.

C.3.2 Why did Dār al-Ādāb retranslate into Arabic Elif Shafak's previously translated works? What is the reason for Dār al-Ādāb to choose Muḥammad Darwīsh for translating/retranslating Shafak's works?

Ranā Idrīs: The previous translations were plagiarized: the translations that were issued by al-Kamel and Tuwa published without rights, i.e. they were plagiarized. In addition, we started our translation project with Muḥammad Darwīsh, one of the best Iraqi translators. He was the head of a translation institute and is specialized in translation, as well as being an academic professor.

C.3.3 Has your journey of translating Shafak's works began before al-Kamel's?

Ranā Idrīs: No, it was not. These translations were published during the time when we were making a contract with Elif Shafak's agency. Our negotiation with Curtis

Brown (the agency) took time to be completed, and in the meantime, al-Kamel and Tuwa issued their illegal translations.

C.3.4 What is the reason for Dār al-Ādāb to translate Shafak's books that were originally written in Turkish (*The Flea Palace* and *Black Milk*) from their English translations?

Ranā Idrīs: We relied on one translator for all translations. We spoke with Shafak's agency about the possibility of translating her works from English. They assured us that the author oversaw the English translation of these two books. She was completely satisfied with the English translations and therefore we could adopt them for Arabic translation. Moreover, we preferred to keep our translator, for Shafak's readers are familiar with his style.

C.3.5 Why did Dār al-Ādāb change the title of its Arabic translation of *The Forty Rules of Love* from *Arba'ūn Qā'ida li al-Ḥubb* [forty rules for love] in the first edition to *Qawā'id al-Ishq al-Arba'ūn* [the forty rules of love] in later editions?

Ranā Idrīs: We thought this title was better. We wanted to make a difference, but many readers told us that the first title was better. So, we said, why fear using the better title when we hold the rights?

C.3.6 What is the reason for Dār al-Ādāb to publish *Sharaf* in two volumes in its first edition?

Ranā Idrīs: We divided *Sharaf* into two parts so that the reader would not have to pay a high price for the entire book, as it was bulky. By that time, the agency had raised *Sharaf*'s advanced payment since Shafak had become famous in the Arab world with

The Forty Rules of Love and *The Bastard of Istanbul*. Because of the translation and prepayment costs, the book's price was raised. So, we thought of dividing the book into two parts so that the reader would not have to pay for the entire book at once. When the costs were reduced in the second edition, we combined the two parts and the price became reasonable, like all other books. We no longer adopt this formula for her other books. We have understood that we can divide the book's expenses into two or three editions since there will always be subsequent editions of Elif Shafak's books. This way, the book would be affordable for the reader.

C.3.7 What is the reason for Dār al-Ādāb to refuse publishing Aḥmad al-ʿAlī's translation of *Black Milk*?

Ranā Idrīs: We did not like his translation. We did not like it at all. We certainly prefer Muḥammad Darwīsh for translation, and as I told you, we relied on him for all the translations of Shafak's works. It is a good idea that one translator carries out all the translations of works that belong to the same author. Muḥammad Darwīsh had become familiar with Shafak's style and he understood her writings. He had expertise.

C.3.7.1 The two translations appeared synchronously. What would you say about it?

Ranā Idrīs: Yes, they did. While we were negotiating for the book's rights, Masciliana illegally released its translation. Of course, they did not buy the rights from the agency or anything else. The Agency gives priority to the house that has already published other works by the author.

C.3.8 In 2015, at the 46th Cairo International Book Fair, Dār al-Ādāb filed a complaint against al-Kamel, following which the organization's management closed al-Kamel's bookstand. Will you please provide some details about the incident?
Ranā Idrīs: When we obtained the translation rights from Curtis Brown, we learned that there was a forged Arabic version (i.e. without rights, illegal) to *the The Forty Rul*es of Love and *The Bastard of Istanbul*. Dār al-Ādāb is the sole owner of the translation rights to Shafak's books in the Arab world. Al-Kamel published *The Bastard of Istanbul*. Also, it would print *The Forty Rul*es of Love for Tuwa and send a quantity to Saudi Arabia in order for Tuwa to market them. We sent an ultimatum to al-Kamel to stop printing and selling the two books. This happened in 2013, and they assured us they would. In 2014, al-Kamel issued a reprint. They did not listen to our warnings, which were communicated in the form of a kind request, as we did not want to raise legal cases against them. In 2015, al-Kamel participated with its version in the Cairo book fair, selling it at a price much cheaper than ours (our price was more expensive because we paid for the rights) and hitting our market. We spoke with the manager of the exhibition and the management took a decision to close down al-Kamel's bookstand, so that it would be a lesson for them. For It is unacceptable that a certain publisher owns the exclusive rights of a book, and another publisher sells the book in illegal copies.

However, come 2018, we found that a copy of *The Bastard of Istanbul* was still being sold on al-Kamel's stand. In the former incident their stand was put under seal and and a statement of forgery was hung over it, yet they repeated their action. So, we found that the *The Bastard of Istanbul* is still printed, and filed a complaint to the Arab Publishers Union. The Arab Publishers Union has a committee called the Committee for the Protection of Individual Property. This committee ordered al-

Kamel to destroy the copies in its possession and stop selling them, warning the house that they would be blacklisted if they continued their illegal behavior. Once a publisher is blacklisted, it is prohibited from participating in book fairs. This is a big deal in Arab book fairs, as it is the main platform for selling books in the Arab world. Bookshops have been very weak in the Arab countries, and we depend for making profit on participating in book fairs, returning with the money which would help us survive.

C.4 Interview with Ziyād Munā (22-25 February, 2019)

C.4.1 Was the translation of *The Flea Palace* funded by the TEDA project? Was the name of the writer and the novel of proposed by TEDA?

Ziyād Munā: Yes, TEDA funded the project. TEDA opened a web page containing the names and works of many Turkish women writers, but it did not recommend any of them. I chose *The Flea Palace* because I found a copy of it in English to compare the veracity of the translation from Turkish, and also because the late Abdelli recommended it, although I did not like it, since it was very ordinary.

C.4.2 How many copies did the novel sell in its first edition?

Ziyād Munā: 1500 copies, all sold.

C.4.3 Did the novel sale well before *The Forty Rules of Love* was published in Arabic translation, or has the sale ratio changed afterwards?

Ziyād Munā: No, the edition ran out within a year of its publication, before *The Forty Rules of Love* was published. The readers of our publications are different from those of other colleagues. We published the novels and stories of other Turkish women writers, all of which gained the favor of our readers, especially in Saudi Arabia and the Gulf countries.

C.4.4 Have there been succeeding editions? If yes, how many are they, what are the dates of the re-prints, and for what reasons was it re-printed?

Ziyād Munā: No, we are no longer printing it. It is about the rights, to publish only 1500 copies.

C.4.5 How was the photo on the cover chosen?

Ziyād Munā: I chose the cover photo. As you know, it is a view from Istanbul, the geographical setting of the novel. By the way, I visited many countries and saw many cities, but I found that the city of Istanbul is the mother of all cities after my city, al-Quds.

C.4.6 Have you noticed differences between the Turkish and English versions of *The Flea Palace* when you revised the Arabic translation, and what was your approach toward that if it happened?

Ziyād Munā: When I began to review the translation of the late Abdelli, I found some differences between it and the English version. I asked the writer, and she confirmed that the two versions [Turkish and English] differed a little. I decided to leave it at that and stopped comparing the two versions. I limited my revision to the logic of the course of events, and when I found inconsistencies, I consulted the English version to see what was meant. The discrepancies were not substantial.

C.4.7 What is Cadmus' opinion about Tuwā's publishing of the novel in Abdelli's translation?

Ziyād Munā: I have no opinions about Tuwa's publishing of the novel.

C.4.8 Did Tuwa publish Abdelli's translation with acknowledgement from Cadmus (transfer of translation rights, for example)?

Ziyād Munā: No one asked us of our publication rights for the novel. I did not see the translations.

C.4.9 What is Cadmus' opinion about Dār al-Ādāb's publishing of the novel in Muḥammad Darwīsh's translation?

Ziyād Munā: I have no opinions about Dār al-Ādāb's publishing of the novel.

C.4.10 How would you describe Cadmus' readership?

Ziyād Munā: We, as a publishing house, are specialized in publishing translations of serious books. Our readers' approval of the publication of creative women writers is linked to the excellent reputation of the house in the Arab world because we are keen on the accuracy of translation. That is what distinguishes us, in addition to our good choice of subjects. Our reputation in the Arab world is excellent, especially as we are the only ones, perhaps, who refuse to publish works at the expense of the author, which is common not only in the Arab context but worldwide. We had many offers, especially from Saudi Arabia and the Gulf, to publish books for high sums, but we refused to do so in order to preserve our independence and our reputation and because it is important for us to be honest with our readers. We emphasize the need to inform the reader in case the author is sponsored—something which writers do not comply with.

Unfortunately, we had to stop publishing since the beginning of war in and against Syria, and since the value of the Syrian lira dropped to tenth of wat it was worth in 2011. Our audience is in Syria and the Gulf, and it is always looking for novelty.

C.4.11 A few words about the Wallāda project?

Ziyād Munā: We launched the Wallāda project to publish the work of female authors who wrote in Arabic, but the lack of fine material among what we received made us expand the project to include non-Arabic writings. We published translations from French, Turkish and Finnish.

APPENDIX D

INTERVIEWS (ARABIC AND TURKISH ORIGINALS)

D.1 Interview with Aḥmad al-ʿAlī (18 February, 2019)

D.1.1 يبدو أن لترجمتكم لكتاب إليف شافاك "حليب أسود" قصة متميزة. هل لكم بسرد هذه القصة؟

أحمد العلي: هناك قصّة قبل الكتاب، وقصّة بعده. قبل الكتاب كنت أعيش في نيويورك، وقد ترجمت مذكرات الروائي بول أوستر (اختراع العزلة) بعد أن التقيته، وأعرف من خلال قراءاتي الحُرّة أن فنّ كتابة المذكرات في الأدب العربيّ قليل، ويخضع لأكثر من رقابة، ما يجعل كِتاب المذكّرات غير صادق، ولا يقول شيئًا من أسرار الحياة وأخطائها، بل مجرّد سرد لبعض الحِكَم والصّعوبات العامّة وكيفيّة التغلّب عليها. من هذا الباب، آليتُ على نفسي أن أعثر على كتب مذكّرات غير عربية شرطَ أن تكون صادقة وصادمة وتعطي نماذج حيّة يُمكن للكاتب العربيّ بدءًا أن يستلهم منها ويتشجّع بها لكتابة مذكراته، وتُعطي القارئ العربيّ لاحقًا متنفّسًا خارج الشخصيّات الخياليّة، تُعطيه إيمانًا عميقًا بأن هناك من البشر من يعانون ويكتبون معاناتهم كما حدثت، أي أن القارئ في معاناته الخاصّة ليس وحيدًا، لكن الناس من حوله لا يشاركونه تجاربهم. هكذا، بعد أن ترجمت (اختراع العزلة)، نصحني صديق بقراءة (حليب أسود) أو الأصحّ قاموسيًّا (لبنٌ أسود)، وكانت أليف شفق وقتها في أوْج شهرتها في العالم العربي نتيجة نشر دار طوى السعودية رواية (قواعد العشق الأربعون) بترجمة الصديق العزيز خالد جبيلي وتوزيع دار الجمل. كنت وقتها أقضي فترة تدريبي الإلزامية لنيل درجة الماجستير في كنابف (Knopf) التابعة لبينغوين راندوم هاوس (Penguin Random House) والتزمتُ بترجمة جزء من الكتاب ونشره كل أسبوع في مدوّنتي (نهر الإسبرسّو). كان هذا السبب "الثقافي"، أما السبب العاطفي، فقد كانت زوجتي حاملًا في شهرها الثالث، وكنتُ في خوفٍ شديد من مسائل كثيرة كان أوّلها التعامل مع اكتئاب ما بعد الولادة، ما ولّد عندي فضولًا كبيرًا لاكتناه ما يحدث للمرأة جسديًّا ونفسيًّا في هذه التجربة. هذا الخليط العجيب من الأفكار والعواطف هو ما دفعني لترجمة الكتاب.

أمّا ما حدث بعد الكتاب، أي بعد أن انتهيت من ترجمته، وكنت قد نشرت ثلثه تقريبًا في مدوّنتي ولاقى انتشارًا هائلًا وترحيبًا منقطع النّظير، أنني عرضتُ الترجمة الكاملة على دار الآدب لعلمي بما حدث بينها وبين دار طوى والجمل من خلاف على حقوق كتاب (قواعد العشق الأربعون) فقد كانت الآداب تملك الحقوق لكن

الترجمة التي نشرتها كانت تعيسة ولم تلقَ رواجًا بين القُرّاء، وحتى أن اسمها كان (أربعون قاعدة للحب)، فأعادت طبعها بعنوان ترجمة خالد الجبيلي (قواعد العشق الأربعون) لتضليل القرّاء فلا تخسر ماليًّا ما خسرته معنويًّا. عندما عرضتُ ترجمتي على الآداب، انتظرتُ شهرين ثم علمتُ من مصادر لبنانيّة أن الدار قامت بتكليف مترجم آخر بترجمة الكتاب. ولمّا طلبتُ من دار الآداب قبول الترجمة أو رفضها فورًا، قاموا برفضها. بعدها، حاولتُ التواصل مع الوكيل الأدبي وشرح الموضوع له، لكن دون جدوى. ثم جاءت أليف شفق بنفسها إلى نيويورك، وقابلتها مرّتين وشرحتُ الأمر لها بالتفصيل، أنا وخالد الجبيلي، ووعدَتنا بالحديث مع وكيلها الأدبي، فترجماتنا هي التي تلقى رواجًا بين القرّاء وتكسب محبّتهم، لا ترجمات دار الآداب. لكن الوكيل الأدبيّ استمرّ في تعنّته. بعدها، تخلّيتُ كمُترجم عن دور الناشر، فالناشر هو المسؤول عن ابتياع حقوق الكتب التي ينشرها، لا المترجم، فعرضتُ الكتاب على دور نشر أخرى لنشره على أن تناقَش مسألة الحقوق مع دار الآداب دون أن يكون لي أيّ دخل. وهذا ما حدث. نشرت دار مسكيلياني ترجمتي (حليب أسود)، بعدها بأشهر نشرت دار الآداب ترجمتها للكتاب نفسه من خلال مترجم آخر، وكنت ما أزال في نيويورك.

بالمناسبة، كتاب (قواعد العشق الأربعون) وبعده (حليب أسود) هُما من غيّرا لعبة الحقوق بين دور النشر العربية؛ فلم تكن دور النشر تتسابق على شراء الحقوق، بل على تقديم الترجمة الأفضل والأسبق لأيّ كتاب مهم. إضافة إلى ذلك، الجوائز الجديدة التي تمنحها الإمارات والسعودية ومعارض الكتب الغنيّة في العالم عربي، والتي تشترط تقديم الدار لإثبات امتلاك حقوق الكتاب المترجم قبل ترشيحه للفوز بالجوائز الباهظة الثمن، إضافة إلى دخول عضو عربيّ جديد في اتحاد الناشرين العالمي ولعبه دورًا محوريًّا في دفع معارض الكتب العربية واتحاد الناشرين العرب إلى مراقبة أوضاع النّشر العربي وضبطه وفق القوانين وما هو متّبع في جميع دول العالم، كل هذا ساعد في تلك الفترة على إذكاء نيران التنافس على امتلاك الحقوق، فتغيّرت قواعد اللعبة، حتى أن هناك دورًا عربيّة أغلقت أبوابها تمامًا.

D.1.2 أفهم أنكم قمتم بالترجمة بدافع ذاتي. ما الذي دفعكم لذلك؟

أحمد العلي: ترجماتي كلها تأتي بدافع ذاتيّ واختيار شخصيّ. لا أحد يُملي عليّ ما أترجم. أحمل إيمانًا عميقًا بالكتب وجدواها في الحياة وتأثيرها على المجتمع والطبقة المتنفّذة صانعة القرار إذا كانت مهتمّة بالأدب. هذا الإيمان يدفعني أحيانًا لترجمة بعض الكتب لا بسبب قيمتها الأدبيّة البحتة، فلست أعتقد أن كتابات أليف شفق فيها ما يميّزها على مستوى الصّنعة الأدبيّة، لكنها نسويّة بطريقة جديدة وسهلة، وذكيّة في اختيار مواضيعها لتعبّر

عن قضيتها النسويّة بشكل خاص، وهذا ما فعلَته في كتاب "حليب أسود"؛ فرغم أن العنوان الفرعي يقول إنّه عن اكتئاب ما بعد الولادة، فهذا الاكتئاب لا تتحدث عنه أليف سوى في آخر الكتاب، أمّا بقيّة الكتاب فكلّه نسويّ تمامًا بين مقالات ومذكّراتها منذ رفضها الزواج حتى إنجابها طفلين. أقول إن إيماني ببعض القضايا يدفعني أحيانًا لترجمة كتاب ما، وهذا أحد أسباب إقدامي على ترجمة كتاب "حليب أسود".

D.1.3 هل قمتم بترجمة الكتاب من ترجمتها الإنجليزية؟

أحمد العلي: طبعًا، فلستُ أُجيد التركيّة. إضافة إلى أن أليف تعيد قراءة كتبها المترجمة إلى الإنجليزية وتوافق عليها، فلغتها الإنجليزيّة ممتازة.

D.2 Interview with Inanna Abdelli (20 February, 2019)

D.2.1 Abdulkadir Abdelli'in Elif Şafak'ın eserlerinden gerçekleştirdiği (yayınlanmış veya yayınlanmamış) başka çevirileri var mıydı? Gelecekte buna yönelik projeleri var mıydı?

Inanna Abdelli: Elif Şafak'ın eserlerinden *Bit Palas* dışında herhangi bir eser çevirmemişti. Şafak'ın eserlerini çevirme isteği vardı, o yüzden teklifi kabul etti. Başka eserlerini de çevirme planları vardı ama maalesef bunu gerçekleştiremeden onu kaybettik.

D.2.2 *Bit Palas*'ı çevirmeyi kendisi mi seçmişti?

Inanna Abdelli: Kendi seçmemişti; yayınevinden teklif gelmişti.

D.3 Interview with Ranā Idrīs (7 March, 2019)

D.3.1 ما سبب اهتمام دار الآداب بترجمة مؤلفات إليف شافاك؟

رنا إدريس: كان أول ما اهتمت دار الآداب بنشره هو" قواعد العشق الأربعون"، الرواية التي تتحدث عن التصوف والاسلام وعن الاسلام من حيث علاقته بالغرب. يهمنا كدار الآداب أن ندخل الحداثة من دون أن نكسر تراثنا. بعد" قواعد العشق الأربعون"، كانت" لقطية اسطنبول". وهذه الرواية تنسجم مع مبادئ دار الآداب التي تقف ضد المجازر وضد العنصرية. أيضا، تكشف" لقيطة اسطنبول"، أن إليف شافاك story teller: تقص الحكايات بطريقة ذكية ومتقنة جدا. لدينا إذًا كل هذه الجوانب: انسجام موضوعاتها مع مبادئ دار الآداب وبراعتها في السرد.

D.3.2 لِمَ قامت دار الآداب بإعادة ترجمة الأعمال التي تم ترجمتها من قبل؟ وما سبب اختيار دار الآداب للدكتور محمد درويش للقيام بالترجمات/إعادات الترجمة؟

رنا إدريس: الترجمات السابقة كانت مقرصنة: الأعمال السابقة التي اصدرتها دار الجمل ودار طوى لم يؤخذ لها الحقوق القانونية من المؤلفة، أي أنها كانت مقرصنة، من غير حقوق. إلى جانب أننا بدأنا مشروعنا للترجمة مع محمد درويش، الذي يعتبر من أفضل المترجمين العراقيين، وكان رئيسا لمعهد ترجمة ولديه خبرة خاصة في الترجمة، وهو أستاذ أكاديمي.

D.3.3 هل كانت بدايتكم مع ترجمة أعمال اليف شافاك سابقة لبداية دار الجمل؟

رنا إدريس: لا، لم تكن كذلك. تلك الترجمات صدرت من قبل، في الفترة التي كنا نتعاقد فيها مع إليف شافاك، حيث أن تفاوضنا مع Curtis Brown (وكيلة إليف شافاك) أخذ وقتا حتى يتم، وكانت طوى وجمل في هذه الأثناء قد أصدرت ترجماتها غير القانونية.

D.3.4 ما سبب اختيار دار الآداب للترجمة من الإنجليزية في الاعمال التي ألفتها شفق بالتركية ("قصر الحلوى" و "حليب اسود")؟

رنا إدريس: نحن اعتمدنا مترجما واحدا لجميع الترجمات. ولقد تواصلنا مع وكيلة شافاك حول إمكانية أن نترجم أعمالها من الانجليزية، ولقد أكدت لنا أن المؤلفة أشرفت على الترجمة الانجليزية لهذين الكتابين، وهي راضية تماما عن الترجمات، وبالتالي يمكننا أن نعتمدها للترجمة. إلى جانب أننا آثرنا الاحتفاظ بمترجمنا، فلقد اعتاده قراء إليف شافاك.

D.3.5 ما سبب تغيير دار الآداب لعنوان ترجمتها العربية لرواية شافاك من "أربعون قاعدة للحب" في نسختها إلى "قواعد العشق الأربعون" في نسخ لاحقة؟

رنا إدريس: ارتأينا أن هذا العنوان أجمل. حاولنا أن نحدث اختلافا، ولكن كثيرا من القراء أخبرونا بأن العنوان السابق أجمل، فقلنا لِم نخشى استخدام العنوان الأجمل بما أن الحقوق معنا؟

C.3.6 ما سبب نشر دار الآداب لرواية "شرف" في جزئين في نسختها الأولى؟

رنا إدريس: قسمنا شرف إلى جزئين حتى لا يضطر القارئ إلى دفع ثمن عالٍ للكتاب بأكمله، إذ كان حجمه كبيرا. وكان الوكلاء قد رفعوا الـ advanced payment الخاص بـ "شرف" حيث كانت شافاك قد اشتهرت في العالم العربي مع" قواعد العشق الأربعون"، و "لقيطة اسطنبول". وبسبب تكاليف الترجمة والدفع المسبق زاد ثمن الكتاب. فارتأينا أن نقسم الكتاب إلى جزئين حتى لا يدفع القارئ للكتاب دفعة واحدة. وعندما خفت التكاليف في الطبعة الثانية، جمعناه في جزء واحد، وصار السعر معقولا، كباقي الكتب. لم نعد نعتمد هذه الصيغة في كتبها الأخرى، فلقد استوعبنا انه بمقدورنا أن نقسم مصاريف الكتاب على طبعتين أو ثلاث بما أنه ستكون هناك دائما طبعات لاحقة لكتب إليف شافاك. وبهذه الطريقة يرخص الكتاب على القارئ.

D.3.7 ما سبب رفض دار الآداب لنشر ترجمة أحمد العلي لكتاب "حليب أسود"؟

رنا إدريس: لم ترق لنا ترجمته، لم ترق إطلاقا، فأعدناها. نفضل بالتأكيد ترجمة محمد درويش. وكما أخبرتكِ فإننا قد اعتمدناه لترجمة جميع أعمال شافاك. إنها فكرة جيدة أن يقوم مترجم واحد بترجمة الأعمال جميعها لنفس المؤلف. محمد درويش اعتاد أسلوب شافاك ويفهم كتاباتها، إذ عاد متمرسا.

D.3.7.1 الترجمتان كانتا متزامنتان. ما تقولين بشأن ذلك؟

رنا إدريس: طبعا، في الوقت الذي كنا نتفاوض فيه على حقوق ترجمة" حليب أسود"، كانت مسكيلياني، بشكل غير قانوني، قد أصدرت ترجمتها لـ" حليب أسود". بالطبع لم يأخذ الحقوق من الوكالة ولا غير ذلك. الوكالة تعطي الأولية للدار التي سبق وأن نشرت أعمال المؤلف/المؤلفة الأخرى.

D.3.8 في الدورة السادسة والأربعين من معرض القاهرة الدولي للكتاب، عام ٢٠١٥، قدمت دار الآداب شكوى ضد دار الجمل قامت على إثرها إدارة المعرض بغلق جناح منشورات الجمل. هلا تفضلتِ ببعض التفاصيل عن المشكلة؟

رنا إدريس: عند حصولنا على حقوق الترجمة من Curtis Brown، بلغنا أن هناك نسخة عربية مزورة، مزورة بمعنى دون حقوق، يعني غير قانونية، لـ"قواعد العشق الأربعون"، و"لقيطة اسطنبول". ودار الآداب الصاحبة الوحيدة لحقوق الترجمة الخاصة بشافاك في العالم العربي. دار الجمل نشرت" لقيطة اسطنبول"، وهي التي كانت تطبع "قواعد العشق الأربعون"لدار طوى وترسل لها كمية إلى السعودية لتقوم بتسويقها. أرسلنا إنذارا لدار الجمل كي تتوقف عن طبع وبيع الروايتين، وكان ذلك عام ٢٠١٣ وردت علينا بالموافقة. في عام ٢٠١٤ قامت بإعادة الطباعة. لم تستمع إلى تحذيراتنا التي كانت في مقام الرجاء، إذ لم نرد رفع قضايا قانونية ضدها. في عام ٢٠١٥ شاركت بها في معرض القاهرة وكانت تقوم ببيعها بسعر أرخص من سعرنا بكثير (كان سعرنا أغلى لأننا ندفع ثمن الحقوق)، ويضرب لنا سوقنا. تحدثنا مع رئيس المعرض، وأخذت إدارة المعرض قرارا بإغلاق جناح دار الجمل كي تكون عبرة لمن اعتبر كما يقال. إذ لا يفترض أن تمتلك دار نشر الحقوق الحصرية لكتاب، ثم تبيعه دار نشر أخرى بطبعات غير قانونية.

إلا أننا عدنا في عام ٢٠١٨ لنجد نسخة من" لقيطة اسطنبول" ما زالت تُباع في جناح دار الجمل، هذا بعد أن أُغلق الجناح بالشمع وعُلقت ورقة عليه إدلالا بالتزوير. فوجدنا أن" لقيطة اسطنبول" ما زالت تُطبع حتى اليوم ورفعنا شكوى لدى اتحاد الناشرين العرب. اتحاد الناشرين العرب لديه لجنة تسمى لجنة حماية الملكية الفردية. هذه اللجنة أمرت دار الجمل بإتلاف النسخ الموجودة عندها وأن تتوقف عن بيعها، وأنذرتها بأنها ستكون على اللائحة السوداء إن استمرت في سلوكها غير القانوني. ومن يوضع على اللائحة السوداء يُمنع من

المشاركة في المعارض. وهذا شأن كبير بالنسبة للمعارض العربية، إذ أنها المصدر الأساسي لبيع الكتب في العالم العربي. المكتبات ضعفت جدا في البلدان العربية، فصار مصدرنا للربح أن نشارك في المعارض ونرجع بالمكسب الذي يمكننا من الاستمرار.

D.4 Interview with Ziyād Munā (22-25 February, 2019)

D.4.1 هل كان قصر القمل ممولا من قبل مشروع تيدا؟ وهل كان اسم الكاتبة والرواية من اقتراح تيدا؟

زياد منى: نعم، تيدا مولت المشروع. تيدا فتحت صفحة انترنت تحوي أسماء وأعمال كاتبات تركيات كثيرات لكنها لم توص بأي منهن. أنا اخترت قصر القمل لأني عثرت على نسخة منها بالإنجليزية لمقارنة صحة الترجمة من التركية، وكذلك لأن المرحوم أوصى بها، مع أنها لم تعجبني لأنها كانت عادية للغاية.

D.4.2 كم بلغ عدد مبيعات الرواية في نسختها الأولى؟

زياد منى: ١٥٠٠ نسخة نفدت جميعها.

D.4.3 هل زاد عدد مبيعات "قصر القمل" بعد أن ذاع صيت الكاتبة من خلال نشر كتابها الآخر "قواعد العشق الأربعون" في ترجمتها العربية أم كانت المبيعات عالية حتى قبل ذلك؟

زياد منى: لا، الطبعة نفدت قبل صدور قواعد العشق الأربعين، في غضون عام على صدورها. قراء إصداراتنا مختلف عن قراء إصدارات غيرنا من الزملاء، وقد أصدرنا روايات وقصص لكاتبات تركيات أخريات وجميعها لاقت استحسان قرائنا، خاصة في السعودية ودول الخليج.

D.4.4 هل أعادت قدمس طبع الرواية؟ إن نعم، كم مرة وفي أي تواريخ ولأي الأسباب؟

زياد منى: لا لم نعد طبعها، الأمر متعلق بالحقوق لنشر ١٥٠٠ نسخة فقط.

D.4.5 ما سبب اختيار صورة الغلاف في الرواية؟

زياد منى: أنا من اختار صورة الغلاف وهو كما تعلمين منظر من اسطنبول موقع الرواية الجغرافي. بالمناسبة، لقد زرت بلاد كثيرة وشاهدت مدنا كثيرة، لكني وجدت أن مدينة اسطنبول أم المدن بعد مدينتي، القدس.

D.4.6 هل لفتت انتباهكم اختلافات بين النسخة التركية والانجليزية لـ "قصر القمل" عند مراجعتكم للترجمة العربية، وما كان موقفكم من ذلك إن حصل؟

زياد منى: عندما بدأت بمراجعة ترجمة المرحوم وجدت بعض الاختلاف بينها وبين النسخة الانقليزية فسألت الكاتبة فأكدت وجود بعض الاختلاف بينهما فقرت ترك المسألة ولم أعد أقارن النسختين وقصرت مراجعتي على منطقية مسار الحدث وعندما كنت أجد تباين غير منطقي كنت أستشير النسخة الانقليزية لمعرفة المقصود. التباينات لم تكن جوهرية.

D.4.7 ما رأي دار قدمس حول نشر دار طوى للرواية بترجمة عبد القادر عبد اللي؟

زياد منى: لا آراء لدي عن قيام دار طوى بنشر الرواية.

1. D.4.8 هل نشرت دار طوى ترجمة عبد القادر عبد اللي بعلم من دار قدمس (عن طريق تفويض الحقوق لها مثلا)؟

زياد منى: لم يطلب أحد منا حقوق نشرنا الرواية، ولم أطلع على الترجمات.

D.4.9 ما رأي دار قدمس حول نشر دار الآداب للرواية بترجمة محمد درويش؟

زياد منى: لا آراء لدي عن قيام دار الآداب بنشر الرواية.

D.4.10 كيف تصفون قراء قدمس؟

زياد منى: نحن دار نشر متخصصة بنشر ترجمات مؤلفات جدية، وتقبل قرائنا لنشر إبداعات كاتبات مرتبط بسمعة الدار الممتازة في العالم العربي لأننا حريصين على دقة الترجمة، وهو ما يميزنا، إضافة إلى حسن اختيارنا للمواضيع. سمعتنا في العالم العربي ممتازة، خصوصًا أننا الوحيدين، ربما، الذين يرفضون نشر مؤلفات على حساب المؤلف أو المؤلفة، وهو السائد ليس عربيًا فقط وإنما علميًا. كانت تأتينا عروض كثيرة خصوصًا من السعودية والخليج لنشر كتب مقابل مبالغ مرتفعة، لكننا كنا نرفض ذلك حفاظًا على استقلاليتنا وسمعتنا وحرصنا على الصدق مع القراء. نحن نشدد على ضرورة إعلام القارئ في حال أن المؤلَّف مدعوم، وهو ما لا يقبله الكتَّاب.

بكل أسف اضطررنا للتوقف عن الإصدار منذ مطلع الحرب في سورية وعليها وتدهور قيمة الليرة السورية حيث انخفض إلى ١٠/١ مما كان عليه عام ٢٠١١. جمهورنا في سورية، والخليج، وهو يبحث دومًا عن الجديد.

D.4.11 بضع كلمات عن مشروع ولادة؟

زياد منى: مشروع ولادة أطلقناه لنشر الإبداعات للكاتبات بالعربية، لكن قلة الجيد الذي وصلنا جعلنا نوسعه لضم إبداعات بغير العربية، وقد نشرنا ترجمات عن الفرنسية والتركية والفنلندية.

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