

DELAYED FOR FORTY YEARS:
THE JOURNEY OF *ANAYURT OTELİ* FROM TURKISH INTO ENGLISH

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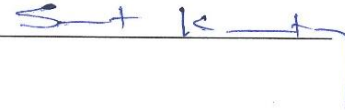
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ABSTRACT

Delayed for Forty Years:

The Journey of *Anayurt Oteli* from Turkish into English

This study aims to answer the question why Fred Stark's translation of *Anayurt Oteli* into English had to wait for 40 years to get published. I propose that approaching the question with Pierre Bourdieu's sociological conception of the field of cultural production will yield the answer I seek. I argue that a contrastive sociological study that analyzes the contexts and paratexts surrounding the novel and the actual texts reveals how agents form discourse on two levels: the textual and the meta-discursive. On the textual level, I argue that in translation *Anayurt Oteli* is (re-)contextualized in the American literary system, demonstrating the Turkish individual torn in between the East and the West. On the latter level, I claim that the meta-discourse on translation still perpetuates Lawrence Venuti's (2004) postulates of fluency and invisibility. I observe that de-/re-contextualization, fluency and invisibility are dictates of a commercialized book market. I maintain that in the near future, as modes of all production change due to the ecological crisis that the earlier few centuries' greed for economic growth has resulted in, our expectations from cultural production will also shift towards practices of sustainable, subjective and intimate nature. I argue that with such a change, our understanding of the (in)visibility of the translators and ways to foreground their presence will have to follow suit.

Accordingly, I offer an alternative, ecological model that foregrounds the unwritten, human aspects of the profession. I offer the profile of Fred Stark as an example to this new ecological understanding.

ÖZET

Kırk Yıllık Gecikme:

Anayurt Otel'nin Türkçeden İngilizceye Serüveni

Bu tez Fred Stark'ın İngilizceye yaptığı *Anayurt Otel* çevirisinin neden ancak 40 yıl sonra basıldığı sorusunu cevaplandırmayı amaçlıyor. Sorunun cevabına ulaşmak için Pierre Bourdieu'nün alan kuramından faydalanılıyor. Kaynak ve çeviri metinlerin yanı sıra, romanı çevreleyen yan metinleri ve bağlamları karşılaştıran, sosyolojik bir çalışmanın “özne”lerin söyleminin, hem tekil metinler hem de üst söylem üzerine olan etkilerini gözler önüne sereceği öne sürülüyor. Tekil metinler düzeyindeki söylem, *Anayurt Otel*'ni Amerikan edebiyat dizgesi içerisinde, Doğu ile Batı arasında kalmış Türk figürünün bir örneği olarak (yeniden) bağlamsallaştırıyor. Çeviri üzerindeki üst söylem ise Lawrence Venuti'nin (2004) akıcı metin ve görünmez çevirmen önermelerinin doğruluğunu koruduğunu gösteriyor. Çalışmada, (yeniden) bağlamsallaştırma süreçleri ile akıcı metin ve görünmez çevirmen talepleri, ticarete dökülmüş edebiyat piyasasının birer sonucu olarak görülüyor. Nasıl ki günümüzde ekonomik büyüme hırsının yol açtığı iklim krizi sebebiyle çeşitli üretim süreçleri sürdürülebilir, öznel, samimi pratikleri içerecek şekilde değişiyorsa, yakın gelecekte kültürel ürünlerden beklentilerimizin de bu yöne evrileceği savunuluyor. Bu değişimin sonucunda, çevirmenlerin görünürlüğü/görünmezliği konusunu ele alma ve çevirmenleri ön plana çıkarma pratiklerimizin de yeniden düşünülmesi gerekeceği ön görülüyor. Bu doğrultuda, metinsel kanıtlara dayanmak yerine çevirmenlik mesleğinin insani yönlerini öne çıkaran ekolojik bir model öneriliyor. Fred Stark'ın çevirmenliğe yaklaşımı bu ekolojik anlayış dahilinde ele alınıyor.

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CHAPTER 1

INTRODUCTION

Yusuf Atılgan's *Anayurt Oteli* came out 15 years later than his famous *Aylak Adam* (*The Loiterer*), in 1973. It was hailed as the novel of the year in Turkey and furthered Atılgan's reputation as a novelist. According to the introduction written by Fred Stark, the novel's translator into English, the portrayal of the mental disturbance of Zebercet, the protagonist of *Anayurt Oteli* (*Motherland Hotel*), was so realistic that the book was used as a case of mental disturbance for psychiatry students studying at a major hospital university in Ankara. Of course, the novel's merit did not lie alone in its successful depiction of the case, but rather in Atılgan's mastery of the language, his implicit layering of historical and contextual material within the narrative, and in the parallels the novel had with major Western literary trends, such as existentialism and modernism.

After its first publication, the novel went through two publishers – first Bilgi, then İletişim – but never quite gained the renown it currently has up until Yapı Kredi Yayınları took it up in 2000. Since then, as of April 2017, the novel has had 38 new editions (YKY 2017). A new edition came out from Can Yayınları in September 2017. Even the critically acclaimed movie adapted from the novel by Ömer Kavur in 1987 had not been able to yield this much readership for Atılgan. The movie was shown in Antalya Film Festival, where it won the best director award, and in Venice Film Festival, where it won the FIPRESCI award. The interest in Atılgan can also be traced in reviews and literary studies written by prominent scholars such as Nurdan Gürbilek, Berna Moran, Orhan Koçak and Murat Belge.

The novel has enjoyed a fresh comeback in 2017, with the 1987 movie being restored and shown on screens following the premiere of the restored version in Istanbul Film Festival. However, even more importantly, City Lights, a publisher in San Francisco, published a translation of the book. This marks the first time Atilgan is translated into English. Though newly published, the translation is not quite new. Fred Stark completed it in 1977, only four years after the publication of the original. He titled it *Twelve Rooms*, but that translation was not to meet its readers until City Lights took it up and renamed it *Motherland Hotel*. Therefore, a big question remains to be answered: what was the reason behind this 40 years long delay?

In this study, I try to provide an answer to that question by adopting a sociological approach to translation. Throughout the thesis, to avoid confusion, whenever I refer to the source text, I will use the title *Anayurt Oteli*, whenever I refer to the 1977 translation,¹ I will use the title *Twelve Rooms* and referring to the 2017 City Lights edition, I will use *Motherland Hotel*. By taking into account translation trends from Turkish into English and vice versa, I try to pin down the socio-cultural standing of the novel in the field of cultural production. I compare all three texts through contextual, paratextual and textual analyses, identifying the various agents involved in the different processes of publication. I explain how various degrees of involvement of these different agents have situated the novel outside its source context and re-contextualized it, and consider the requirements of a commercialized book market as the cause behind this.

I argue that this contrastive, sociological study that descriptively examines both contexts and paratexts surrounding the novel and the actual texts reveals how agents form discourse on two levels: one on a textual and another on a meta-

¹ I would like to thank Professor Suat Karantay, who gave me the manuscript of *Twelve Rooms*. Karantay had received it to provide his opinion on it years ago.

discursive level. On the textual level, I argue that in translation, to conform with the Western consumers' expectations, *Anayurt Oteli* was (re-)presented and (re-)contextualized in the American literary system, demonstrating the Turkish individual torn in between the East and the West. On the latter level, I claim that the meta-discourse on translation as created in the field of cultural production by various agents, such as the translators, editors, publishers and reviewers, still perpetuates Lawrence Venuti's (2004) postulates of fluency and invisibility. I observe that de-/re-contextualization, fluency of the translation and invisibility of the translator are dictates of a commercialized book market. I maintain that in the near future, as modes of all production change due to the ecological crisis that the earlier few centuries' greed for economic growth has resulted in, our expectations from cultural production will also shift towards practices of sustainable, subjective and intimate nature. I argue that with such a change, our understanding of (in)visibility of translators and ways to foreground their presence and intervention will also have to follow suit.

1.1 Literature review

Saliha Paker's article titled "Turkish" in *The Oxford Guide to Literature in English Translation* (2001), and Arzu Akbatur and Duygu Tekgöl's article "Literary Translation from Turkish into English in the United Kingdom and Ireland, 1990-2012" (2013) report on translation trends from Turkish to English. The former article not only dwells on what has been translated, but more importantly on what has been left out. The latter focuses on the respective positions of Turkish as a minority and English as a majority language and explains how translations are not needed by the "self-sufficient" Anglo-American literary system.

Akbatur's dissertation *Writing/Translating in/to English: The 'Ambivalent' Case of Elif Şafak*, studies how Elif Şafak and her works have been de-/re-contextualized in the Anglo-American context (2010). I borrow this concept of de-/re-contextualization in this thesis, and look at how *Anayurt Oteli* has been represented to the Anglo-American readership.

Postalcıoğlu's dissertation *Simone de Beauvoir in Turkey: (Her)Story of a Translational Journey* (2016) has both theoretical and methodological parallels with this study. In her discussion of the problematic of Beauvoir's reception in Turkey, Postalcıoğlu uses Bourdieu's theory of cultural production. She also makes extensive use of paratexts. Her methodology, especially, has set me an example in approaching my own subject, by showing me how the use of paratexts could move beyond just commenting on trivia and become a valid method for identifying and expanding on the state of things in the field of cultural production.

Melike Yılmaz's Master's thesis *A Translational Journey: Orhan Pamuk in English* (2004) also has implications for this study. Yılmaz aims to understand the reasons behind the popularity of Pamuk in English by looking at paratexts, such as reviews, critical essays and interviews. Her findings confirm Pamuk's use of the dichotomy between the East and the West, as being a main source of interest for the English language readers (Yılmaz, 2004, p. 151). While the theme of this dichotomy parallels one of the main arguments I make about the de-/re-contextualization of *Anayurt Oteli* in the Anglo-American context, Yılmaz only looks at this dichotomy as it is present in Pamuk's own writing, not as something that is attributed to his works by other agents.

Deniz Malaymar's Master's thesis, *The "Once-Forgotten" Turkish Bestseller: (Re-)Contextualizing Sabahattin Ali's Madonna in a Fur Coat* (2017),

also has parallels with my thesis, since it also dwells on how a Turkish novel made its way into the Anglo-American literary system with a long delay. Malaymar also relies on Bourdieu's field, and uses paratexts as methodology. However, the two studies differ in approach and findings.

Works of prominent Turkish literary scholars are sources that I will refer to in establishing where *Anayurt Otel*i stands in the Turkish literary system. I will allude to them also for giving a profile of the writer Yusuf Atılgan and in my comparative textual and paratextual analyses of the novel in translation. Berna Moran's *Türk Romanına Eleştirel Bir Bakış 2* (2014), Nurdan Gürbilek's *Mağdurun Dili* (2015), Orhan Koçak's *Tehlikeli Dönüşler* (2017) and Murat Belge's *Zebercet'ten Cumhuriyet'e "Anayurt Otel*i" (2015) constitute the bulk of these sources, however, I will also be making use of other Turkish essays and interviews.

1.2 Overview of chapters

After this introduction, in Chapter 2, I first present my theoretical framework, which rests on a descriptive and sociological approach to translation. In Section 2.1, I talk about descriptive translation studies and the cultural turn, dwelling on polysystem theory as formulated by Itamar Even-Zohar (1979) and target-oriented approach to translation as put forth by Gideon Toury (1995). Moving on to the sociological turn in Section 2.2, I explain Pierre Bourdieu's conception of cultural production (1993) by discussing his key terms "field", "habitus", "agency" and "capital". I make use of his formulation of the field of cultural production and related terminology in the following chapters, when I examine the socio-cultural standing of *Motherland Hotel*, by looking at where it stands in the field of literary production, which agents are involved in its publication and how it is presented.

Then, in Section 2.3 I move on to explain the key concepts my main arguments rest on. These are Lawrence Venuti's (2004) postulates of fluency and invisibility, Arzu Akbatur's understanding of de-/re-contextualization (2010), and Arzu Akbatur and Duygu Tekgöl's (2013) conception of self-sufficiency. In Section 2.4, I talk about André Lefevere's (1992) notion of rewriting, drawing on the parallels his understanding of rewriters and patronage has with Bourdieu's concepts of agency and capital. In Section 2.5, I mention a new turn translation studies have started to take, towards the ecological. Here, I explain what ecocritical thought is and how it has evolved, and explain how it is treated within translation studies. Then I move on to Michael Cronin's (2015) conception of how this ecocritical thought should make its impact in the field. Building on and expanding his conception, I lay down my understanding of the ecology of translation and offer sustainability, resilience and placedness as three paradigms that should be foregrounded in our discussions of translators.

Later in Section 2.6, I lay out my methodology, which relies on critical contextual and paratextual analyses and descriptive textual comparisons. In Sections 2.6.1, 2.6.2, 2.6.3 and 2.6.4, I expand on the specifics of my methodology talking about Bourdieu's reflective sociology, Genette's paratextual approach, descriptive translation studies and interviews respectively.

In Chapter 3, I briefly summarize the plot of *Anayurt Oteli*. Building on Murat Belge's analysis of the novel, in Section 3.1, I talk about Atilgan's narration, noting the ties he has with Western literary techniques and writers. In Section 3.2, I talk about the protagonist Zebercet and show how Atilgan creates a national-political allegory through him. Finally in Section 3.3, I expand on this national-political allegory by discussing how Atilgan presents Zebercet as a character that is torn in

between the East and the West. I offer this discussion of his liminal state as a reference point to come back to, when later in Chapter 5, I discuss how the paratexts of the novel use the same information to de-/re-contextualize the novel.

Based on Bourdieu's understanding of the field of cultural production, in Chapter 4, I look at the translations of Turkish works into English, starting with a brief history. This chapter constitutes my contextual analysis, since here, I look at the specific literary, social and economic circumstances. In Section 4.1, I talk about the peripheral position of Turkish literature within the Anglo-American context. Looking at the data Arzu Akbatur and Duygu Tekgöl (2013) provide, I discuss how market dictates have shaped the choices of publishers active in the Anglo-American literary fields. I note how the Anglo-American taste in and expectations from Turkish literature have evolved. Akbatur and Tekgöl indicate how until the 1990s, most translations aimed for social commentary, downplaying the literary qualities of the works and selecting titles that confirm the stereotypical prejudices of the Anglo-American readers have of Turkish culture (2013, p. 27). Later, the selection criterion changes and starts to favor titles that depict the Turk as caught in between the East and the West (Akbatur & Tekgöl 2013, p. 27).

In Section 4.2, building on what I present thus far, I draw a picture of how state of things had been for *Twelve Rooms* in 1977. This summary, I find, lays bare how the discussion of the field alone is enough neither to describe the delay in the publication of the translation nor cultural production in general. Without a consideration of the agents involved, it remains a partial representation of the reality. In Section 4.3, I examine how Turkish works have been presented to Anglo-American readers since the 1990s, by looking at the cases of Orhan Pamuk, Elif

Şafak and Sabahattin Ali, as discussed by Melike Yılmaz, Arzu Akbatur and Deniz Malaymar respectively.

In Chapter 5, I consider agency as Bourdieu (1993a) identifies it in the field of cultural production. I argue how thinking about and identifying the various agents involved in the production of a text also reveal literary social networks. I argue that these networks sustain decisions about what gets published and how. I identify four different kinds of agents/agency involved in the publication process of *Motherland Hotel*: the writer's, the translator's, the publisher's and the paratexts'. Referring to information outside/supplementing the text, this chapter forms my paratextual analysis.

In Section 5.1, I talk about the writer Atılgan. By referring to his cultural capital, I try to paint a picture of his cultural interests, sources and writing style. By tying these to the ten-months imprisonment time that is rarely mentioned in his biographies, I aim to ground his works in two different but intertwined premises: Turkish socio-political context and history, and his literary influences. I suggest that what makes the translation of *Anayurt Oteli* so challenging, lies not only in its unique style, but even more so in this specific context. In the following chapters, this observation aids my discussion of the de-/re-contextualization of the novel in translation.

Next, in Section 5.2, I take up the translator Fred Stark and try to paint his profile as an “amateur” translator, as he called himself. Because there is so little information available about him, in an effort to counterbalance his invisibility, in this profile, I give accounts of his approach to translation by making substantial use of his own statements in interviews. I talk about his motives for translating, method of translation, editing processes, approach to cultural differences and relationship

between English and Turkish. I mention his social capital, and talk about how it has affected the titles he selected for translation, including *Anayurt Oteli*. Again in this section, I uncover the first part of story of the 40 years delay, of the initial rejection of *Twelve Rooms* by publishers. The rest of the story, I manage to excavate only much later, in Chapter 7.

I move on to the publisher of *Motherland Hotel*, City Lights, in Section 5.3. The bookstore/publisher has an interesting history and an important place in the proliferation of a new type in American literature. I liken City Lights to the kind of small and independent publishers Akbatur and Tekgül mention as those that take on translations from Turkish (2013, p. 27). Further, going back to theory, I talk about Bourdieu's conceptions of autonomy and restricted cultural production. Considering the history, mission and ventures of it, I find City Lights to be a perfect match for *Motherland Hotel*. Also in this section, I talk about the editor, Elaine Katzenberger, who, as the editor, prepared the translation for publication.

Having talked about the writer, translator and publisher (and editor), I come to the less visible or less obvious agents who have played a role in the publication of the translation, in Section 5.4. Here, I look at the actual paratexts that surround the translation. In 5.4.1, by looking at the epitexts, I talk about the agency of reviewers of translations. I study the peritexts in 5.4.2, which reveal over the agency of the translator and the editor. Through my analyses, I find that paratexts not only aid the de-/re-contextualization of singular works, but they also perpetuate the meta-discourse of fluency in translation and invisibility of the translators. In 5.4.3, I discuss my method of relying on paratexts.

Chapter 6 constitutes the chapter of textual analysis of this study. Having already mentioned the field and the agents active in it, here, I turn my attention to the

three texts *Anayurt Oteli*, *Twelve Rooms* and *Motherland Hotel*. I adopt a descriptive and comparative approach and rely on close reading. Section 6.1 is sort of a translational criticism. Here, I trace and explain the translational choices of Fred Stark. Under this section, I look at specific decisions that Stark has made, starting in 6.1.1 with his decisions with regards to context. These decisions, of course, are related to issues about differences in both culture and everyday life as Stark perceives of them. Then I move on to linguistic aspects of the translation, talking about the discrepancies between the syntax and grammar of the language pair English and Turkish. In 6.1.2, I take up his treatment of subjects and, in 6.1.3, of verbs. Finally in 6.1.4, I talk about the tone of Stark's translation and how it differs from the source text.

Section 6.2 is where I talk about the editing that went into the published *Motherland Hotel*. Here, I first describe the general editing process, as Elaine Katzenberger, the editor of the translation, has related to me. This part, relates to the approach and strategies of Katzenberger and *City Lights*. Later, in the analysis, I take advantage of having a copy of the unpublished *Twelve Rooms* and compare it with the published *Motherland Hotel*, to identify the changes that the editing has resulted in. This part of the discussion does not specifically refer to the agents just mentioned, but to any editing that the 1977 translation might have gone through over the 40 years.

In Chapter 7, I finally answer my initial question of the reason behind the 40 years delay in the publication of Fred Stark's translation and move on to answer an even more important question, of how it got to be published, by bringing together the pieces of information I was able to gather through the course of this study. This reformulation of the initial research question, makes me also reflect on how we make

almost explicit use of textual materials in our conception of the (in)visibility of translators and the ways we propose to foreground the presence and intervention of translators. I argue that the unwritten should also make its way into our writings. Finally, going back to the initial and reformulated research questions, I find that without identifying the restrictions in the literary field and the network of agents active in the publication, I would not have been able to uncover the story of the 40 years.

In Chapter 8, the conclusion, I restate the purpose of this study and my main arguments. I discuss my approach and methodology, and move on to talk about other findings of the study. Confirming the arguments about what the fare of *Anayurt Oteli* in English reveals at the textual and discursive levels, I talk about the relevance and implications of this thesis for translation studies, mentioning also limitations and possible directions for further study. I find that the real value of this work lies not in its confirmation of the proposed arguments about the case and what it reveals, but, through its foregrounding of the human aspect, in what it can contribute to our understanding of and ways of dealing with the (in)visibility of the translators. I find that as various practices start to change as a result of the imminent ecological crisis, shifting towards smaller, sustainable practices; more subjective, intimate, amateur, down-to-earth kind of practices of culture will replace the macro trends of literary production. I argue that, along with that shift in the next few decades, the value of translators like Fred Stark will be better understood.

CHAPTER 2

THEORETICAL FRAMEWORK AND METHODOLOGY

In this chapter, I will present my theoretical framework. Starting with descriptive translation studies, I will move on to Bourdieu's conception of the field of cultural production. Then, I will explain the key concepts of fluency, invisibility, de-/re-contextualization and self-sufficiency, on which the main arguments of this thesis rest. Supplementing Bourdieu's understanding of agency and capital with Lefevere's notion of rewriting, I will finally introduce a new turn translation studies is taking, toward the ecological. I will also lay down my methodology and expand on its specifics.

2.1 Descriptive translation studies and the cultural turn

In the 1970s, a shift has occurred from the prescriptive, linguistically oriented and equivalence focused view of translation towards a more descriptive perspective, which aimed to move beyond the intertextual problematic and to contextualize translation (Postalcioglu, 2016, p. 46). With this new approach, translation studies per se, has also emerged as a discipline.

Itamar Even-Zohar's polysystemic approach (1979) intends to provide the needed historicity and socio-political causality to the field. He argues that translated works correlate in the way they are selected by the target literature and in the way they adopt specific norms, behaviors and policies (Even-Zohar, 1978, p. 118). Translated literature is taken to be "not only a system in its own right, but as a system fully participating in the history of the polysystem, as an integral part of it, related with all the other co-systems" (Even-Zohar 1978, 119). This approach helps

to explain the mechanism of these systemic relations. In “Polysystem Theory” (1979), he explains the choice of using the term polysystem as being more than just a terminological convention. The term makes “explicit the conception of the system as dynamic and heterogeneous in opposition to the synchronistic approach” (Even-Zohar, 1979, p. 290). As a result, the particular position and role of literary types in the historical existence of literature can be better understood.

Even-Zohar states that there are hierarchies based on center-periphery relations within a polysystem, and warns that there are multiple centers and peripheries (1979, p. 293), between which moves are possible. In practice, the center is identified with the standard language and official culture. Besides intra-relations, such as relations between literary genres, inter-relations also take place between polysystems. “Any semiotic system – e.g., literature, language – is just a component of a larger PS – that of culture to which it is, semiotically speaking, both subjugated and isomorphic and thus correlated with this greater whole and its other components” (Even-Zohar, 1979, p. 300). Seen from this perspective, therefore, questions such as how literature and economics correlate are bound to yield complex answers. Literary stratification does not happen on the level of texts alone, but is rather affected by the constraints that various semiotic co-systems contribute to the hierarchical relations (Even-Zohar, 1979, p. 301).

Building on James Holmes’ map (1988) of the field, Gideon Toury (1995) argues for the development of the descriptive branch of translation studies. One of the main subjects Toury tackles is the move from source-oriented approaches to target-orientedness. He holds that the position of the translation, whether realized or prospective, is a factor that has implications for the very fabric of the product (Toury, 1995, p. 12). Thus, the models used, linguistic choices, etc. all depends on the

recipient culture. Toury, therefore, conceives of translators as operating first and foremost in the “interest of the culture into which they are translating, however they conceive of that interest” (1995, p. 12). He emphasizes that the choices made for the product do not get chosen because they have any inherent value of their own, but because they are assigned importance from the perspective of recipient culture. Toury also notes that it is not translations alone that cultural differences affect, but the act of translating itself may be upheld or looked down upon according to the cultures hosting (1995, p. 13). He treats translations as facts of the cultures that host them, suggesting the products will reflect that cultures’ constellation (Toury, 1995, p. 24). This focus on the cultural effects of translation leads to a cultural turn in translation studies in the late 1980s, which allowed the discipline to expand its boundaries and to bring together work from different fields such as linguistics, literary study, history, anthropology, psychology and economics (Bassnett, 1995, p. ix).

These systemic and descriptive approaches, on the surface level, seem to account for the complex process and fabric of cultural production. However, over time, translation scholars such as Anthony Pym and Jean-Marc Gouanvic have come to criticize them for failing to “address problems of social causation”(Pym, 1998, p. IX), and for not giving a “social explanation of the role of institutions and practices in the emergence and reproduction of symbolic goods” (Gouanvic, 1997, p. 126). Sameh Hanna explains this negligence as the consequence of regarding the text as the result of an abstract construct of structural relations by not foregrounding the subjectivity of the translator (2016, p. 68). Thus, starting with the 1990s, Translation Studies have shifted direction yet again in terms of its relating to old paradigms, tools of analysis and objects of study.

2.2 Pierre Bourdieu and the social turn

The sociological approach, inspired by the work of Pierre Bourdieu, exploring the socio-cultural realities of translation, is one of the new perspectives that translation studies has adopted and “Scholarship driven by and premised upon Bourdieu’s contributions were followed by other sociologies of translation, all forming what has later come to be known as the ‘social turn’ in translation studies” (Hanna, 2016, p. 3). In what follows, I will outline the key concepts of Bourdieu’s sociological model for cultural production and their application in translation studies as taken up by Sameh Hanna.

Bourdieu’s sociological model shares the basic tenets of “‘interdisciplinarity’ and a focus on macro-level cultural categories rather than micro-level linguistic structures” with the cultural studies approaches to translation (Hanna, 2016, p. 4). However, beyond these shared approaches to translation, the cultural approaches to translation differ from that of Bourdieu’s sociological approach. The former sees the “translation as an end product, as the outcome of an originating discourse or discursive practice”(Hanna, 2016, p. 5), whereas the latter tries to explain the dynamics of cultural production, dealing with the cultural products in the making.

Cultural studies use categories such as gender, nation and race as their units of analysis, but Bourdieu’s model uses a much broader and more dynamic unit with the concept of ‘field’, “an area, a playing field, a field of objective relations among individuals competing for the same stakes” (Bourdieu, 1993a, p. 133). Conceived as such, the concept of field forgoes linear reasoning that explains cultural products as the result of singular causes and makes it possible to problematize and conceive of them as in relation to a complex network of institutions and human agents (Hanna,

2016, p. 5). It stands in contrast to 'habitus', defined by Bourdieu as the "systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures" (1990, p. 53). To put it simply, the habitus refers to the ways social agents in a certain field are disposed to behave, but this specific formulation of the concept as a non-deterministic model hints at much more. It is testament to Bourdieu's opposition to the dichotomy of subjectivism and objectivism.

The intellectual scene in France in the 1950s and 1960s has had a great effect on how Bourdieu has formulated his sociology. Where the existentialists of the earlier decade conceived of social agents as free subjects whose actions were unconditioned external factors, the structuralists of the latter saw "the social world as a universe of objective regularities independent of the agents and constituted from the standpoint of an impartial observer who is outside the action, looking down from above on the world he observes" (Bourdieu, 1993b, p. 56)". Bourdieu sought to reconcile this dichotomy and opted for a synthesis of the two to account for social phenomena, an understanding that conceives of both parties as structured by and structuring one another (Hanna, 2016, p. 18).

Bourdieu's concept of field stands in contrast to both "structure" and "system". Structure of structuralist sociology, built on an objectivist approach, reduces social reality to a static and neatly defined thing, the internal units of which relate to one another in clear-cut binary terms. The concept also fails "to recognize that social reality is to some extent shaped by the conceptions and representations that individuals make of their social world" (Bourdieu, 1993a, p. 4). The concept of system, likewise, is built upon the supposition of internal cohesion and self-regulation. Focusing only on the hierarchical tensions between texts, models and

norms, systems theories, like Even-Zohar's, ignore the weight of the struggles of individuals and institutions. In Bourdieu's terms, these theories

... forget that the existence, form and direction of change depend not only on the 'state of the system' ... but also on the balance of forces between social agents who have entirely real interests in the different possibilities available to them as stakes and who deploy every sort of strategy to make one set or the other prevail. (Bourdieu, 1993a, p. 34)

Let us slowly bring the case back to culture and translation. Bourdieu's relational thinking, his synthesis of the subjectivist and objectivist approaches, is nothing less than an attempt at contextualizing language and its products, in order to expose them as the product of not-disinterested relations between subjects and objects that constantly shape and verify one another. To do this, he proposes to analyze "texts both in relation to other texts and in relation to the structure of the field and to the specific agents involved" (Bourdieu, 1993a, p. 17). Hanna expands on this proposition by also mentioning "the field-specific constraints which govern what can and cannot be said" (2016, p. 4). What can and cannot be said and the politics around it, or alternatively what can be referred to as discourse, have great importance in Bourdieu's sociology. Incidentally, it also comprises a big part of this study.

The fabric of cultural products results from the struggles among agents in fields of power; agents, who themselves belong to groups that actively resort to creating discourse to either hold their place of power or to challenge those that are in power in the said field (Bourdieu, 1993a, p. 14, 83). Merely being able to decide on what can and cannot be said suggests that the group, whether it be in power or struggling for it, has some term of capital that is enough to be granted this right. Bourdieu identifies four kinds of capital: economic (material property), social (networks of social connections), cultural (education, titles) and symbolic (prestige) (Postalcioglu, 2016, p. 69).

Capital is not only concentrated in material things and immaterial practices, or possessed by individuals and institutions but is also the very logic that structures activities in any particular field as well as the power relations between members of the field. (Hanna, 2016, p. 37)

To better understand how capital structures the field, Bourdieu emphasizes that social and cultural capitals are both prompted by and conducive to economic capital (Hanna, 2016, p. 42). Therefore, in his understanding of cultural production disinterestedness does not have a place; on the contrary, he underscores the interests of agents in taking positions in the field(s) of culture. Hanna notes that it is not only the objective structures, but also the agency of social actors that contribute to the accumulation, multiplication, diminishing or the conversion of kinds of capital (2016, p. 43). So, going back a few sentences, we can say that the many discourses created in the field, altogether form a part of the individual agents' habitus and affect their dispositions in the field, which in turn shapes the field. Thus, as one result of having capital, deciding on what can and cannot be said, in a cyclical manner, becomes also the instrument for gaining more capital to move further in the field of power.

Thus, seen through the reflective lens of Bourdieu's sociology, an analysis of the field of cultural production encompasses "the set of social conditions of the production, circulation and consumption of symbolic goods" (1993a, p. 9). It is a field neither sacred nor heavenly, but one like any other in which every agent thinks there is bread to be made, whether it be material or symbolic. Along the same lines with Bourdieu, Lefevre talks about the role of professionals and patronage in the creation and circulation of literary works (1992). Though they may be the ones who get the biggest slice, the patrons, in Lefevre's terms, or those in power, in Bourdieu's, are not the only ones who benefit from playing in the field. I will dwell on Lefevre in section 2.4, when I talk about his notion of "rewriting", as a

supplement to understand the agency of the various actors who played a role in the publication of *Motherland Hotel*.

Bourdieu argues “The discourse on the work is not a simple side-effect, designed to encourage its apprehension and appreciation, but a moment which is part of the production of the work, of its meaning and its value” (1996, p. 170). The value created for the work, in return, creates profits for all the agents involved in the process, as also pointed out by Hanna:

Describing cultural production in all its complexity should be grounded in the sociologist’s awareness that the circulation of the cultural product (through commentary, catalogues, anthologies, publication, publicity, etc.) is not derivative of and dependent on a ready-made product. The circulation of the cultural work is rather part and parcel of its production, understood in its complex sense (Hanna, 2016, p. 66).

Taking my leave here, accordingly, in the following chapters, I consider the publication process of *Motherland Hotel*, by forgoing the polysystemic approach and in its stead, dwelling on the socio-cultural context and field the translation was produced in. I also analyze the specific agents such as the writer, translator, publisher (and editor), reviewer and consumers, that have/had a role in this process. However, before going into these analyses, I want to briefly talk about the four key terms this study relies upon and introduce a new turn translation studies has started to take: towards the ecological.

2.3 Fluency, invisibility, de-/re-contextualization and self-sufficiency

English has assumed the role of lingua-franca since the twentieth century, a role that only got even stronger with the phenomenon of globalization, whereas Turkish literature remained peripheral, at best, lately, becoming less-peripheral (Akbatır & Tekgöl, 2013, p. 28). In *The Translator’s Invisibility*, Venuti notes that since the 1950s, British and American book production increased fourfold, but the amount of

translations into English remained somewhere between 2 to 4% of the total production (2004, p. 12). This data is in line with Akbatur and Tekgül's findings, which state that for the time period between 1990 to 2010, only 1.5 to 2% of all books published in the UK are translations, with few of them being translations of literary works (Akbatur & Tekgül, 2013, p. 12). Both Venuti, and Akbatur and Tekgül note that publishing practices in other (European) countries display the opposite trend with translations occupying a significant percentage of all book production, and most of these being done from English. Further, Venuti mentions that even though "English has been the most translated language worldwide" since the Second World War, "it isn't much translated into, given the number of English-language books published annually. These translation patterns point to a trade imbalance with serious cultural ramifications" (Venuti, 2004, p. 14).

Approached with a sociological mindset, several reasons for and results of this imbalance can be identified, which, when examined prove to be one and the same and thus create a vicious circle. The main drives behind the trend appear to be market dictates and a thirst for economic capital. Venuti notes that British and American publishers, as an editorial policy, devoted their attention to acquiring bestsellers that would bring in more economic capital and to limiting their publications of financially risky books, such as translations (2004, p. 14). By taking advantage of the financial benefits of the market order, British and American publishers also created monolingual cultures at their homelands, which are uninterested in the foreign and which, when they do read translations, expect to see fluent texts inscribed with their own cultural values (Venuti, 2004, p. 15).

Venuti explains what he means by fluency below:

[The translated text] reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it

reflects the foreign writer's personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the “original.” (Venuti, 2004, p. 1)

He continues that this appearance of originality, or the illusion of it, obscures the various conditions under which the translation is carried out; especially rendering the translator invisible, whose interventions in the source text are disguised under this illusion (2004, p. 1). Invisibility, then, becomes the term he uses to refer to the situation and activity of the translator who works in the Anglo-American culture (Venuti, 2004, p. 1). Venuti conceives of invisibility as referring to two phenomena. The first is the above-mentioned illusionistic effect of discourse created by translators' manipulation of English, and the second is the prevalent practice of reading and evaluating translations which judges translations as acceptable, if they read fluently (Venuti, 2004, p. 1). In the following chapters, for my paratextual and textual analyses, I will be taking up both aspects.

Let me get back to the discussion about market dictates. Akbatur emphasizes the role of commodification of literatures as a chief driver of what she calls the de-/re-contextualization or dehistoricization of foreign works (2010). Akbatur considers “[t]he particular ways through which texts [are] selected for translation/publication, which they [are] packaged, presented, advertised, labeled and reviewed” to serve specific functions in this commodification (2010, p. 314). In order to sell, the books need to conform to the target tastes and expectations, which – under the dominant Anglo-American context – means they need to be made fluent as prescribed by the conventions of this context (Venuti, 2004, p. 15).

What Akbatur problematizes the most is what happens to the work once it is decontextualized. She asks the question of what it is transferred into.

Categorized under a new label and/or presented and reviewed in accordance with the expectations of the target culture(s), the work gets recontextualized

by the global literary market in such a way that it, in a sense, loses connection with what its roots might be. Yet, these texts from the periphery do have a “galaxy”; they do not “come out of nowhere”. (Akbatır, 2010, p. 9)

Akbatır holds that de- and re-contextualizing a work by leaving the local and historical context of the source out, results in a fractional representation of the translated literature tradition.

Akbatır and Tekgöl (2013) also note the challenge posed on translations by a commercialized book market, especially emphasizing the lack of qualified translators and funding for translations and promotional activities along with the publishers as key obstacles. They also add

the international hegemony of the English language combined with the low value placed on learning foreign languages, and the fact that Britain, as a former Empire, has a tradition of exporting rather than importing cultural products, particularly when it comes to books and literature, an area in which it is particularly self-sufficient (Akbatır & Tekgöl, 2013, p. 8)

as possible reasons behind the disinterest in the foreign by Anglo-American readers.

Self-sufficiency as used in this context is explained as follows:

The literature published here is of a high standard, at the literary end, of high commercial value, at the bestseller end, and thus satisfies the needs of a wide range of readers, as well as constituting an important export article. On the other hand, books by English-speaking authors, including immigrant writers in English, as well as many other Anglophone writers from the “periphery” such as India, Africa and the Caribbean, appear to meet the interest and thirst for the exotic without any translation having to be undertaken. In fact, for most of the “minority” writers who wish to step onto the international literary arena and become more visible, writing in English has proven to be a much better alternative than to be translated into English (Akbatır & Tekgöl, 2013, p. 17).

Noting the high commercial value of literature in the Anglo-American setting as resulting in this self-sufficient cultural practice, a parallel with this economic aspect can be drawn to Lefevre’s discussion of the undifferentiated patronage. I will expand on this in the next section, when I take up Lefevre’s understanding of rewriting (1992) and its importance for the field of cultural production. What I want

to dwell on here is the cultural aspect of this concept of self-sufficiency, which can also be traced in Toury and Even-Zohar's works.

Toury emphasizes that translations have the power to cause changes in the target culture. Therefore, he says, cultures make use of translations in order to fill in gaps that they perceive in their cultures. Consequently, he sees translations "as initiated by the target culture" (Toury, 1995, p. 27). Toury sees production and introduction of texts as translations as a way of introducing novelties into a culture (1995, p. 41). Even-Zohar notes the other side of the coin. When a polysystem has enough stock accumulated, the chances are good that the home inventory will suffice for its maintenance. Otherwise inter-systemic transfers are the best solution for the stability of a system (Even-Zohar, 1979, p. 303). Therefore, while a self-sufficient system does not rely on translations, other systems in need of stock make active use of them. The formation of the new Turkish literature mentioned in Saliha Paker's "Translated European Literature in the Late Ottoman Literary Polysystem" (1986) can be an example for the latter case, where inventory needs to be built up. In the article, Paker talks about Divan literature as the canonized form versus the uncanonized folk form up until the nineteenth century and explains how translations of prose, especially journalistic prose, found its way into the center of the polysystem starting in mid-nineteenth century, because the polysystem lacked this kind of prose and needed it (Paker, 1986, p. 70-72). Indeed, looking at the translation trends from English to Turkish, this need can be seen to have continued onto the republic times. Tahir-Gürçağlar notes that "between 1938 and 1948, 465 English and American titles were translated and published in Turkey. This figure includes literary translations, covering drama, poetry, short stories and novels, 'people's books' and children's books" (2008, p. 30). I will dwell on the corresponding trends of translation, from

Turkish into English, in Chapter 4, when I talk about how the tastes and expectations of the Anglo-American readers from Turkish works have evolved in the past four decades.

2.4 André Lefevere's notions of rewriting and patronage

I want to talk about André Lefevere's concept of rewriting (1992), since, I think, it can expand our understanding of the issues of fluency, invisibility and de-/re-contextualization. By using the term "rewriting", Lefevere refers to acts of anthologization, historiography, editing and, of course, translation; acts which influence "the reception and canonization of literatures" (1992, p. iii). In her introduction to *Translation, Rewriting, and the Manipulation of Literary Frame* (Lefevere, 1992), Susan Bassnett explains that all rewritings reflect a certain ideology and that they are "manipulation[s] undertaken in the service of power" (Lefevere, 1992, p. vii); as such they can help a literature and a society evolve, or they can repress innovation (Lefevere, 1992, p. vii).

Despite the fact that Lefevere uses a systemic approach, his discussion has many parallels with Bourdieu. For the purposes of this study, I will not go into detail of all of these. However, to name a few, we can mention Lefevere's treatment of the various agents involved in literary production; his treatment of ideology (as converging with the Bourdieusian concepts of discourse, naming and groups); and his conception of components of patronage (which parallels kinds of capital).

Lefevere conceives of literature as a contrived system consisting "of both objects (texts) and people who write, refract, distribute, read those texts" (Lefevere, 2000, p. 235). He makes the argument that in the general reception of a work, what is known as the intrinsic value of a work plays a menial role. Instead, rewriting is

responsible for the reception and the later survival of the work (Lefevere, 1992, p. 1). As Lefevere posits, rewriting, whether it be through translations or criticism, manipulates the originals “to make them fit in with the dominant, or one of the dominant ideological or poetological currents of their time” (1992, p. 9).

In his discussion, Lefevere differentiates between professional and non-professional readers, and says that the latter reaches high-literature through translation, editing, anthologies, literary histories and reference books. “The non-professional reader increasingly does not read literature as written by its writers, but as rewritten by its rewriters” (Lefevere, 1992, p. 4). Thus, when non-professional readers say that they have read a book, it often times means they have created an image of the book through using the media stated above. Given these circumstances, Lefevere argues that those engaged in literary studies should ask themselves who rewrites, why, under what circumstances and for which audiences (1992, p. 7). He suggests that studying these processes might help one see through the manipulations that go into rewriting. I try to answer these questions in the following sections on the profiles of the rewriters of *Anayurt Oteli* as *Motherland Hotel*.

Lefevere makes use of a systemic approach and treats culture as a complex system of systems. Literature is one system within culture. He makes the point that even though the educational system creates the impression of texts being generated by geniuses and being suspended in a timeless vacuum, in reality texts are written and rewritten. Literature is not a deterministic system, says Lefevere, “the system acts as a series of constraints, in the fullest sense of the word, on the reader, writer, and rewriter” (1992, p. 12). He identifies two control factors within the literary system. The first is the professionals – like the critic, translator, reviewer, teacher – who occasionally repress certain works and more frequently rewrite them. We can

relate this rewriting to Akbatur's argument about how works are re-presented by de-/re-contextualizations in target cultures.

The second control factor is patronage. Patronage mostly operates outside of the literary system and refers to "the powers that can further or hinder the reading, writing and rewriting of literature" (Lefevere, 1992, p. 15). Patronage can be exerted by persons, groups of persons or by the media. Patronage tries to regulate the relationship between other systems and the literary system and tends to operate by means of institutions such as academies, censorship bureaus, critical journals, etc. (Lefevere, 1992, p. 15). Patronage consists of three components. The ideological component acts as a constraint on the choice of form and subject matter. The economic component has to do with the financial survival of writers and rewriters. The status component refers to the integration of the writer or the rewriter in to a certain support group and its lifestyle (Lefevere, 1992, p. 16). I find that these three components can be likened to Bourdieu's cultural, economic and symbolic or social capitals, respectively.

Patronage can be differentiated or undifferentiated. It is undifferentiated when the same patron distributes all its three components. An example of this would be the reign of an absolute ruler. Patronage is differentiated "when economic success is relatively independent of ideological factors, and does not necessarily bring status with it" (Lefevere, 1992, p. 17). In systems with undifferentiated patronage, the patron tries to preserve the stability of the social system. Literary production is made to abide the authoritative myths of the cultural formation. Literature that opposes these myths is considered dissident (Lefevere, 1992, p. 17).

Lefevere makes the point that today undifferentiated patronage does not have to be based mainly on ideology. The economic component is enough to re-establish a

system with undifferentiated patronage (Lefevere, 1992, p. 19). Accordingly, to apply this knowledge to our case at hand, we can say that the commercialized book market dictates the form and subject matter, as can be seen in the case of fluency. It dictates which writers and what kinds of translations can survive, as is evident in the invisibility of the translators. Finally, it dictates to what group the writers of these translations belong to, as can be tracked in de-/re-contextualizations that almost arbitrarily assign writers to literary movements. I relate this scenario of undifferentiated patronage under the economic component to the profit motive mentioned by Akbatur and Tekgül in the earlier section, within the discussion of the self-sufficient Anglo-American book market. Just like these dictates of fluency, invisibility and de-/re-contextualization that the commercialized Anglo-American book market bestows upon translations, patronage, because of its conservative nature, enforces its own poetics on to the works written or rewritten in the literary system.

2.5 The ecological turn

I am including this section to talk about the one of the ways translation studies is changing and to be able to suggest some implications of that change for the future studies later in Chapter 8. I will start this discussion by taking a detour and explaining how the movement of ecocriticism came to be. Once I have painted a picture of its development, I will explain how I propose to use this new paradigm in this study, with regards to my discussion about Fred Stark.

From the birth of the Western civilization, the role of man on earth was thought to have dominance over nature (Badenes & Coisson, 2015, p. 358). This vision is termed anthropocentrism, since, as the self-explanatory term suggests, it

has humans at the center. Over the course of history, anthropocentrism has manifested itself through ideological and material practices. Especially with the industrial revolution and the enlightenment it found its justification for exploiting natural resources for human welfare (Abraham 2007, p. 181).

However, the extent to and the speed with which the so-called resources of the earth seemed to diminish, factored in the development of a new, ecological thinking (Hass, 2013, p. 43).

As more and more of these basic materials are rendered unusable by man, it becomes apparent that man has failed to see that now, as in the past, the roots of his being are in the earth; and he has failed to see this because Nature, whose effects on man were formerly *immediate*, is now *mediated* by technology so that it appears that technology and not Nature is actually responsible for everything. (Fromm, 1996, p. 35)

The remembering of this severed umbilical cord, made people realize that they are not exempt from, but rather a part of the whole that is nature. As ties to nature came to be remembered, so, there rouse questions of ecological ethics. These new ethics, along with the threat of extinction of resources, in general, has resulted in a retreat from concerns of economic profit and growth, and towards a move to more sustainable practices of cultivation; both of crops and of culture. This ecological turn has also started to make itself present in translation studies, with many scholars joining in the conversation through different perspectives.

In “Ecocriticism and Translation”, Carmen Valero Garcés talks about anthropocentrism and how ecocriticism helps shift the focus of literary studies to an ecocentric understanding. She starts off by talking about bioregions and how all languages carry imprints of their bioregions of origin. “A bioregion is literary and etymologically a “life-place”- a unique region definable by nature (rather than political) boundaries with a geographical climatic, hydrological, and ecological character capable of supporting unique human communities” (Garcés, 2011, p. 258).

Garcés holds that specific languages evolve in specific bioregions to help people talk about that bioregion with other occupants. In other words, “as people migrate to new places, new gaps may open between language and place, and the more the new place differs from the place of origin, the more problematic could be the fit between world and world” (Garcés, 2011, p. 259). Thus, she brings up the question of what happens when a landscape is translated, asking what position should a translator adopt.

Does s/he ‘see’ the same landscape, does s/he perceive the same smells and senses as the author of the source text? Or, on the contrary, does the translator go beyond the borders of the bioregionalism and transfer the text to a new ecological reality? (Garcés, 2011, p. 261)

Consequently, Garcés puts under spotlight the responsibility of translators, by asking how much they intervene, how much they are influenced by bioregion, time, space or politics.

Guillermo Badenes and Josefina Coisson take up this idea of responsibility when they talk about merging ecology and translation in order “to foster debate on ecological issues, contribute to raise awareness, and present a different way to tackle translation” (2015, p. 357). They note that often times their surveys have yielded translations that have silenced the voice of nature and believe that the severe consequences Western thought has brought upon nature can be challenged and made right through ecotranslation, which wants ecological ideas to gain predominance. Ecotranslation uses three approaches in achieving this goal: the first is selecting works to be retranslated in order to recover the voice of nature; the second approach entails finding works with ecological value that have been overlooked before to add to the existing repertoire with new translated texts; and the third is translating “via manipulation works that do not originally present an ecological vision with the aim of creating a new, now ecological, text” (Badenes & Coisson, 2015, p. 360).

In the twenty-first century, there is a broader awareness of the translator’s

subjective presence in every translation. The politicization of translation is the sign of the times and the new yardstick to judge dominant culture. Just as a group of translators has not long ago appropriated the right to question source texts from a feminist perspective to intervene and carry out changes when the text they translate diverts from their political positions, ecotranslation proposes the manipulation of texts according to its own agenda. Considering the political impact of language, we propose the overt intervention of texts in translation (Badenes & Coisson, 2015, p. 365).

Badenes and Coisson refer to polysystem theory, reminding their readers how literary systems move from central to peripheral positions and vice versa by interacting with other literary systems and conclude that ecotranslation might provide room for other cultures, ideologies and literatures to do just that. This way, they hope to resist anthropocentric stances. “When an ecotranslated work enters the system, an ecological view may seep into dominant ideology and break existing social restrictions which may translate into new behaviors that leave behind antiecolological practices” (Badenes & Coisson, 2015, p. 365).

In “Translating the Nineteenth Century: A Poetics of Eco-Translation”, Clive Scott explains the aim of ecotranslation to be psycho-physiological involvement on the translator’s part. Scott explains that the writer is someone who operates within an environment, yet someone who is, at the same time, isolated from it by virtue of capacity for thought. Therefore, the environment comes to be seen as something, to which one reacts, not something one participates in (Scott, 2015, p. 286). At this point, he sees translation as having the task of cultivating ecological consciousness and facilitating ecological contacts with the source text. Scott explains that

translation is an ecological enterprise in three senses: in the sense that translation is the way in which we feel our way into the environment embodied in the ST [source text]; in the sense that the text of the ST itself, in its very textuality, is an environment of which reading is the act of inhabitation; and in the sense that the text is a material object in the environment of reading. (2015, p. 286)

From these three senses, he draws three ways of using language: as a medium in which the environment articulates itself; as an ecology, in which the reader finds new forms of perceptual consciousness and experience; and as a component of environment with whose other components it interacts (Scott, 2015, p. 286).

Translation for Scott, is not primarily about the text, it is about reading the text. The target text is not an equivalent of the source text; through what Scott terms ecomorphosis, the target text extends the source text (2015, p. 301).

In “The moveable feast: translation, ecology and food”, Michael Cronin takes up the case of food that travels, and argues that with food, language also travels around the world and thus, since food production and consumption are influenced by economy and technology, so translation is bound by these factors as well (2015, p. 245). He alludes to Marilyn Chandler McEntyre, in arguing that language has been industrialized, just like food itself.

She advocates among other practices of good language stewardship the need to ‘savor and linger over words; that we taste with delight and take in slowly’ and she goes further, arguing that ‘[m]aybe we need a slow language movement like the slow-food movement that would encourage us to “cook” and “eat” and digest the sentences we share with one another’. (Cronin, 2015, p. 249)

The first level of translation that draws them to slow language movement is how problematic it is to render “an apparently simple ingredient such as ‘sour cream’ into another language and culture”, because of the way “translation foregrounds the buried cultural and linguistic complexity of items that are frequently taken for granted in the culture of origin” (Cronin, 2015, p. 250). The second level for Cronin is the renewed attention for the local production and production which respects the needs of the land (2015, p. 250).

Understanding the full significance of what is on the table implies a degree of local knowledge that is acquired over time. Thus, one of the recurrent challenges for translators is to decode the language of food in terms of what it

tells them about the social setting, cultural background, situation in time (past, present, future), religious or folk beliefs, relationship to the erotic or the aesthetic. (Cronin, 2015, p. 251)

Cronin notes the place breeding and grazing animals have in food production and talks about our relationship to other species alluding to Louis Borges grouping of animals into “those we watch television with, those we eat, and those we are scared of”(2015, p. 253). He roots for a posthuman ethics that would not condemn all other species to subordination. He points out that one area that is neglected in translation studies is intersemiotic communication and sees this as a prerequisite for post-humanist, post-anthropocentric, ethical behavior in food production and consumption (Cronin, 2015, p. 253). Cronin argues that food translation can be used as a stepping-stone towards

an emergent political ecology of translation that is motivated by concerns around sustainability, resilience and placedness and inspired by paradigms of wayfaring and meshwork that challenge technicist logics of inversion, logics which obscure the labour of the many for the profit of the few. This growing ecological sensibility allows further for a radical re-ordering of the relationship between humans and those others concerned by the global production of food – animals – a communicative re-ordering that must have translation at its centre. (2015, p. 254)

Michael Cronin has aptly summarized what I want to take away from this ecological turn of the field as a need for a new mode of production that is ecologically motivated and that stands in contrast to modern mass production, which makes some patrons very rich at the expense of many workers, who do not partake in this profit. Adapting Cronin’s conception of ecology of translation, I conceive of the term as expanding its meaning to cover the practice of translation and translators, embodying these features of sustainability, resilience and placedness.

By sustainability, I understand the sustainable practice of translation, where the translator lives off of and makes thrive the texts he has translated, by translating only those texts that s/he can competently translate, not forcing other texts s/he is not

a good match for to take root in foreign soil. By resilience, I talk about the unchanging value of these translations in the face of deteriorating aspects of passing time. Finally, by placedness, I mean the rootedness of a translation or a translator in contexts, as opposed to them being swayed by the mechanics of de-/re-contextualization. I offer these three as paradigms that we should have in mind when we are talking about and trying to make a translator visible.

In 5.2, my discussion on Fred Stark, though implicitly, revolves around this ecological understanding. I hope that along with the later chapters, this study, by highlighting the personal, intimate relationships translators have with their social networks, known languages and surroundings, and emphasizing the source contexts of texts, sets an example to others as an alternative way to foreground translators and their work. Ultimately, I argue that as modes of all production change due to the ecological crisis at our door, the main paradigm of debate of translation studies will also follow suit, favoring such discussions of a personal, intimate, rooted nature over those of quantitative and written evidence.

2.6 Methodology

In order to show how *Motherland Hotel* was (re-)presented and (re-)contextualized in the American literary system, I will do a tripartite contrastive, sociological study of the source text *Anayurt Oteli*, *Twelve Rooms* and *Motherland Hotel*, which is comprised of contextual, paratextual and textual analyses. Below is my methodology.

2.6.1 Pierre Bourdieu's reflective sociology

Adopting Bourdieu's reflective sociology, I will examine the various variables the three texts stand in relation to and are products of. This entails treating both the objective regularities of the field and the social agents in it as first structuring one another, and more importantly, as responsible for the production of culture (Hanna, 2016, p. 18). Such an understanding of cultural production involves examining the field of power, the distribution of capital and the various agents involved in the production of the translation. Moreover, as stated above, Bourdieu holds that any discussion of cultural production should examine the text in relation to other texts, to the structure of the field and to the agents involved in the processes of production (Bourdieu, 1993a, p. 17).

Accordingly, in Chapter 4, I will examine the field that *Motherland Hotel* was created in. Looking at translation trends between Turkish and English, I will dwell on tastes that regulate these trends. In Chapter 5, I will look at the agents, – the writer, the translator, the publisher and editor, and the reviewers – who played key roles in the production and circulation *Motherland Hotel* and talk about various types of capital, and different modes of cultural production. Since Bourdieu treats the circulation and consumption of symbolic goods as an integral part of cultural production (1993a, p. 9), I will especially dwell on the reviewers of *Motherland Hotel*, who through what they write attribute meaning to the text and aid its sales. In Chapter 6, I will examine the source text and the draft and published translations, in order to expose how the decisions of different agents have come to shape the texts.

2.6.2 Gérard Genette and paratexts

Paratexts can be defined as the materials that surround a work, such as “titles and subtitles, pseudonyms, forewords, dedications, epigraphs, prefaces, intertitles, notes, epilogues, and afterwords” (Tahir-Gürçağlar, 2011, p. 113) in order to present or to mediate the work to possible readers. Genette identifies two types of paratexts: epitexts, which refer to outside material and peritexts, which refer to the immediate material that surrounds the text (1997, p. 5). For translation scholars, paratexts offer great insights into how translations are presented to their readers and the conventions, concepts and expectations of a society regarding translations, including the visibility of the translator, the target readership, the aim of the translation or the concept of translation favored by the specific culture and/or publisher (Tahir-Gürçağlar, 2011, p. 113). To sum up, it can be said that paratexts help scholars study the conventions of commercial promotion and cultural preferences, by means of revealing agency and exemplifying de-/re-contextualization of the texts in the target culture.

Even though the field of cultural production strives to establish its autonomy, it is still situated within the field of power (Bourdieu, 1993a, p. 163). Thus, depending on the mode of production (restricted or not), what gets published and under which pretexts is, at least minimally, affected by the economy and power relationships in the field. With the reality of a commercialized book market, being able to promote a work becomes a first priority for its publication. Paratexts offer insights to the types of agents and their respective weight in the process of a publication. Tahir-Gürçağlar notes:

While translator’s notes or prefaces/postfaces may be seen as strong indicators of the translator’s agency, illustrations, covers, blurbs and epitexts located further away from the translated text are usually not controlled by

translators and are shaped by agents such as publishers or editors, either exclusively, or in interaction with the translator. (2011, p. 115)

Building on Akbatur's (2010) arguments about commodification of literatures, I argue that the paratexts that surround translations, in an effort to make the work of interest to Anglo-American readers, also serve to re-contextualize them to better suit the Anglo-American demands. Reviews of translations that are aimed at creating this interest around a translated work end up uprooting that work, severing its ties to the source culture and context, and re-contextualize it by attributing to it qualities they recognize. As Venuti claims, "[t]he aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar" (2004, p. 18). In examining these paratextual elements as part of my discussion of this re-contextualization, I will refer to blurbs, prefaces, reviews and studies about the novel and the writer and make use of discourse analysis to reveal what each paratext foregrounds about the novel and the translation.

2.6.3 Descriptive textual analysis

I will carry out the textual comparison by adopting Toury's (1995) descriptive approach to translation. In my analysis of the translation, in Chapter 6, I will look at the translational choices that Fred Stark has made and try to situate them within the contexts of both the language pair Turkish and English, and the context of the Anglo-American writing style. Furthermore, I will compare and contrast the three texts – *Anayurt Oteli*, *Twelve Rooms* and *Motherland Hotel* – to examine the choices of Fred Stark and the various editors of the published translation. With a critical and descriptive mindset, I aim to find out where and how the texts diverge and to explain these differences by mentioning the contexts of both languages and literary systems.

2.6.4 Interviews

In order to uncover the story of the 40 years delay, I will also rely on interviews I have made with Linda Stark, the daughter of Fred Stark, and Elaine Katzenberger, the Executive Director of City Lights and the editor of *Motherland Hotel*. These interviews did not follow a strict style; rather they took the form of open-ended questions and were carried out as personal correspondences.

The questions I asked Linda Stark had three purposes: finding out biographical information about Fred Stark, understanding Fred Stark as a translator, and learning about the translation of *Twelve Rooms*, both about the delay in publishing and the process of translating. The questions to Elaine Katzenberger were directed at the story of the publication, with an emphasis on specific editorial choices. My correspondences with both parties were carried out over e-mails, and over the course of a little more than a year. During this time period, I would study other materials, and build on those and the answers Stark and Katzenberger had provided earlier to ask them new questions. These two correspondences, in the end, have provided such important information and guidance for the conduction of this study.

Having thus laid out my theoretical framework and methodology, next, I will provide a brief summary and discussion of *Anayurt Oteli*, in order to allow the reader to follow the discussions in the later chapters.

CHAPTER 3

BRIEF SUMMARY AND DISCUSSION OF ANAYURT OTELI

I want to start this chapter by giving a summary of the plot. Then I will move on to discuss certain aspects of thematic importance. Through out the chapter, I will refer to Murat Belge's book made up of his class notes on the novel: *Zebercet'ten Cumhuriyet'e "Anayurt Oteli"* (2015).

3.1 Summary of the plot

Anayurt Oteli is a short narrative, the size of a novella, set in an unnamed town in the Aegean. It takes place in the 23 days period between the 17th of October and the 10th of November 1963. Though the town is unnamed in the novel, we can gather that it is actually Manisa, through certain information Atılgan gives his readers about the history of the town and the extra-textual materials about the novel and the writer (Belge, 2015, p. 8).

The story follows Zebercet, the protagonist, who is the clerk at Anayurt Oteli (Motherland Hotel) near the train station. Zebercet is a man of strict routine, which gets disturbed by the stay of a woman off the delayed train from Ankara. The woman merely stays a night, talks but a few sentences with Zebercet and leaves. Yet, infatuated by the woman, Zebercet is left to ponder about her return, keeping her room just as she had left it, not letting any other client stay there. As he loses all hope of her return, in a crisis of identity of increasing intensity, he starts to neglect his duties as a clerk, spends (more) time outside of the hotel, where he witnesses violence of various degrees, and ends up killing the house cat and the charwoman.

After these killings, the narration weaves together Zebercet's story with that of his ancestors as Zebercet starts to remember the stories he had heard about these ancestors, who are also the owners of the estate, which has become the hotel. In a state of delirium, Zebercet starts to make connections with himself and his ancestors through these flashback-like narratives of them. To these connections, he adds what he witnesses outside of the hotel, especially at a court trial of a murderer. Through these connections, he in fact tries to decide what his fate will be as a murderer. Building on the delirious connection he makes with the murderer at the court trial, he allows himself time until the 28th of November, the day the judge of that trial will give his verdict, to decide on his own fate. However, as an idea starts to shape in his head, he finds it hard to wait for other possibilities, and ends up hanging himself on the 10th of November, at the same date and time Mustafa Kemal Atatürk had died.

Thus, having summarized the premise of the story, in the following sections I will talk about the narrative style of Atılgan in the novel; Zebercet, the protagonist; and the social and political allusions and themes in the book.

3.2 Atılgan's narration

In his discussion of Atılgan's narration in *Anayurt Oteli*, Murat Belge notes how Atılgan uses the space economically, telling so much with so few words (2015, p. 2). Talking about how narrative techniques have evolved, Belge mentions the move from omniscient narrators to unreliable ones. He lists point-of-view narration, internal monologue and stream of consciousness as three techniques modernist writers use and three that are also present in *Anayurt Oteli* (2015, p. 6). He also mentions how in modernist novels, the narrator, like Atılgan's narrator in the novel, does not tell the readers what actually happens, but hints at certain things, expecting

the readers to piece together the clues the writer/narrator places in the narrative (Belge, 2015, p. 8).

Belge further mentions certain names with whom he detects Atilgan has stylistic and thematic connections. One of these writers is William Faulkner. Belge especially talks about how Zebercet's internal monologue with numbered thoughts, parallels the internal monologue of one of the characters, Cash, in Faulkner's *As I Lay Dying* (2015, p. 9). A second connection is made to the naturalist writing of Émile Zola. The naturalist concept of inheritance as a determining factor that seals the fates of the characters is also seen in Atilgan's description of his protagonist, Zebercet (Belge, 2015, p. 9). Finally, a third connection is made to the existentialist writer Albert Camus with a comparison of his Meursault from *The Stranger* (*L'Étranger*) and Zebercet, since both characters commit an unplanned/unmotivated murder, which makes them have a raised awareness about life (Belge, 2015, p. 61).

3.3 From the protagonist, Zebercet, to national-political allegory

Belge notes that *Anayurt Oteli* is a novel about an individual, Zebercet, and argues that as such Atilgan really treats his subject in depth (2015, p. 59). In his study of the novel, Belge also discusses the character of Zebercet in detail; talking about his name, his obsessive routines, his relationships with power, honesty, women and sexuality, politics and history, and the foils Atilgan has created for him. For the discussion here I will only expand on what Belge ultimately thinks these topics reveal about the novel: namely that it is a national-political allegory enacted through the character of Zebercet confined within the walls of the hotel (Belge, 2015, p. 60). The hotel, for Belge, is a symbol of the country and Zebercet within it, symbolizes its people (2015, p.60).

Belge notes how the important dates in the history of the hotel, from the initial building date of the estate to the date it gets turned into a hotel, are allusions to important dates in the history of modern day Turkish Republic (2015, p. 54-55). A final allusion to such an important date is, as mentioned above, at the very end of the book, when Zebercet hangs himself on the exact day and time of Mustafa Kemal Atatürk's death. Having Zebercet's way of killing himself in mind, Belge records how the theme of suffocation finds its way into the narrative time and again, leading up to this one final act. He argues that this theme is in fact a reflection of Atılgan's views of Turkey as suffocating its people ideologically (2015, p. 55).

Furthermore, Belge discusses the very name "Anayurt Oteli", explaining how 'motherland' and 'hotel' are in fact two conflicting concepts. Where, 'motherland' connotes feelings of home and belonging, 'hotel' is an impersonal place far away from home. Belge suggests that, as such, "Anayurt Oteli" is symbolic of Atılgan's conception of Turkey's treatment of its people: a motherland that is a home to no one (2015, p. 54). One example Belge gives as evidence is Atılgan's use of "delayed train from Ankara" in the first sentence of the novel. Belge reads this use of "delayed" as a symbol of the role of Ankara, the capital, in Turkish life; saying the capital is always late (2015, p. 40). Belge sees this detached nature of the capital/state and society as further highlighted in the episode about the hotel logs Zebercet presents to the police (2015, p. 50). Upon learning that the police merely throws the logs to a forgotten corner and never looks at them, Zebercet reflects that he had always thought these were a connection to the state, but realizes he had been wrong. Belge concludes that as an ordinary citizen, Zebercet must also want to have some sort of a connection to the state (2015, p. 50).

Belge mentions certain limitations Zebercet has, such as being prematurely born, having the funny name of a semi-valuable stone, not having the surname of Keçecizade – the family he is a descendant of and the family who owns the estate/hotel – and being short (Belge, 2015, p. 9, 52, 61). However, he also emphasizes how, after the murders he commits, Zebercet starts to better understand his lineage and starts to philosophize on existentialist themes (Belge, 2015, p. 62). Therefore, ultimately Belge sees all these limitations mentioned above that keep Zebercet from being mature (both in the sense of being mentally mature and as opposed to being premature), as consequences of the restrictions of his environment. Arguing that a good novel presents a clear depiction of the relationship between its characters and the society they live in, he claims that Zebercet is entirely a by-product of the society he lives in (Belge, 2015, p. 59) and that under different circumstances Zebercet could be a much more mature person (2015, p. 62). I think that this point is especially important, because it emphasizes the point that even though it is indeed about one individual, rather than merely presenting an eccentric character, the novel, through Zebercet creates a critical national-political allegory.

3.4 Social and political allusions and themes: Zebercet as in between

Belge talks about the in betweenness of Zebercet, by referring to the various times Atılgan uses “ne... ne...” (neither, nor) in reference to him (2015, p. 60-61). One example of this is Zebercet being neither exactly a Keçecizade, nor not a Keçecizade. Playing on this usage and taking the national-political allegory argument further, we can say that Zebercet is also symbolic of the Turk as neither exactly Eastern, nor Western, rather as in between both. This liminality is certainly a theme in the novel and as will be argued in the later chapters, in the reviews of the

translation *Motherland Hotel*, it becomes emphasized as a selling point to the potential Western readers.

Belge says that we as the readers enter the novel at the moment of shock for Zebercet (2015, p. 62), whose entire routine is ruined by the coming of the woman off the delayed train from Ankara (2015, 14). He explains that the woman, as a symbol of modern thought, comes from Ankara, an urban setting. Zebercet in his lust for her isolates himself from the realities of the society he is a part of, and in an effort to make peace with the values of the Western civilization that the Turkish Republic aimed to become a part of, shaves his moustache (unconsciously assuming an urban woman will not like it) and buys new clothes (Belge, 2015, p. 66). In contrast to the woman from Ankara, Atılgan presents the charwoman, who stands for the village life that neither Zebercet nor Turkey has been able to leave behind (Belge, 2015, p.66).

Of course, here I should note that Zebercet, having been born in a *kasaba* (town) that is neither a city nor a village, is once again situated in between the two. Though he sleeps with the charwoman whenever he pleases and without asking for her permission, the woman from Ankara remains a dream that Zebercet can never attain. Thus, when, failing to keep up with Western values, he loses all hope of the latter's return, and kills the charwoman, who symbolizes the conventionalist thought he could not turn away from. Zebercet cannot find a place to take refuge in, and ends up hanging himself on the exact day and time of Mustafa Kemal Atatürk's death (Belge, 2015, p. 66). Hence, Atılgan subtly but surely presents his readers with a portrayal of the failed attempt of the Turkish Republic trying to become a part of the Western civilization.

The points made in this chapter will later serve as reference points that highlight the source context of the novel. They will help the readers make sense of how, in an effort of marketing, reviews and certain editing practices using the same information as presented above, end up de-/re-contextualizing the novel. In the next chapter, I will move on to talk about translations of Turkish into English, looking at translation trends and target expectations from Turkish literature.



CHAPTER 4

A BRIEF HISTORY OF THE TRANSLATIONS OF TURKISH INTO ENGLISH AND THEIR POSITION IN THE ENGLISH MARKET

In this chapter, I aim to understand why *Twelve Rooms* had to wait for 40 years to get published. In order to do that, I will talk about the changing socio-cultural contexts of the years between the time Stark translated the novel and the time it finally got published. I will begin this chapter by talking about the history of translations of Turkish works into English, and discuss how the Anglo-American readers' expectations of and tastes in Turkish literature evolved. Then, building on what is presented, I will give a picture of how the state of things must have been for *Twelve Rooms* the year it was translated, in 1977. Later, I will talk about how Orhan Pamuk, Elif Şafak and Sabahattin Ali, three important names that have been translated into English since the 1990s, have been presented to the Anglo-American world, to contrast them with the presentation of Atılgan.

4.1 Translations of Turkish into English: brief history, trends, developments

The first translation from Turkish into English was E. J. W. Gibb's poetry collection entitled *Ottoman Poems, Translated into English Verse, In the Original Forms with Introduction, Biographical Notices, and Notes*, which was published in 1882. Before 1940, hardly any translations were made from Turkish into English, with only three appearing between 1920 and 1940 (Akbatır & Tekgöl, 2013, p. 23). Individual poets and authors were translated into English in a careless way until the 1960s, when the number of translations started to increase with Yaşar Kemal and Nazım Hikmet's

translations being published (Akbatır & Tekgöl, 2013, p. 23). The real increase came in the 1980s with two trends defining the Turkish into English translation scene. The first was translations of poetry by Nazım Hikmet, who remains the most translated poet from Turkish, leading the trend. The second trend was the translation of fiction, with Yaşar Kemal becoming the counterpart of Hikmet (Akbatır & Tekgöl, 2013, p. 23-24).

Akbatır and Tekgöl note that the increase in fiction translation is also significant “because it coincides with the proliferation of a type of fiction which breaks away with the socialist realism of the previous era and which is identified by a concern for form and language”(2013, p. 24). I will expand on this later, in Section 5.1. They also mention the introduction of new Turkish novelists such as Latife Tekin, Orhan Kemal, Elif Şafak, Orhan Pamuk and Bilge Karasu into the international scene, and emphasize that even before Pamuk’s Nobel Prize in 2006, the Turkish translations attracted attention (Akbatır & Tekgöl, 2013, p. 26). Between 1990-2012, 51 titles were published, with only 9 coming out in the first decade and 42 in the second (Akbatır & Tekgöl, 2013, p. 9). The leading genre in these translations has been the novel. However, despite the success of some names in the Anglo-American world and the increase in translations, Akbatır and Tekgöl still find that a more inclusive representation of Turkish literature is lacking:

Especially since the 2000’s the main trend in the West has been to translate and publish mainstream works or that have gained recognition in Turkey. However, Paker points out that due to changes in norms that govern literary taste in Turkey and abroad, there have been significant omissions, such as Yakup Kadri Karaosmanoğlu, Melih Cevdet Anday, Sabahattin Ali, Oğuz Atay and Yusuf Atılgan (2013, p. 26).

Some of these names, including this study’s very own Yusuf Atılgan have now been translated, but the gist of the argument still stands true.

Akbatur and Tekgöl note that, in general, until the 1990s, most translations from Turkish into English remained sporadic, aiming mostly for socio-political commentary and downplaying the literary qualities of the works (2013, p. 9).

British – and other European – publishers’ selection criteria for translation matched the general perception of Turkish identity. In other words, patriarchy, religious conservatism, and other themes that allowed and maintained an Orientalist perception were preferred. However, starting in the last decade of the twentieth century, the selection focused on novels that portrayed the Turk as ‘torn between the East and the West’. Therefore, it was the liminality of the modern Turkish society and culture that attracted attention. (Akbatur & Tekgöl, 2013, p.27)

I am building one of my main arguments in this thesis on this liminality of the modern Turkish individual, claiming that the reviews of *Motherland Hotel* highlight Atılğan as a representative of the Turk in between the East and the West discourse.

Akbatur and Tekgöl note that translations from Turkish literature into English are available from a range of publishers, most of which remain small and independent publishers; however, bigger ones such as Faber and Faber, Serpent’s Tail and Shearsman and White Castle do also publish some prominent names. Still, Akbatur and Tekgöl emphasize that with the limited revenue that it brings, publishing Turkish titles remains a labor of love (2013, p. 27). As is the case with other minor languages and literatures, with limited revenue for and disinterest of publishers, publication of Turkish titles in English requires a push strategy from Turkey, and efforts have been placed on the issue.

The annual Cunda International Workshop for Translators of Turkish Literature and the biennial International Symposium of Translators and Publishers of Turkish Literature initiated in 2007 and co-organized by the Ministry of Culture and Boğaziçi University are two examples of such organized efforts, which also help promote TEDA, the Translation Subvention Project initiated in 2005 by the Ministry of Culture. Also, literary agents pull their weight in promotion (Akbatur & Tekgöl,

2013, p. 28). Even though, these efforts generate an interest in Turkish literature, they cannot be said to have generated a demand in the Anglo-American market.

Consequently, the rich repertoire of modern Turkish literature has been under-represented in the British literary market. Only a few Turkish authors are widely known in Great Britain, and although novels translated from this language are more visible than other genres in the market, Turkish literature generally suffers from invisibility in the UK and Ireland. The cultural insularity and the conservative literary taste prevalent in the British literary culture are hindering the popularity of translated books. (Akbatır & Tekgöl, 2013, p. 28)

Still, there is room for optimism. Compared to earlier, it is clear that Turkish works are gaining more visibility and getting published more. Akbatır and Tekgöl note how “Turkish literature has been making its way from the very periphery of the UK literary system towards the ‘less-periphery’”(2013, p. 28) since 2000, thanks to the “international opportunities for the promotion of Turkish literature and through the work of literary agents” (2013, p. 28). These discussions, of course, make one think about how those that do get published are presented in the Anglo-American market. I will expand on this later in Section 4.3, when I look at how Pamuk, Şafak and Ali have been presented to the Anglo-American readers. However, before that, let me first summarize what I have presented in this section must have meant for the fate of *Anayurt Oteli/Twelve Rooms* in 1977.

4.2 A summary of the state of things for *Anayurt Oteli/Twelve Rooms* in 1977

While the Anglo-American world emerged as the super powers of the post war era, dominating not only the political, but also, probably more importantly, the cultural scene, Turkey has been struggling to establish itself in the international arena. The move from empire to nation-state required new forms of literary expression, which were not present in the local inventory. Thus, translation was not necessarily a

choice, but was rather a need. Whereas, for the self-sufficient Anglo-American world, translation was a matter of taste (Akbatır & Tekgöl, 2013, 17).

At the time that Fred Stark translated *Anayurt Oteli*, in 1977, Turkish works were hardly being translated into English, with the few exceptions being translated for purposes of socio-political commentary (Akbatır & Tekgöl, 2013, p.9). The choice of what titles to select for translation and publication must have depended on whether or not they would be instrumental in continuing the orientalist narrative. These works must have taken on the role of a self-fulfilling prophecy, which would confirm expectations of patriarchy, religious conservatism, etc. (Akbatır & Tekgöl, 2013, p.27). “What they seek after is something that would appeal to the Western readers; in other words, something that would comply with their conceptions of Turkey” (Akbatır, 2010, p. 4). Their literary merits were not important for the receiving end and, thus, were negligible (Akbatır & Tekgöl, 2013, p.9).

If we follow in the steps of Even-Zohar and Toury and adopt a systemic, target-oriented approach to translation, we may thus find one possible answer to the question why *Twelve Rooms* was overlooked. Yusuf Atılgan’s novel was neither here nor there for the target Anglo-American readers. It neither fit the themes of orientalist narrative, nor, by not making explicit allusions to politics, was it readily available for explicit social or political commentary. The one thing it obviously had, a literary merit, was not of interest to its prospective readers at the time.

It was not until the 1990s, that the Anglo-American readers’ selection criterion started to favor titles that portrayed the Turk as torn in between the East and the West (Akbatır & Tekgöl, 2013, p.27). Only three years prior to this decade, Stark himself was talking about possible reasons why *Twelve Rooms* was disregarded by American publishers for such a long time (ten years then), along the same lines as

mentioned in the above paragraph (Berkday, 1987). I will expand on his take, in the next chapter, under the section 5.2.

All in all, there the translation was, waiting for an ample time, so that it would become of interest to the English-speaking world, and get published. It was only time and changing network of relations in the field that ripened the conditions that allowed the translation to get published. Things such as changing demands of the commercialized book market and promotion efforts of Turkish literature all factored in throughout this period. Still, the fact that the translation is published does not mean that these factors were mere obstacles to be overcome in time. They are merely state of things still present in the field of cultural production and they will ever be. I think that this summary of the state of things for our specific case *Twelve Rooms*, exposes how a description of objective structures alone cannot be adequate to make definite comments on the processes of cultural production. The field is just one piece of a meaningful whole and, thus, it only represents a partial reality. An attempt at accurately understanding the conditions of the production of a cultural work requires that that whole be completed with a discussion of the agents active in that field.

In an effort to better understand and make more educated comments about those state of things mentioned above, in the next chapter, I look at the agents in the field and the way the translation is presented, both as a concrete book and as within a narrative. However, to be able to offer a reference point to the way Atılın is represented, I will now briefly talk about how Turkish works in English translation have been presented to the Anglo-American readers in the past two decades. Here I will mention three cases – of Orhan Pamuk, Elif Şafak and Sabahattin Ali – where the researchers look at the reviews and essays on the works of these writers to see how they are marketed to Anglo-American readers.

4.3 Presentation of Turkish works to the Anglo-American readers after 1990: the cases of Pamuk, Şafak and Ali

In her Master's thesis, *A Translational Journey: Orhan Pamuk in English* (2004), Melike Yılmaz examines a corpus of reviews and critical essays on Pamuk and his works. Based on Lefevere's notion of rewriting, she maintains that these reviewers and critics have a manipulative power on the perception of a writer in a literary system (Yılmaz, 2004, p. v). Her examination yields three factors highlighted in these reviews and essays: the literary value of his works, the juxtaposition of the dichotomy of the East and the West in his novels to create a synthesis, and his social and political awareness. As for emphasizing the literary value of Pamuk, Yılmaz notes:

Critics and reviewers seem to follow a general pattern in introducing Pamuk and his novels, frequently emphasizing his bestseller status. His knowledge of both Eastern and Western literatures and his participation in the renowned International Writing Program at the University of Iowa are specifics the reviewers enjoy underlining. When discussing the literary features of his novels, the reviewers frequently compare Pamuk with prominent Western literary figures. His style, literary techniques and themes are frequently foregrounded. (Yılmaz, 2004, p. 97)

As for the juxtaposition of the East and the West, she reports that with Pamuk himself owning the theme in his interviews, the dichotomy provides the critics with an ample supply of material. Even the reviewers' descriptions of Pamuk's office are filled with depictions of hybridity (Yılmaz, 2004, p. 126), such as:

Religion is inescapable in Turkey - even for a self-described postmodern novelist. Mr. Pamuk's desk, for instance, looks out a picture window taking in a commanding view of this European city tumbling down toward the Bosphorus, and sprawling the whole vista is the dome of a mosque and two minarets that rise up from the hill just below Mr. Pamuk's balcony. This dazzling panorama - the meeting of high-rises and minarets, East and West, old and new - is also the backdrop for most of Mr. Pamuk's fiction, which is filled with obsessive characters searching for their true selves amid a world of bewildering conspiracies, real and imagined. (Ybarra 2003)

Yılmaz explains the in between state of Turkish society as an identity crisis, which in Pamuk's novels gets satirized as the result of failures of modernization and the zeal for Westernization in Turkey, which have erased tradition and the past for the sake of pure modernization (2004, p. 138). As discussed in the previous chapter, Atılgan also uses this theme in *Anayurt Oteli*. Since, as quoted on the front cover of *Motherland Hotel* as a blurb, Pamuk cites Atılgan as one of his heroes, this parallel theme is expected. Yılmaz further notes that Pamuk also engages in social and political activities outside the literary realm, voicing "his criticism of the Turkish State - for the lack of freedom of expression, democracy and human rights - as well as its policies on the Kurdish issue" (2004, p. 138). These statements of Pamuk also find their match in reviews of his works.

As will be discussed in chapter 5, these three aspects emphasized in the reviews and essays on Pamuk and his works are also subjects treated in the reviews of *Motherland Hotel*. Moreover, I see all three as being in a cyclical relationship with one another, especially the first and the third feeding into the narrative of the Turk as in between the East and the West. This narrative of in betweenness can also be traced in the reviews of Şafak.

Arzu Akbatur's dissertation *Writing/Translating in/to English: The 'Ambivalent' Case of Elif Şafak* (2010) aims to investigate the reception and representation of Şafak and her works "by examining the discourse constructed through the presentation of the books by the publishers, the reviewers' tendencies in recontextualizing and representing the writer and her output, and the writer's utterances in the interviews" (2010, p. iii). The study reveals that Şafak's works written/translated in/to English agree with the Anglo-American culture norms "inscribed with certain linguistic and cultural values, political views as well as

stereotypical perceptions of ‘foreign’ cultures” (Akbatır, 2010, p. iii).

One of the findings of the study is the significance of English in Elif Şafak’s career and her reception. Akbatır argues that it was only after the publication of her first novel written in English that Şafak became visible to target cultures:

It is possible to see the impact of English both in the publishers’ discourse becoming apparent in the packaging and presentation of the author and her work in English and in the reviewers’ discourse that consistently foreground these works whilst disregarding or glossing over Şafak’s previous work in English translation. (Akbatır, 2010, p. 73)

What is of interest to us here, is how English has worked to situate her in the Anglo-American context:

As Şafak’s works written in English begin to appear, thus making her more ‘visible’ in the Anglophone world, she starts to be received and presented as one of the non-Western (‘minority’) writers writing in English and representing Turkish society and identity to the target readers. Therefore, while Şafak’s ‘multiculturalism’ is emphasized and her writing in English is foregrounded, her ‘foreignness’ as a non-Western writer is also preserved which finds its reflections in the discursive contexts formed by the reviews, publisher’s presentation of the work, and Şafak’s writing. (Akbatır, 2010, p. 74-75)

Just like Pamuk, Şafak is also made to represent a hybrid of the East and the West. She is let into the click of Anglo-American circle through her Western affinities, but inside the circle, she is treated as the fascinating Eastern foreigner.

As I will discuss further in Section 5.4, I see the same ethnocentric, orientalist interest in the reviews of Atılın. He is, just like Pamuk and Şafak, praised for the Western qualities of his writing, likened to prominent modernist writers of the West, and as such is accepted into the canon of minority works in English translation. However, to be canonized as such, he needs to be exoticized as well. Therefore, I argue that reviews of Atılın, when they mention the Turkish context of the novel, do so in a manner that is reminiscent of the orientalist narrative: they merely marvel

at the source context, without actually concerning themselves with contextualizing the work.

Deniz Malaymar in her Master's thesis *The "Once-Forgotten" Turkish Bestseller: (Re-)Contextualizing Sabahattin Ali's Madonna in a Fur Coat* (2017), in a similar vein to this study, examines the reason why *Kürk Mantolu Madonna* was translated into English 73 years after its publication and how it was represented in the Anglophone world. Malaymar identifies common aspects that reviewers of Ali mention. The first of these mentions the extraordinary success of the novel in becoming a bestseller in Turkey almost 70 years after its publication, which is then followed by a comparison of the sales of numbers of Ali to Orhan Pamuk, highlighting the fact that Ali has outsold Pamuk (Malaymar, 2017, p.84). In my opinion these two can be seen as a continuation of fluency. The best-seller status of a book, if it attests to something, must more than anything suggest that the book is an easy read, since such vast numbers of readers bought it. To this, adding Pamuk's name, someone with whom the Anglo-American reader is already familiar with, eases the anxiety the first time reader of Ali might feel about purchasing a 'foreign' work. Going back to Atılgan, it is, thus, not a surprise that the testimony of Pamuk is also used on the cover of *Motherland Hotel*.

Now, I will move on to my discussion of the agents who have played a role in the publication of *Motherland Hotel*. I maintain that thinking about and identifying the various agents involved in the production of a text also reveal literary social networks. I further argue that these networks sustain decisions about what gets published and how.

CHAPTER 5

RETHINKING AGENCY: LITERARY NETWORKS REVEALED

Now, I will dwell on the writers and rewriters or, in Bourdieu's conception, on the agents taking part in the circulation and, thus, in the production of literary works. I want to start this discussion of agents by talking about the three most obvious creators of the translation *Motherland Hotel*: Yusuf Atılgan the source text writer, Fred Stark the translator, and City Lights the publisher. Having given a profile of the three, I will further my analysis by looking at the paratexts of the translation, and discuss other agents who have taken part in the production of this text. As the bigger network reveals itself, I believe, profiles of these other mostly invisible agents will shed light to the story of the 40 years delay.

5.1 The writer, Yusuf Atılgan and his cultural capital

As this is a study about the translation *Motherland Hotel* and not the source text *Anayurt Oteli*, my discussion on Yusuf Atılgan will not be exhaustive. I only aim to draw a sketch of him in order to be able to comment on his cultural capital, which will aid my discussion of the de-/re-contextualization of the translation. According to the biography Can Yayınları has of him, Atılgan was born in Manisa in 1921. He studied Turkish Language and Literature at Istanbul University. After his graduation in 1944, he taught literature at a military high school for a year. In 1946 he settled in the village, Hacırhmanlı of Manisa, and became a farmer. Atılgan returned to Istanbul in the late 1970s and worked as a translator and editor for *Milliyet*, a daily newspaper, and Can publishing houses (Atılgan, 2018).

Bourdieu defines cultural capital “as a form of knowledge, an internalized code or a cognitive acquisition which equips the social agent with empathy towards, appreciation for or competence in deciphering cultural relations and cultural artefacts” (1993a, p. 7). He sees the accumulation of cultural capital as a long process of acquisition where family, educated members of the social formation and social institutions play a role through explicit and diffuse education. Though not originally from the village, Atılgan’s parents move to Hacır Rahmanlı, after the big fire in Manisa, also mentioned in *Anayurt Otel*i, in 1922. A tithe officer in the Ottoman times, having moved to the village, his father opens a *bakkal*, a small grocery store, in the village and also does farming on the side. Demiralp (2017) relates that Atılgan’s mother spoke Turkish with a vast knowledge of the richness of local usages. Atılgan was taught English by Behice Boran, a prominent Turkish sociologist, politician and writer. Moreover, at university, he studied under Ahmet Hamdi Tanpınar, famous writer and literary scholar (Demiralp, 2017).

Atılgan had a great interest in cinema. At university years, he relates that he would attend one or two hours of classes and go to the movies, a passion that lingered on through the years when he moved back to Hacır Rahmanlı (Atılgan, 2018, p. 151-2). For his later years in Istanbul, his son reports of him going to the movies at Istanbul Film Festival, then named “Sinema Günleri” (Cinema Days) every year and names the American auteur directors of the 1960s and 1970s, Sam Peckinpah, Alan Pakula, Stanley Kubrick, Francis Ford Coppola and John Cassavetes among his favorites (Epik, 2017).

Atılgan shares that he reads more than he writes (2018, p. 158). Some of the names he mentions are the writers Dostoevsky, Gide, Montherlant, Sartre, Simenon, Huxley, Green, Capote, Sait Faik, Vüs’at O. Bener, Nezihe Meriç, and poets

Dağlarca, Necatigil, Elođlu, Cansever and Süreya. However, he distinguishes Faulkner, Joyce, Chekhov and Camus as his preferred names. There is even a novel that he wrote, but tore up later, named *Eşek Sirtındaki Saksığan (Magpie on the Back of a Donkey)*, on account of resembling the technique Faulkner used in *As I Lay Dying* (Atılđan, 2018, p. 138&158).

Murat Belge mentions three other interests Atılđan had, politics, sociology and psychology, and says that Atılđan paid attention to creating a balanced portrayal of the effects of these in his narratives (2015, p. 14). These interests can also be traced in the handwritten notes he took about his works, found in *Siz Rahat Yaşayasınız Diye (Just So You Live Comfortably)* (Atılđan, 2018), the book compiled of Atılđan's translations, hand written notes and short stories in magazines. Of these three interests Belge sees psychology as the most pronounced.

At this point, I want to take a detour and talk about the reception of Atılđan's works in Turkey. In *Tehlikeli Dönüşler (Dangerous Turns)*, Orhan Koçak traces the journey of *Aylak Adam (The Loiterer)* Atılđan's first novel, along the lines of politics in Turkey. First published in 1959, the novel does not get a second print until fifteen years later, in 1974. Koçak explains that the 1960s and 1970s were times in Turkey when leftist ideas in one way or another enjoyed cultural hegemony. *Aylak Adam*, however, was an individualist novel about a loiterer, the most frowned upon fraction of social classes at the time. Accordingly, leftist readers scorned the book for its depiction of vanity. After the military coup in 1980, though, the left wing went through a political and ideological defeat, and a new readership was created as a result of this socioeconomic change, which took up *Aylak Adam* and gave it a second life. This socioeconomic change in Turkey also coincides with the above-mentioned change in tastes of Anglo-American readers that break away with the socialist

realism and manifest a new concern for form and language (Akbatır & Tekgöl, 2013, p. 24). This time, the novel was read as a tool to expose the deeper meanings that that vanity of the loiterer exposed (Koçak, 2017, p. 9-10). Moreover, the publisher that printed the second edition, Bilgi, was known for publishing the works of prominent leftist names such as Ahmed Arif and Nazım Hikmet. The third print came from a third publisher, İletişim, a well-known leftist publisher. Koçak connects this journey of the novel to İletişim partly to the introduction that a Marxist novel critique Fethi Naci wrote, and partly to the fact that most of Atılğan's friends were leftists. He concludes that until sometime in the late 1980s Atılğan was considered a writer of the left wing (Koçak, 2017, p. 9-10).

Let me now go back to 1944, the year in which Atılğan spends ten months in prison on account of being a communist, a point the biography by Can Yayınları omits. Details with regards to this part of his life are hard to come by. Some information can be found in İletişim's 1992 book, *Yusuf Atılğan'a Armağan (Gift to Yusuf Atılğan)*. In the introduction to the book, Turan Yüksel recounts that Atılğan did not want to talk about this chapter in his life, dismissing any questions by saying that he pursued this line of thought with his then girlfriend, and said goodbye to the communist cause for good, once he was released (1992, p. 23). What we know is after his release, he was banned from teaching, the job he loved, and he moved back to Hacırhmanlı and lived in seclusion.

Perhaps it was because of this chapter in his life and the silence around it that politics and sociology, though ever present in his works, were muted to some extent. Atılğan himself talks about how in his works it is his way to only allude to social and political happenings without explicitly stating what is going on.

Have you noticed something about *Anayurt Oteli*? There is Keçecizade Malik Ağa, who had the estate built. On the door arch it says: Bir iki iki delik /

Keçeci Zade Malik. In Arabic numerals 'bir iki iki delik' amounts to 1255; 1839 in the Gregorian calendar (the date of the declaration of the Edict of Tanzimat). In 1876 (declaration of the First Constitutional Period) Haşım Bey is the ruler of the estate. Rüstem Bey gets married in 1908 (with the pressure of the Committee of Union and Progress, the first Ottoman Constitution is put into force. On December 17th, the First Parliament starts activities.) Finally, the estate becomes a hotel in 1923 (the declaration of the republic). In my novels, I gloss over political or social events with such allusions. These allusions are like my hints about social events. (Yusuf Atılğan'a Armağan, 1992, p. 67, own translation) (See Appendix A, 1)

It appears that he makes such allusions to his life as well. The number twenty-two comes up two times, and is very important in *Anayurt Oteli*. The first mention is when Nurettin, who is supposed to spend 40 days in the Halveti monastery comes out on the twenty second day. The second is Zebercet's suicide, which happens twenty-two days earlier than when he originally resolves to commit it. Atılğan's close friend İhsan Bayram explains in an interview that these 'twenty-two's were allusions to the number of days Atılğan spent in Sansaryan Han, a torture house, in 1944 (Şahin, 2017, p. 29). Though he himself was not tortured (on account of having military clothing the day he was arrested), he was influenced by his time there and always said that he would be writing about those twenty-two days someday (Şahin, 2017, p. 29).

Let me trace my thoughts and attempt to explain how this discussion of Atılğan's cultural capital can be put to use to understand the fare of *Anayurt Oteli* into English. In Turkish, the novel is deeply rooted in two different premises: that of the Turkish socio-political context and history, and the literary influences of Atılğan. Though these two belong to different spheres, in Atılğan's writing they are inextricably tangled together, anchoring the novel, immovable as it were, to Atılğan's idiosyncratic perception of and experiences in the world. Apart from the most recognizable aspect of the novel, the style, I find this rooted context, this

manifestation of Atilgan's cultural capital, as the most challenging aspect of the translation of *Anayurt Oteli*.

5.2 The amateur translator: Fred Stark

Of the motive for translating, Pym writes:

For almost every inner causation that one finds in a translator's personal biography there is a wider, social mode of causation that enables or accepts inner factors to leave their mark in the public world of translations. Neither side can properly be understood without the other; private lives should not become black holes (1998, p. 171-172).

Indeed, the private life of Fred Stark has a lot to inform us about his motives for translating. Yet, it is very hard to even begin shedding light on that life. In the obituary he wrote for Stark on the webpage *Translationista*, Aron Aji also notes how there is very little information that is of public record about Stark and adds “[h]is life of quiet industry, his generous affection for his adopted country, and his care to lend voice to others rather than to be spoken of, sum up beautifully the life of a translator” (2013). When I asked his daughter, Linda Stark, whether the absence of biographical and professional information on her father was out of a desire for privacy or discretion, the answer I got back was quite simply that he had mostly been occupied with translating works on art, and that he had a few literary translations, most of which were unpublished. She also added that most of the information that would be useful belonged to the pre-internet age (L. Stark, personal communication, January 30, 2019). Still, with what I was able to uncover through Linda Stark's guidance, in this section I hope to provide a profile of Fred Stark, the amateur literary translator, and his take on the profession. Again in this section, I will talk about how he came to decide on translating *Anayurt Oteli*, how he went about the job and what became of

the translation initially. In an effort to counterbalance the silence around his name and make his voice heard, I will make heavy use of direct quotations by Fred Stark.

Let me start by giving some biographical information.² Fred Stark was born on September 19th, 1939, in Menlo Park/Palo Alto, San Francisco. He went to Pomona College, where he started out with physics and astronomy, then changed majors and graduated with a degree in creative writing. He also met his wife, Tözün, at Pomona College. Tözün Stark was originally from Izmir, and after having graduated from American College for Girls, had gone to the States to study. The couple got married in Izmir sometime in 1960 or 1961. Later, after having spent one year in the States, in Berkley and one year in Paris, they came to Ankara in 1963, without thinking about settling. They taught English at Middle Eastern Technical University's preparation classes. Then, Tözün Stark got pregnant with their first daughter Ceren. They were starting have a good circle of friends (among them was also Yusuf Atılgan), and they settled in Ankara. Fred Stark spent fifty years of his life there.

At first he earned a living by teaching English. He started learning Turkish in 1963, at the age of 24 (Mungan, 1982, p. 43). He got so good at it that later on, he taught Turkish to foreigners. Stark even had a technique of teaching he had developed himself. He also worked at TRT radio anchoring news in English and did English voice overs for documentaries. Translation was at first only a secondary occupation and consisted of literary translations that he did for his leisure. Later on he started to translate works on art, photography, art history and history. In his late years, he was no longer teaching, but exclusively translating. He died on March 19, 2013 in Ankara, due to complications after the heart surgery he had in February of

² These two paragraphs of biographical information on Fred Stark come from my personal communication with his daughter, Linda Stark (April 6, 2019).

the same year, almost four years shy of the publication of *Motherland Hotel*. He rests in Cebeci Cemetery, also in Ankara.

Murathan Mungan begins the interview he made with Stark for *Yazko Çeviri* by asking him whom he considers as a professional translator, since Stark calls himself an amateur. In his answer, Stark distinguishes between the two translators by using a concern for the profession and culture as a yardstick.

Whom do I consider a professional translator? For one, s/he should have thorough knowledge of the past literature, today's developments, and the culture of the country whose language interests her/him. I cannot say those things about myself. For example, Turkish literature has periods, and each period a style. That translator tries to convey those styles. Like a painter. A painter has sketches. No one sees them. Or they remain hidden in a corner. A translator can also have a notebook of this sort. If we're thinking about English to Turkish translations, s/he tries her/his hand at Shakespeare. Has one or two drafts from the 18th century. S/he molds her/himself. In short, s/he takes the job seriously. I didn't do any of these things. My approach is more personal. My translations are of a very personal, very subjective nature. (Mungan, 1982, p. 40, own translation) (See Appendix A, 2)

He explains this personal and subjective nature of his translations by giving some examples of the earliest texts he has translated. His very first translation was Orhan Veli's poem "Yokuş" (Slope), which Stark translated because his wife liked the poem. He adds that at the time, he did not speak Turkish and he carried out the translation making use of her explanations (Mungan, 1982, p. 40). Some years later, a translation of Catallus followed, which on account of knowing a little Latin, he carried out by consulting dictionaries. This and twelve other poems by Catallus, was translated by him simply because he loved a poem and wanted to share it with his wife. Then the family moved to Turkey and they met the writer Bilge Karasu, which acquaintance yields another translation, of "Sarıkum'a giriş" ("Entering Sarikum"), one of the short stories found in Karasu's book *Troya'da Ölüm Vardı* (*Death in Troy*)(1963). Stark translated it because he wanted to read works by Karasu and saw translation as an exercise for understanding texts.

At the time, my Turkish was limited. I could read, but there was a distance. Turkish was a new language for me. Therefore, I translated to be able to better approach the story that I was reading: “Entering Sarıkum”. Well, there can’t be a more personal motive than that. (Mungan, 1982, p. 40, own translation) (See Appendix A, 3)

Later, he also translated “Dutlar” (Mulberry Trees)³ by Karasu, this time the appeal for him was translating the work of a friend’s. He also mentions translating Melih Cevdet Anday’s poem “Göçebe Denizin Üstünde” on account of a friend’s recommendation, and he concludes that there is always a friend involved in his translations (Mungan, 1982, p. 40).

I will get back to his conception of a professional translator shortly, but this is a good point to take a break to consider Bourdieu’s notion of social capital. Understood as the network of connections an agent can effectively mobilize (Bourdieu, 1986, p. 289), social capital of Stark is instrumental in his translations. First of all, as can be seen in the above examples, it is a major constituent of the motive behind Stark’s translations. Secondly, tracing this network of friends and acquaintances has helped me answer the initial question of this thesis. However, in order to make sense, that answer will have to wait until Chapter 7 of this study.

Let me continue with where I have left off. In reply to Mungan’s question, Stark also talks about a difference in method of translating with regards to poetry. He assumes that professional translators before starting to translate must first be having days of contemplation about the work they will be translating. He contrasts this to his own approach.

I first become intimate with the poem to be translated – or rather I must have already become intimate so that the idea of translating it has come up. Then, the poem – with all its rhythm, color, development – gets translated in one sitting. It can only be translated if I have entirely internalized it. I must really love, even be in love with the thing that I translate. In my opinion, a professional translator does not have the chance to be content with and

³ I will get back to this translation of “Dutlar”, which Stark renders as “Mulberry Trees” in the Chapter 7.

choose among her/his loves. (Mungan, 1982, p. 41, own translation) (See Appendix A, 4)

This last sentence takes me back to Akbatur and Tekgül's observation about publishing Turkish titles (2013, p. 27). It seems to me that not only publishing, but also translating Turkish titles remains a labor of love. The professional translator has to work with titles that the publishers prefer, the amateur, translating for motives other than making revenue, can pick and choose amongst his/her loves.

I also want to mention Stark's editing process. In the interview he says that he can only go back to his translations to edit them once they are done and that sometimes this editing can take place one or two years after the translation (Mungan, 1982, p. 41). Yet, he also adds: "One can work on a translation, change some words, supposedly fix it. If, in the beginning, a certain tone, style, flow, rhythm, creation could not be conveyed, the rest will be in vain..." (Mungan, 1982, p. 43, own translation) (See Appendix A, 5). I find this quote revealing in terms of Stark's concerns about his translations or what he aims to achieve in them: a fluent rhythmic whole.

To add to those listed above, a concern for cultural differences also manifests itself in Stark's interviews. For Stark, what can be translated and understood, as opposed to what will remain out of the grasp of his readers, are causes for apprehension. He especially distinguishes between differences in philosophies and differences in life styles.

Philosophy is easy, you can explain it, but you have to put the reader in real life... Now, if the American, English reader is to understand this life and thought style, they have to eat 40 bakeries' load of bread⁴ – and there is no bakery in sight! At least you can't find bakeries on each street-corner. We eat bread that is baked far away, in huge factories we don't get to see for a lifetime. (Mungan, 1982, p. 42, own translation) (See Appendix A, 6)

⁴ In Turkish the saying "kırk fırın ekmek yemen lazım" translates to "having a long way to go" before being able to understand/ practice something. However, since the rest of the quote rests on this analogy of the bakery, I chose to keep this idiosyncratic use in translation.

Stark expands on this cultural difference, especially about himself being someone who is at once an insider and an outsider to the culture, more in the interview about his translation of *Anayurt Oteli* with Fatmagül Berktaş, as will be discussed below.

However, before moving onto the novel, I also want to quickly mention his relationship with the language pair Turkish and English. Stark mostly translated from Turkish into English, though there are some poems that he translated in the opposite direction. He regards those in the latter category as overstepping the line.

I can't say that I know Turkish that well. And, I must show every translation to a friend in order to identify the parts that are wrong or shabby. Despite the fact that sometimes I don't take their advice, because I don't have the heart to change my original draft... Who knows, there must be many idioms that I don't know. At least, I can't know the profanities used by school children. You see, my Turkish "childhood" began when I was 24, and it was spent among gaffers. There are gaps the size of a cliff. (Mungan, 1982, p. 43, own translation) (See Appendix A, 7)

He also notes the difficulty living away from his own language posed on him as a translator, mentioning how at times he would spend hours trying to come up with a single word (Berktaş, 1987). Now that I have talked about Fred Stark's approach to the profession, his motives for and method of translating, and his relationship with the language pair this thesis is based on, I can finally move onto talk about his translation of *Anayurt Oteli*.

Berktaş starts the interview by asking how Stark came to decide on translating *Anayurt Oteli*. Stark's reply once again exposes very subjective reasons as the motive.

You know, in 1977s, paranoia was developing alongside anarchy in Turkey. I, as someone who lived at once inside the culture but outside the society after all, was after some sort of an escape. I had already been putting off a translation that I was supposed to do. So, in its stead I thought of translating a novel. Yusuf Atılgan was a friend, someone I loved. I thought, why not this novel. And thus, I buried myself into the translation of *Anayurt Oteli*. (Berktaş, 1987, own translation) (See Appendix A, 8)

Moreover, the selection of the title has again to do with a friend. Like Fred Stark himself, Atılgan was also great friends with Bilge Karasu (Epik, 2017). I believe that Karasu was the link between Atılgan and Stark, and introduced them to one another.

Stark relates that it took him almost two years to translate the novel because he was extremely meticulous with his choices and adds that this approach was very wrong, almost unhealthy.

Every sentence translated had to be perfect, astounding. I could spend hours on the most basic sentences worrying “what if there is a better way of putting this that I am overlooking”. Towards the end, along with Zebercet, I was also going mad. But I didn’t need to commit suicide – I was already dead. (Mungan, 1982, p. 42, own translation) (See Appendix A, 9).

Looking back, he finds this degree of particularity superfluous. He states that in translation, a perfect answer does not exist, but in its stead, there are options, amongst which the translator has to choose (Berktaş, 1987).

As for the challenges of translating *Anayurt Oteli*, Stark mentions several linguistic and stylistic aspects of the novel. I will mention these in detail later, in Chapter 6, when I analyze the translated text and Stark’s choices. However, suffice to say Stark sees the parallelism between the construction of the story and language Atılgan uses as one of the main difficulties that the translator has to tackle. The second and in my opinion harder challenge has to do with the cultural aspects of the novel. Stark explains:

Reading as an insider to a culture and an outsider are quite different things. With the translation of *Anayurt Oteli*, I was faced with the challenge of conveying how it felt to live in a small town, even though I myself had never lived in such a place. The writer assumes that you know the small town atmosphere. He doesn’t make explanations. It is not possible for a Western reader to understand how that oppressive atmosphere of the town in the novel diffuses, culturally, to the rest of the society, as well as a Turkish reader will. Therefore, the American reader, brought up in a much freer environment, when reading the novel, might fail to notice (and to feel?) a lot of things. (Berktaş, 1987, own translation) (See Appendix A, 10)

With this statement, Stark once again portrays himself as an insider and outsider to the culture at once. Stark is an insider enough to know there is a specific feeling the setting emanates, and yet still an outsider to doubt the degree to which he can grasp that feeling. The problem, of course, does not end with him and his ability to carry the meaning over. The projected readership of the translation is most certainly not familiar with the context of the setting. This clearly bothers Stark, for he puts emphasis not only on this readership possibly not understanding everything, but also on them not being moved by the text. Moreover, the story of what happened to Stark's translation once he translated it, sheds light to what this Western readership expected and to some extent still expects of translations from other cultures.

Stark relates to Berktaş that he gave the finished translation, then titled *Twelve Rooms*, to Ülkü Tamer⁵ at ONK Ajans to get published. Here, I should note another personal tie. Tamer was a colleague from his *Milliyet* years and friend of Yusuf Atılgan. Sometime after having received *Twelve Rooms*, Tamer tells Stark that because it is a psychological novel, people were not interested in publishing it (Berktaş, 1987). This rejection makes Stark reflect:

Anayurt Oteli might not be a novel that fits the Western expectations of third world literature, I don't know. Clothing of a riot of color, tragic move, family ties; these are not in the book. There is not even a single horse. Moreover poor Zebercet, as if it is not enough that he is wearing pants and a shirt, lives in a hotel with electricity and goes downtown and has dinner in a restaurant. (Berktaş, 1987, own translation) (See Appendix A, 11)

This reflection in 1987 certainly has parallels with Akbatur and Tekgöl's above-mentioned 2013 study, where they talk about Anglo-American readers' expectations from Turkish titles. Both highlight an expectation of a continuation of the orientalist narrative. Furthermore, I want to read this statement alongside Stark's introduction to the translation, which he begins by talking about the reasons why *Anayurt Oteli*

⁵ Ülkü Tamer (1937-2018) was a Turkish poet, journalist, critic and translator.

should be of interest to Western readers. For, both of them highlight his preoccupation with the reception of his work. I will be looking into details of this introduction later, in the section about paratexts in this chapter.

Before ending this section, though, I want to go back to the ecology of translation and briefly explain how I see Stark and his works as fitting into the paradigms of sustainability, resilience and placedness. Starks's highly subjective and personal motives for and choices of translation, which he offers as qualities that are keeping him from being a professional, makes his practice "sustainable". As the self-called amateur, he is not pressed by the market dictates; he works with the texts he enjoys, and in return takes up only those he is competent in. His translations, as a result, grow where they can be nurtured and end up as "resilient" works that pass the tests of time. As the result of Stark's subjective and intimate approach, these works, "placed" in their source context, resist being uprooted; even though in translation, they do not cease to point toward the true north.

5.3 The autonomous publisher: City Lights

The publisher that has brought us *Motherland Hotel* is even older than Stark's translation and has its own story to be told. Named after the Charlie Chaplin movie (Literary Hub, 2015) City Lights was first founded as an all-paperback bookstore in 1953, in San Francisco, by poet Lawrence Ferlinghetti and Peter D. Martin. At a time when most books were in hard cover only, providing quality paperbacks was a democratizing move, as the Executive Director Elaine Katzenberger says:

Bookshops in San Francisco at the time kept banker's hours, serving a businessman's downtown clientele, and the atmosphere wasn't particularly welcoming for the young writers and readers who wanted a place to congregate and engage with books—and with each other. (Literary Hub, 2015)

City Lights sought to become “a literary meeting place”, an ambition also written on the masthead ever since. The publisher’s website boasts having “the ambiance of alternative culture's only ‘Literary Landmark’”, an ambiance which co-founder Ferlinghetti has brought there. (City Lights, 2019a)

A poet, playwright, publisher, and activist, Lawrence Ferlinghetti believed that art should not remain an esoteric interest, but should rather be accessible to all people and helped to spark the San Francisco literary renaissance of the 1950s. “His career has been marked by its constant challenge of the status quo; his poetry engages readers, defies popular political movements, and reflects the influence of American idiom and modern jazz” (Hartmann, 2010). He was also instrumental in the establishment of the Beat movement. City Lights bookstore, as he envisioned it, “provided a gathering place for the fertile talents of the San Francisco literary renaissance, and the bookstore’s publishing arm ... offered a forum for Beat writers like Allen Ginsberg, Kenneth Patchen and Gregory Corso” (Hartmann, 2010).

Ferlinghetti launched that publishing arm in 1955, with the famous Pocket Poets Series. The first volume City Lights published was his own *Pictures of the Gone World*, now a beat classic, within a year of which came its fourth title, Allen Ginsberg’s *Howl and Other Poems*. Tmowey writes:

Howl was a catastrophe for the conservative cultural context of publishing in the United States at the time, discussing homosexual activity and drug abuse, and railing against conservatism and conformists. After publication, a shipment of the books was seized by customs on grounds of obscenity. Local police raided City Lights and arrested the store manager, Shigeyoshi Murao, for “offering an obscene book for sale.” Ferlinghetti, not present at the time, turned himself in to face the same charge. Ginsberg himself was not charged, but the subsequent court case would ensure his place in the history books. (2017)

The prosecution wanting to undermine any value the book might have was faced with a line-up of literary critics who attested to Ginsberg’s social genius. Under the

First Amendment, Judge Horn declared that “any work which had “even the slightest redeeming social importance” was entitled to protection”, and “arguably saved Avant-garde writing, poetry, publishing and art” (Tmowey, 2017).

After that tumultuous entrance to the publishing world, today, City Lights boasts of having published over two hundred titles, a wide collection – including poetry, prose, fiction, non-fiction, local and international writers – to which a dozen new titles are added each year. Ferlinghetti says that with this combination of the bookstore/publisher, it was as if “the public were being invited, in person and in books, to participate in that “great conversation” between authors of all ages, ancient and modern” (City Lights, 2019a). Now, over “fifty years since tour buses with passengers eager to sight “beatniks” began pulling up in front of City Lights”, the bookstore-publisher remains the landmark that it is for San Francisco (City Lights, 2019a). Travel advice and city guide sites such as Lonely Planet, Yelp, Afar, Trip Advisor and more, all mention it on their advised itinerary. Articles about the place and interviews with its employees can be found in *The Guardian*, *Los Angeles Times* and literary blogs.

City Lights and its selection of titles are known for resisting conservatism and censorship, and championing innovative and progressive ideas. Though world-famous by now, it has “retained an intimate, casual, anarchic charm. Beats’ legacy of anti-authoritarian politics and insurgent thinking continues to be a strong influence in the store, most evident in the selection of titles” (City Lights, 2019a). This is not just a mere brag on behalf of the bookstore-publisher. Iyer notes how many bookstores “of good taste and writerly sympathies, such as the Gotham Book Mart in New York and the Village Voice in Paris” and even megastores, have come to be closed down due to the emergence of e-books and online retailers and deems it a miracle that City

Lights not just survives, but even thrives without stocking bestsellers such as *Fifty Shades of Grey* and Dan Brown (2014).

There are certain beloved writers — including Alexander McCall Smith and Jhumpa Lahiri — that I'd expect to find in any independent bookshop. But City Lights is not like any bookshop I know. I couldn't count on finding these kinds of authors there, but I could expect to find books I'd never see outside a university library or a secondhand bookshop in Hay-on-Wye, Wales. (Iyer, 2014)

The sections of the bookstore also attest to its anarchic spirit with names such as Anarchy, Muckraking, Stolen Continents, to which in the wake of 2016 election was added “Pedagogies of Resistance ... filled with titles about revolutionary movements that aim to empower the reader for present and future moments of resistance” (Tmowey, 2017). Elaine Katzenberger also notes this history of resistance and how the press and the bookstore have always been engaged with the times:

So during the 1950s, we published some of the very first books by poets who became the “Beat Generation.” During the 1960s and early 1970s, it was resistance to the Vietnam War, the environmental movement, experimenting with spiritual traditions—what's thought of as hippie culture and ideals. In the Reagan years, there were the wars in Central America, anti-nuke movements, and Lawrence was traveling the world, attending poetry festivals and conferences, finding authors and connecting those literary and political dots. It's been more than sixty years now, and inhabiting the line between being a historic institution and being very much a living, breathing participant in contemporary society, that's the dance we do here. (McClelland and Katzenberger, 2018)

City Lights fits the description of the small and independent publisher that Akbatur and Tekgül identify as the kind that take on financially risky translations, such as those of unknown writers from Turkey (2013, p. 9), the kind, which, in Bourdieusian terms, amounts to an autonomous publisher. Bourdieu maintains that the literary and artistic fields are in and dominated by “the field of power” (1993a, p. 37) and, thus, by the laws of “economic and political profit” (1993a, p. 39). Within this field of power, he identifies two poles of hierarchization. In the heteronomous

pole, the writers and artists are subject to laws prevailing in the field of power, especially in the economic field. So that success is measured mostly by sales. In the autonomous pole, laws of the market do not reign, and success is measured by “the cultural recognition accorded by the peer group whose members are both privileged clients and competitors” (Bourdieu 1993a, p. 115). Katzenberger’s discussion of the Beat Generation – which, in my opinion, reflects the spirit of *City Lights* – echoes this description of autonomy.

The writers of the Beat Generation were responding to the political conservatism and cultural conformism of mid-century America. The writings and the lifestyles we associate with the Beats were a conscious attempt to break out of scripted roles and models for “success.” The desire was for greater personal authenticity and individual voice, for an expanded realm of choice and for some form of freedom from the capitalist treadmill. Of course, a critical part of that ethos was to experiment with literary forms—both fiction and poetry, and later, non-fiction. (Literary Hub, 2015)

Returning to Bourdieu, while agents at the heteronomous pole tend to go after economic capital, those at the autonomous pole tend to seek cultural and symbolic capitals: a tendency that affects their modes of production. Bourdieu differentiates between these two modes: he identifies the mode of large-scale cultural production as targeting “the public at large”, and the mode of restricted cultural production as aimed at “a public of producers of cultural goods” (Bourdieu, 1993a, p. 115). Consequently, the agents at the heteronomous and the autonomous poles break from one another in terms of what they prioritize. While after economic capital, the agents at the former pole accommodate the public taste; those at the latter cater for a distinct, esoteric community of intellectual elites. Hence,

Freed from censorship and auto-censorship consequent on direct confrontation with a public foreign to the profession, and encountering with the corps of producers itself a public at once of critics and accomplices, it [the field of restricted production] tends to obey its own logic, that of the continual outbidding inherent to the dialectical of cultural distinction. (Bourdieu, 1993a, p. 115)

In City Lights too, as discussed above, we can trace a similar trend of defining its own standards. The website of the publisher quotes “fighting against the forces of conservatism and censorship” as its mission. Ferlinghetti, himself, sees the independent press as an instrument for discovering new voices and giving them an audience: “From the beginning, the aim was to publish across the board, avoiding the provincial and the academic” (City Lights, 2019b). Accordingly, City Lights declares that it is devoted to “publishing works of social responsibility, and to maintaining a tradition of bringing renegade literature from other parts of the world into English” (City Lights, 2019b). Katzenberger sees the publisher as the force that pushed City Lights to grow beyond the physical limitations of the bookstore by creating a network of writers and readers not only across the country, but also around the world:

Without the publishing company, City Lights would have been an extraordinary bookstore, but with it, City Lights began to create its own enduring contribution to cultural history, and at a certain point, it began to assume mythic proportions. The bookstore has become a destination as a result, the physical space where people come to experience something of what they perceive to be the mission and aesthetics of our project. (Literary Hub, 2015)

So it is no wonder that *Twelve Rooms* found its match in City Lights. However, without a specific name in City Lights, this match could not have happened. I am talking about Elaine Katzenberger, the executive director at City Lights and the editor of *Motherland Hotel*.

Katzenberger has been acquiring and editing books at City Lights since 1993. She is bi-lingual in Spanish/English, and has published a large concentration of works from Spanish-speaking countries, but not exclusively:

I have always been especially interested in literature in translation, and have published work from many other literatures. I tend to want to bring works that are considered canonical in the literature of less-represented languages onto the City Lights list, since many of the world authors we have published

over time are in that realm. (E. Katzenberger, personal communication, April 2, 2019)

However, it is not just canonized works that interests her, she is also excited about new writing and contemporary literature. Therefore, she describes the list of translations she is responsible for at City Lights as somewhat eclectic. “I do tend to like stylistically complex work, and tend to be interested in what some people might think of as “difficult” or “dark” subject matter... Popular fiction is NOT my taste!” (E. Katzenberger, personal communication, April 2, 2019).

This brief profile, especially her taste in literature, shows how not just the publisher, but also the editor was also a great match for Atılgan’s novel. I will talk more about Katzenberger’s place in the story of the publication of *Motherland Hotel* later, in Chapter 7.

5.4 Paratexts of the translation

Translations mediate between one culture and another by making ideas in the foreign, accessible to target cultures. Translators assume a social role in this communicative act of mediation, actively shaping the translated messages according to the norms of the target culture, so as to transfer and make understandable the message across the cultural-linguistic border (Toury, 1995, p. 53). Where translations are mediators between cultures, paratexts that surround translations are “mediators between the [translated] text and the reader and their potential influence on the reader’s reading and reception of the works in question” (Kovalá, 1996, p. 120).

Assuming the role of thresholds for works at which the reader either chooses to step in or turn back (Genette, 1997, p. 1), paratexts directly affect the reception of works. Therefore, studying paratexts and their mediation of translated texts to readers promises to be a fruitful endeavor with many cultural, historical and even

political implicatures for the translations scholar interested in inter-systemic relations. Tahir-Gürçağlar also talks about the use of paratexts for historical translation research in order to show patterns of production and reception for translations (2002). Building on her argument, I will, in this section, argue for the methodological relevance of studying paratexts, especially reviews of translations, to reveal how a translated work is re-contextualized in and for the target culture. I find that revealing the strengths and weaknesses of adopting such a methodology of looking at reviews of translations provides ample ground to talk about how agency finds its way through the paratexts. Next, I will use the reviews of *Motherland Hotel* (Atılğan, 2017) to demonstrate my point.

5.4.1 Epitexts and their effects on discourses

Epitexts and peritexts are distinguished from one another according to a spatial criterion. The former refers to “any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space” (Genette, 1997, p. 344). Genette states that either the author or the publisher or some authorized third party sends out the epitext and that the addressee is never only the reader but rather the general public (1997, p. 345). He thinks that resorting to an epitext instead of a peritext, say a preface, is a purposeful action: sending out a message that, even if ephemeral, will reach a much broader public than the only work’s readers. He notes that an epitext does not only have a paratextual effect like the peritext, but that it goes beyond just commenting on the work.

The epitext is a whole whose paratextual function has no precise limits and in which comment on the work is endlessly diffused in a biographical, critical, or other discourse whose relation to the work may be at best indirect and at worst indiscernible... study of the epitext confronts us with its lack of

external limits: the epitext, a fringe of the fringe, gradually disappears into, among other things, the totality of the authorial discourse (Genette, 1997, p. 346).

Kovala finds it crucial to examine the historical and cultural aspects of the mediation paratexts have between the reader and texts (Kovala, 1996, p. 120). Along these lines, Genette goes further by stating outright “Every context serves as a paratext” (Genette 1997, p. 8). Tahir-Gürçağlar picks the topic up by maintaining that studying translation history means examining the socio-cultural contexts in which translated texts are produced, and declares that contextualization needs to consider two things: the translated texts themselves and the meta-discourse on translation (2002, p. 44). Thus, with the status of translation changing with different polysystems, the translated texts themselves also shed some of their contextual significance and acquire new meanings during the process of being carried over to a target context. Epitexts of translations in this sense become a part of and provide clues for both the contextualization of the translations in the target cultures and the meta-discourse on translation itself. They reveal a network of agents both at the level of singular works, and at the broader level of cultural production in general.

Such is the case with the reviews of *Motherland Hotel*, the 40 years delayed translation. For the discussion here, I have chosen nine reviews among many more that I thought were representative of the points I make in this study. My selection criteria required three things: that the reviews were not on the published translation as peritexts, that they came from respectable sources outside of Turkey and that they were written right around the time *Motherland Hotel* was published (in 2016 and 2017). I find that the reviews of the translation have two main appeals. First appeal is to tie the novel to major Western literary traditions. They all note the ties the novel has with modernist and existentialist traditions. Of the nine reviews that will be

considered here, four liken Atılgan to Faulkner and three to Camus. Other names mentioned are Hemingway (Beauchamp, 2016), Woolf (Publisher's Weekly, 2016) and Dostoyevsky (Sarasien, 2017). The second appeal is to rely on the Nobel Prize winner Turkish author Orhan Pamuk's statement that he loves Atılgan to credit the writer and to make him of interest to Anglo-American readers. Of the nine reviews only one makes a tie with a non-Western novel and *Motherland Hotel* (Larson, 2016), and only four (Beauchamp, 2016; Burk, 2017; Larson, 2016; Sarasien, 2017) mention the Turkish context, with, out of these four, only one (Burk, 2017) referring to the actual context of the novel's setting.

This is a good point to consider the agency of the reviewers, since clearly all nine of these reviews work in some way to re-/de-contextualize the novel. They re-contextualize it in the sense that the connections made to Western literary traditions and authors all make Atılgan part and parcel of Western literature. Yet, in order for Atılgan to become that, his work needs to be stripped of its source context, to be a wildcard that can be inserted wherever the need is. De-contextualizing the novel by not mentioning the Turkish context does exactly that. It promises the reader what they are going to read will be fluent, will be recognizable and will, thus, not be a challenge. This is not to say that the allusions to western traditions and writers are inappropriate, but rather they are just incomplete.

Nurdan Gürbilek, a prominent literary critic, writer and editor in Turkey, also writes about these connections that Atılgan has with major writers of the West and dwells on these names as influences on Atılgan in her book *Mağdurun Dili (The Language of the Victim)*(2015). However, she makes the distinction between tracing influences and uprooting a work and writer from their home context.

I have talked about the problem of "others", which is reminiscent of Sartre, Camus and Dostoevsky. But still, the references to the important dates of the

Republic, along with Atılgan's words about him glossing over political or social events and hinting about social events through the dates he has hidden in the text, show how underground dynamics in the novel not only present themselves within the context of an existentialist alienation, but also ground themselves in a political and social context. (Gürbilek, 2015, p. 161, own translation) (See Appendix A, 12)

Thus, she emphasizes the context of the novel and illustrates her point by giving further examples from the book such as the significance of the "Ankara" train versus the reduced status of the town, once a prominent Ottoman city. Without explicit information regarding such contextual details, the meaning is surely to be lost for the foreign reader.

Seen from this angle, contrasting Gürbilek with the reviewers of the translation puts the agency of the latter in sharp relief. These reviewers after all are a part of a network, a network that actively creates and maintains the discourse of fluency.

It is all too obvious that critics also collaborate with the art trader in the effort of consecration which makes the reputation and, at least in the long term, the monetary value of works. 'Discovering' the 'new talents', they guide the buyers' and sellers' choices by their writing or advice... and by their verdicts, which, though offered as purely aesthetic, entail significant economic effects. (Bourdieu, 1993a, p. 78)

Going back to Venuti's argument about publishers' favoring fluency and creating monolingual cultures, we can see how by de-/re-contextualizing the novel, these reviews are aiding the sales of the translation.

Gürbilek writes in Turkey, of the Turkish context, and for Turkish readers. The reviewers of the translation *Motherland Hotel*, on the other hand, are writing in English, in the Anglo-American context, for Anglo-American and, presumably, international readers. Three of these reviews have come out before *Motherland Hotel* was published. The publisher sent manuscripts of the translation to these reviewers beforehand and later on included some of these reviews as peritexts on the

first edition of the translation. Genette writes that paratexts constitute “a zone between text and off-text, a zone not only of transition but also of transaction: a privileged place of a pragmatics and a strategy”(1997, p. 2). Pragmatics and strategy definitely come to the fore with reviews, which are excellent tools to highlight the desired aspects of works without the writing sounding like an advertisement.

It is better to take charge - not to dot the i's oneself, certainly, but to have others dot them, duly chaptered: I don't want to say anything, but nonetheless it is necessary that “that be known.” What are friends for? (Genette, 1997, p. 351)

These friends are for the maintenance of the fluency discourse for the sake of revenues. Moreover, through blessing the work with attributes of fluency, these reviewers also add to their symbolic capital, by making a name for themselves as critics. Bourdieu talks about symbolic capital as referring “to degree of accumulated prestige, celebrity, consecration or honour and is founded on a dialectic of knowledge (*connaissance*) and recognition (*reconnaissance*)” (1993a, p. 7). This symbolic capital of the privileged name, the reviewers can later turn into economic capital.

The points made so far about the reviews should be considered on the level of singular translations. However, another important point about these reviews has to do with that second level: what they add to the prevalent discourse on translation. All reviews mention the name of Fred Stark as the translator, which is expected for two reasons. First of all, City Lights is a boutique publisher with high standards. Secondly, as has been stated above, the narrative of the Turk as torn between the East and the West is a selling point to and point-of-interest for the Anglo-American readers (Akbatır & Tekgöl, 2013, p. 27). Therefore, it is only natural for the fact of *Motherland Hotel* being a translation to come up. However, again as expected, the treatment of this fact changes drastically from one review to the other. Two reviews

only mention Stark as the translator, and go on to talk about the plot and the writer, crediting Atilgan only (Bookbinders Daughter, 2016; Snider, 2017). One review criticizes Stark's translation for occasionally succumbing to Atilgan's digressions to incoherence (Publisher's Weekly, 2016). Two other reviews comment on the success of Stark with the translation, praising Stark for his "nimble English translation" (Armstrong, 2017) and *Motherland Hotel* as being "beautifully translated from the Turkish" (Beauchamp, 2016). I find such statements to be parts of the fluency discourse, since they do not descriptively comment on what makes the translation nimble or beautiful, but just praise it.

Then, there are the more interesting ones. One review questions the reason behind the four decades delay in the appearance of a translation in English and answers:

One reason for this may have been a general wariness of the Turkish language, which is notoriously difficult to render successfully in translation. Indeed my wife Lâle, who is Turkish, on first reading *Anayurt Oteli*, thought the task would be difficult if not impossible. Hence she was both surprised and impressed by the skill with which Fred Stark has captured the unique atmosphere, the fundamental Turkishness of the language and the authenticity of its characters. (Burk, 2017).

What one immediately notices about this reviewer is that he actually talks about the Turkish language as the source language and pays attention to possible translation issues that may arise. Then one also notices that the reviewer is married to a Turkish person and is thus writing as an insider to Turkish literary system. However, there is also a far-reaching orientalist attitude in this review. Burk, in the manner of the anthropologist of the earlier centuries, draws from his authority of 'knowing' the ways of the Turks, and renders them impossible to understand through the statement "notoriously difficult to render successfully in translation".

Another review that looks at the task of the translator closely is by Amanda

Sarasien:

Such was the challenge presented to the translator, Fred Stark: To keep track of tense and closed parentheses in passages which stretch for pages before returning to the external “action,” would, alone, keep any reader on her toes. Stark rises to the occasion by producing a text both exacting in its detail and so atmospheric as to verge on the cinematic. (Sarasien, 2017)

Sarasien approaches the translation task both as a linguistic puzzle and a literary gem. She notes how and why the novel was a hard one to translate and appreciates how Atilgan’s stylistic choices are inseparable from the plot.

Motherland Hotel, Turkish writer Yusuf Atilgan’s (1921-1989) first novel to appear in English, is a shape-shifting tour de force, a stumble through a noirish house of mirrors. For his boldness of voice, his brilliant defiance of form, and his penetrating insight into the human condition, Yusuf Atilgan merits a place in the English-language canon, among the world’s most daring modernists, and one can only hope this new release, from City Lights Books, will be followed up without delay by a translation of Atilgan’s other complete novel, *Aylak Adam (The Flâneur)*. (Sarasien, 2017)

What is most interesting in her review for our purposes is the statement above, which acknowledges having a place in the English-language canon as a success. In acquiring this deserved place, Atilgan can finally also said to be one of the world’s most daring modernists. Since, for all the Anglo-American reader cares, unless translated into English, he might have not written at all: the worth of foreign writers’ works can be consecrated only if they are worthy to be translated. De-contextualization has already happened here: The merit of Atilgan’s work that earns him a place in the canon has nothing to do with the source context, but everything to do with the novel being labeled as modernist.

After those reviews that only mention the translator and those that look at the translation task, a third group of reviews attract attention. These are two epitexts referring to peritexts, or more explicitly reviews referring to Stark’s introduction to his translation (Armstrong, 2017; Gordon, 2017). What is most interesting about

Stark's introduction is that it aims explicitly to make *Motherland Hotel* of interest to Western readers. Both reviews seem to have the same concern in mind. They both allude to the part about *Anayurt Oteli* being taught as a case of mental disturbance at a major teaching hospital, which is a selling point that promises the potential readers that the story will be interesting. Gordon also marks: "Stark notes in his introduction the "oriental concern, even obsession, with pattern" and calls the book "an exercise in strict purity of form—here that love of pattern finds expression"" (2017). This, to me, echoes Akbatur and Tekgül's argument that narratives, which confirm Western prejudices about being Turkish, get chosen to be translated into English (2013, p. 27). Rather than being what it is, *Motherland Hotel* has to become what the Anglo-American eye wants to see in it: a representative of the Turkish individual torn between the East and the West. This point is brought home time and again in these interviews through their simultaneous mentioning of connections to Western writers and their orientalist projections on to the source context. In the translation, obsession with patterns cannot just be about obsession/mental disorders, but, like we see in Gordon's wording, it has to manifest itself as being oriental.

Finally, one more review is worth mentioning here, since it focuses on the process of literary production, mentioning not only Stark, but also the publisher.

City Lights' edition of the novel is the first published translation of the book into English, though the translation was, apparently, completed in 1977. The translator, Fred Stark, is deceased. Few people were translating Turkish novels in the 1970s. I wouldn't exactly identify *Motherland Hotel* as a typical City Lights undertaking, though a query to the publisher revealed that they had worked with Stark on other projects (Larson, 2016).

This review is particularly important for laying bare the network of agents that are involved in the publishing of a translation. Not only that, but Larson also takes into account the translation trends from Turkish into English and the kinds of works the

publisher is usually known for.⁶ Incidentally, Larson's review is the only review, mentioned above, that traces non-Western (Iranian) influences on Atılgan.

This makes me think on the kinds of relationships different languages and cultures have and are allowed to have with one another, which also brings the subject back to the meta-discourse on translation. English as *lingua franca*, rules as the one language worthy of canonizing (maybe followed by other European languages as being allowed to create their niche canons), so that the merit of non-Western literatures have to be proved through translations. I think the reviews of *Motherland Hotel* taken up above exemplify how the demand for fluency and monolingual/cultural context can also be traced in epitexts that surround translations.

5.4.2 Peritexts revealing agency in (de-/re-)contextualization

The binded book itself comes with another load of paratexts, the kind that I have left out above: the peritexts. Peritexts are defined as the paratexts that are in the same volume as the text (Tahir-Gürçağlar, 2011, p. 113). If “[p]aratextual elements reach the reader even before the actual text does” (Postalcıoğlu, 2016, p. 73), then, peritexts especially, can be seen as the final appeal the producers of the literary work can make, before the reader makes the decision either to buy it or turn around. As mentioned above, Tahir-Gürçağlar argues that paratexts not only reveal various agents, but they shed light on their respective weight in the process of a publication (2011, p. 115). With the case at hand, I am lucky to have a copy of *Twelve Rooms*, which gives me a chance to compare the published edition, *Motherland Hotel*, to this original by the translator in order to identify the different motives of different agents at work.

⁶ When I asked Katzenberger whether she agreed that this was not a typical City Lights undertaking, she answered: “Not at all. I think it’s quite typical” (April 2, 2019, personal communication).

A first glance at the published translation, reveals the publisher as a strong agent. The front cover (see Appendix B, Fig. 1) has the English title on the top of the page, followed by the author's name printed in a smaller font. In the middle of the page, where one normally expects the title of a book to be, the Turkish title is given as part of the illustration, which shows the entrance of a hotel. The title is inscribed right above the hotel door as the name of the hotel, and is actually bigger in font than the English title. Thus, the first impression one has of the book is it is titled *Anayurt Oteli* and not *Motherland Hotel*. Down below, in capitals, but in a smaller font than the author's name, it reads: "TRANSLATED FROM THE TURKISH BY FRED STARK". Right under which, following a line's gap is a blurb from Orhan Pamuk, praising Atilgan as one of his heroes and placing the author, just as he himself is placed, as the Turk in between the East and the West: "he manages to remain local although he benefits from Faulkner's works and the Western traditions". The presence of such a blurb on the front cover looks somewhat odd and, combined with the information that the novel is translated from Turkish, reveals an intention to underscore the source of the text. However, as mentioned above, I see this emphasis on the source not as an attempt of contextualization, but as a means to highlight a point of interest for the Anglo-American readers.

The back cover (see Appendix B, Fig. 2) starts with a blurb⁷ paragraph on the plot, followed by another paragraph, which briefly talks about the novel's reception in Turkey and further establishes Atilgan as a modernist, comparing him to Faulkner and Camus. Below these, separated by a line are two more blurbs by prominent people in culture. The first one by Alberto Manguel hails the novel as a masterpiece and connects it to existentialist tradition. The second by Esmahan Akyol, making use

⁷ All of the blurbs taken up in this section come from Atilgan's *Motherland Hotel* (2017).

of the Turkish roots of the testifier, praises the novel as an absolute gem of Turkish literature. Thus, just by looking at the covers, it is easy to identify the aim of trying to position the novel just at the right place, where it will be of interest to not only Anglo-American, but Western readers in general, but where, at the same, it can be treated as a gem of the Orient, thus awakening even more curiosity. This can also be seen on the first page of the book, which is full of excerpts from different reviews.

Other noteworthy paratexts include those written by the translator, Fred Stark, himself and are also present in the draft written 40 years ago. These are the “Translator’s Introduction” (Atilgan, 2017b, p. 7-8) and the “Forms of Address” (Atilgan, 2017c, p. 9) pages, both of which are preserved in the published translation, with only minor changes, in the manner of lexical corrections. In his introduction, it is easy to see that Stark was concerned with the reception of the novel by Western readers. The opening sentence reads “The appeal of Motherland Hotel to the Western reader should be two-fold” (Atilgan, 2017b, p. 7). In the latter, Stark lists certain forms of address according to genders and explains what they mean in the Turkish context. So, for example, he puts down *bey* and *hanım*, and explains “the mantle of money and position”, *efendi* and explains “term of formalized condensation” (Atilgan, 2017b, p. 9).

What distinguishes Stark’s intentions from other agents’ seems to be a need to contextualize the novel. In the end, both Stark and the blurbs place the novel and Atilgan as the Turk in between the East and the West, as a mix of European attitudes and oriental tradition. Yet, by dwelling on Turkish history and insisting on retaining and explaining Turkish forms of address, Stark provides a door for his readers to open and delve into the novel as it is in the source context. These pages surely reveal the agency of Stark, not only in translating, but also in presenting the book.

However, we may still consider the minimal presence of him on the cover pages and the absence of him in the blurbs, as evidence of the discourse of invisibility still being present.

Having identified the publisher/editor and the translator as weighty agents in the epitexts, I will now move on to discuss how they affect the reception of potential readers. Let me first consider the cover pages and the first page again. The blurbs and reviews that liken Atılgan to Faulkner and Camus, turn him into a successor of the modernist and/or existentialist tradition, placing him in the Western context: “a perfect existential nightmare, the portrait of a soul lost on the threshold of an ever-postponed Eden” (Alberto Manguel). The others, which emphasize the Turkish context, do so in such a manner that creates in the potential reader an interest in the Orient that can only be described as being voyeuristic: “we’re drawn into his dark interior life while coming to understand Turkey’s post-Ottoman uncertainty” (Library Journal). Yet others remind the reader of the earlier mentioned interest in the foreign only for a reductionist/self-confirming socio-political commentary:

This moving and unsettling portrait of obsession run amok might have been written in 1970s Turkey, when social mores after Atatürk were still evolving, but it stays as relevant as the country struggles to save the very democratic ideals on which the Republic was rebirthed. (Booklist, Starred Review)

The attempt at contextualization on Fred Stark’s part is also worth noting as a counter point to the mechanics of de-/re-contextualization. In his introduction, Stark summarizes a few things that Atılgan assumes his readers know, such as the state of Turkey during World War I, the emergence of Mustafa Kemal Atatürk as the savior/the nation-builder, the enmity with the Greeks, etc. He even goes further enough to highlight a point, already explained for the readers of the present study in Chapter 3, which Atılgan reserved only for the most meticulous readers to uncover, in the footnote he gives for the “near worship” (Atılgan, 2017b, p. 8) status Atatürk

has in Turkey:

Which persists. This was brought home to the translator in a hotel one morning when honking horns and a loud siren made me think the war was on. Then I noticed a plasterer down the hall standing at respectful attention. It was 9:05 a.m., November 10th, the anniversary of Atatürk's death in 1938, and it is with this minute of horns and sirens that the occasion is observed each year throughout Turkey. (Atılgan, 2017b, p. 8)

Reading this note in passing, as a native speaker who has grown up in Turkey, one thinks it is a potent example that well illustrates the status of worship, yet cannot also help but wonder whether it is that relevant. Then, at the end of the book come the lines:

Zeberjet put his head through the noose and adjusted it. At that moment several horns honked outside. These were joined by others, and then it was horns, train whistles and factory sirens in a long, unbroken blaring. What was this? Were his ears playing tricks on him? Or was it an appeal from the world outside? (Atılgan, 2017, p. 150)

Berna Moran, another prominent figure in Turkish literary studies, explains the scene by doing the math. Zebercet originally plans to commit suicide on the 28th of November, but decides to do it eighteen days earlier, which brings us to 10th of November. Atılgan, as is his way, refrains from giving the date but spreads clues here and there for us to calculate.

And only the reader who carries out this calculation realizes that the hour and the day Zebercet hangs himself is the hour and day of Atatürk's death, and understands that the car horns, train whistles, factory sirens going off outside are all a part of the memorial ceremony held for Atatürk. (Moran, 2014, p. 309, own translation) (See Appendix A, 13)

Readers from Turkey, if they decide to calculate, will quickly realize what this date is and draw conclusions as to how Zebercet has lost all ties with the society he lives in. However, without the context Stark provides, it is very hard for the foreign readers to come to the same conclusion.

5.4.3 A discussion of studying the paratexts of translations

So far, I have demonstrated how adopting the study of paratexts that surround translations could benefit translation scholars. I argued that such a methodology would work on two levels: on the level of singular translations to reveal how a work is re-/de-contextualized for its target readers, and on the level of meta-discourse on translation to expose how rooted the expectancy of fluency and Anglo-American literary norms are. However, ultimately I see both levels converging into one and propose that this method should not be used as an end to comment on the definite stance of literary polysystems, but rather as Bourdieu (1993a) and Pym (1998) suggest, as a means to unravel the network of relations of agents. Otherwise, one runs the risk of over-interpreting the paratexts. Therefore when adopting this method, one should first and foremost look at the source and the translated text. Also, with this notion of agency in mind, looking for reviews that stand out from the rest, providing context for the reviews, looking at reviewer identities and the dates of the reviews become extremely important.

In his foreword for Genette's *Paratexts*, Richard Macksey writes that study of paratexts could be read as an invitation to consider literature as a cultural institution:

The invitation (and challenge) is to read, with vigilance as well as knowledge, and, as Sterne also reminds us, to become through this reading a collaborator in the on-going literary construction. And by recognizing the complex conventions of "the book" we are thus invited to understand how we unwittingly are manipulated by its paratextual elements. (Genette, 1997, p. XXI)

I think studying paratexts is especially important because they lead one to think about a broader set of agents than just the writers, translators, publishers and editors. They open up the whole subject of reception of works to question, thus including the consumers of translations in the list of agents in cultural production.

Among the makers of the work of art, we must finally include the public, which helps to make its value by appropriating it materially (collectors) or symbolically (audiences, readers), and by objectively or subjectively identifying part of its value with these appropriations. (Bourdieu, 1993a, p. 78)

I think that careful examination of paratexts will keep translation scholars from making bold statements about the state of things and rather prompt them to think on why things seem so. It will serve as a means to reveal the agencies of people in the network of literary production, which in turn will allow us to go beyond the myth of fluency and see at what expense a translation is being offered to us.

Now, going back a paragraph, I will take my own advice and look at the source and translated texts themselves.

CHAPTER 6

LOOKING AT THE TRANSLATED TEXT(S)

Now, I will take into consideration some parts from the novel that are representative of and expand the points made above. My method here will be critical and descriptive close reading. However, before delving into inter- and intra-lingual comparisons, let me describe the main aspects of the translation that showcase Stark's translation strategies.

6.1 Fred Stark's approach to translation in *Twelve Rooms/Motherland Hotel*

Berna Moran sees *Anayurt Oteli* as an example of the absurd. He bases this statement on the meaninglessness of life portrayed in the novel; with lack of communication between the characters and things not being able to be explained rationally. As Moran argues "*Anayurt Oteli* expresses lack of communication through both content and form, [therefore] what is of interest to us in the novel as much as the story, is its style." (Moran, 2014, p. 293, own translation) (See Appendix A, 14). Indeed, the form has implications beyond just style. It actively feeds the content. In her review of the translation, Amanda Sarasien notes:

Punctuating Zeberjet's mundane routine with Faulknerian stream of consciousness, the author employs such varied tools as parentheses (which at times devolve into brackets, then braces, as Zeberjet takes the reader ever deeper into his own thoughts, becoming further isolated from his surrounding reality), italics, and tense changes, to masterfully trace the meanderings of the solitary mind. (Sarasien, 2017)

This, she says is the kind of challenge take Fred Stark is expected to face. To demonstrate what she means, consider the following excerpt in Turkish.

Kadının bıraktığı gibi duruyordu her şey: yatağın ayakucuna doğru atılmış yorgan, kırıksık yatak çarşafı, terlikler, sandalye, başucu masasındaki gece

lambası, bakır küllükte bitmeden söndürülmüş iki sigara, tepside çaydanlık, süzgülü, çay bardağı, kaşık, küçük bir tabakta beş şeker (altı şeker koymuştu o gece bir çay içebilir miyim acaba demişti odaya girince üçlük çaydanlıkta demlemişti çayı bir elinde tepsi kapıyı vurmıştu girin yatağın kıyısında oturuyordu paltosunu çıkarmış kara kazağı iri yuvarlaklı gümüş kolyesi *bakmıştı* zahmet oldu size sonra o köye nasıl gidileceğini sormuştu... salonun ışığını söndürüp odaya giriyordu üç gecedir), karyola demirinde kadının unuttuğu havlu, sırma püsküllü vişneçürüğü perde, lavabonun üstünde duvara asılı iki ucu çiçekli değirmi ayna (da gördü kadının gittiği sabah yüzünü...) (Atılğan, 2006, p. 1)

The sentence begins with a list of things in the room, which in midway gets cut to relate the memory of that night, during which the dialogue between the woman and Zebercet is also given without any punctuation or capitalization, then the list continues after the parenthesis. But that is not all. There are other parentheses within one parenthesis. There is the use of italics, quotation marks, and apostrophes.

Stark certainly does a splendid work with the translation. He is so meticulous, so exacting in detail that following the translation along with the original gives one the pleasure of witnessing how Stark has pieced together a very complex puzzle from scratch:

Everything was just as she had left it: the quilt thrown back, the ruffled sheet, the slippers, the chair, the reading lamp on the bedside table, two half-smoken cigarettes stubbed out in the copper ashtray, the teapot, strainer, tea-glass and spoon, the small dish with its five lumps of sugar (that night he had brought her six Could I have some tea she'd asked and he had brewed it in the three-serving pot then tray in hand had knocked Come in she sat there on the edge of the bed coat off black sweater necklace of large silver balls *she'd looked up* Sorry for the trouble and asked how to reach that village... he'd been switching off the lobby light and coming here for three nights now), her towel forgotten on the foot of the bedstead, the gold-fringed maroon curtain, the sink, over it the round mirror (where the morning she had left he caught his face...) (Atılğan, 2017a, p. 11)

In my opinion, the fact that Stark could amply translate this passage is a testament to how much he must have thought about the style of the novel, which Stark describes as “an exercise in strict purity of form” (Atılğan, 2017b, p. 7). Overall, I think that Stark's approach to this translation was characterized by a combination of this

concern about the form, his insistence on retaining the source context and a negotiation between Turkish and American writing styles.

6.1.1 Attempts to retain the context

Not only has Fred Stark translated such a mind-boggle nimbly, but his decisions as the translator have provided the book with the context needed, protected it from being uprooted. Here is a survey of his decisions that served this purpose:

- With proper names, Stark adopted a no-change policy, retaining them as they appear in the source text. However, where he could employ it, Stark chose to use the phonetic rendering of the names in English. Examples include, Zeberjet for Zebercet, Kecheji for Keçeci. Names such as Zeynep that did not require a phonetic rendering in English were transferred as they are.
- With epithets, Stark employed direct translations. Thus, “Emekli Subay” is rendered as Retired Officer, the cat’s name “Karamık” (Atılğan, 2006, p. 16) became Lampblack (Atılğan, 2017a, p. 24).
- With culture-specific elements, Stark adopted an explanatory strategy, where he kept the specific word in Turkish, but added a contextual explanation to relate the meaning better. E.g.: “TEKEL, the state monopoly” (Atılğan, 2017a, p. 48), “breathing the boozy licorice fumes of raki” (Atılğan, 2017a, p. 14).
- Atılğan’s usages of dialect such as “bilmiyom” (2006, p. 14) were rendered as non-standard English “dunno” (Atılğan, 2017a, p. 22).
- When he felt the need, Stark added footnotes to explain something, without interrupting the narrative. An example is when Atılğan uses the Rumi calendar⁸ to give the birth date of the retired officer. Turkish readers can guess that the date is

⁸ The Rumi calendar is based on the Julian calendar. It was used by the Ottoman Empire and later the Turkish Republic until 1926.

given in the Rumi calendar, even though they might not know what year that date corresponds to in the Gregorian calendar. Whereas, for the Anglo-American reader the footnote might help explain this odd date of the 1300s within a narrative that takes place in the 1900s.

- As has been noted in the part about paratexts, Stark has not only preserved the forms of address, but he has also given a glossary about them. The glossary provides both the direct translations of the address forms for both men and women, and the context they are used in. Stark also illustrates these forms with a case to better form the context in his readers' minds:

Thus a peasant named Kerim who settles in Istanbul to be an apartment-house janitor will refer to its residents as Bey and Hanim, as they will refer to each other while calling him Kerim Efendi. If he has to address a cop it will be as abi All, however, is made up at home, where his wife speaks to Kerim as agha. (Atilgan, 2017a, p. 9)

All of these elements add to the Turkish context of the book, and resist Atilgan being assimilated as only a representative of the modernist tradition.

6.1.2 The challenge of subjects/pronouns

Another challenge posed to Stark with this translation has to do with the entirely different structures of Turkish and English. Because Turkish is an agglutinative language, it allows for the subject to be added to the end of the verb, without being explicitly stated. Thus, a sentence can be made up of only one verb. English does not allow this and requires a separate subject. The minimum requirement for having a sentence in English thus becomes having a subject and a verb. Therefore, Stark's treatment of subjects in the translation is of special interest. Especially because, throughout the novel, Atilgan himself purposefully avoids being explicit about the subject, allowing the reader to ponder who it was that did the action. In his review of

the translation, Scott Beauchamp also notes this challenge. “Integral to the process of containing so much literary space so efficiently is demarcating the parameters of Zebercet’s world in matter of fact lists of verbs and nouns” (2016).

One of the problems I have identified with regards to this usage of subjects is the use of the protagonist’s name. As explained above, Turkish allows Atılın to go on listing verbs one after the other without once having to state the subject. Whereas, English requires that a subject be present for every verb. Therefore, at times Stark feels obliged to use the names of the subjects, without the use of which the narrative would become an endless repetition of ‘he’s for every verb. Therefore, every once in a while “Zeberjet” finds its way into the narrative. The downside of this obligatory use is that in the translation, the name becomes much more pronounced than it is in the source text.

Another problem related to the use of names and or explication of subjects is due to a more deliberate choice. Atılın uses the structure of Turkish in favor of a confusion of subjects. The structure of English forces Stark to make them explicit at times. Yet, at other times there are cases, where Stark could have retained the confusion, but chose not to.

“Dünkü celeplerden biriydi gelen.

- Bu gece de kalıyoruz biz. Odamız tutuldu mu?

- Hayır, boş.

Dönerken durdu, yüzüne baktı.

- Bıyığını kesmişsin sen.

- Ağrılık veriyordu da, dedi gülerek.” (Atılın, 2006, p. 24)

“It was one of yesterday’s livestock dealers.

“We’ll be staying on tonight. Anyone take our room?”

“No, it’s free.”

The man paused in turning and peered at Zeberjet’s face.

“You’ve shaved off your mustache.”

“It was getting to be a weight,” he said with a laugh...” (Atılgan, 2017a, p. 35)

The fourth sentences in the respective dialogues show the different approaches of Atılgan and Stark. In the Turkish version, the sentence does not explicate who it is that looked the other in the face. For all we know, it could be Zebercet himself, looking at the livestock dealer with the hopes of him making a comment with regards to the shaved off mustache. Whereas, the English version has already decided for us that it was the dealer who looked at Zebercet’s face. The sentence could be rendered “He paused in turning and looked at his face”, or even “Half-turning paused and looked at his face”. I realize in English, such a use without the subject sounds ungrammatical, but there are numerous instances throughout the novel that, if rendered this way, could have added to the overall impression of the book.

6.1.3 The challenge of Turkish tenses

Turkish has different forms of past tenses than English, which can only be partly translated by using the perfect form. However, in most cases, that does not suffice, and the contextual information hidden in the Turkish verb is lost in the translation. Stark also had to deal with this problem. With certain parts the strategy of using the perfect form works. Yet, at other times, either the use of perfect tense does not create

the effect intended in the source text, or Stark overlooks the Turkish use and translates with the simple form.

6.1.4 Tone of the translation

In general, Stark's narration is more sequential, whereas Atılğan's is more episodic. Let me explain what I mean by this. Matthew Snider observes, "Zebercet's narrative is pieced together from the chaos of his social, emotional, and mental breakdown and his obsessive recounting of the family history" (2017). Therefore, as Zebercet gets more and more unhinged, what Atılğan presents becomes a series of flashes and associations as they come up in Zebercet's mind while he moves across the rooms of the hotel. Every new object, person or sound triggers a different association and a memory. Thus, Atılğan often uses short sentences, which he connects only with commas or semicolons.

"Bir gece yatmışken kalktı, bitişik odaya girdi, ışığı yaktı. Sıcaktı, örtüsüz uyuyordu; gömleği sıyrılmış. Kapıyı kapadı, yaklaştı" (Atılğan, 2006, p. 15).

"One night he'd gotten up after going to bed and crossed to her room where he switched on the light. It was hot, and she was sleeping with no covers, and her shift was hiked up. He closed the door and went over" (Atılğan, 2017a, p. 23).

Looking at the translation, it is easy to see that Stark resorted to additions of "and"s and conjunction words. If you try to read the passage once again without the conjunction words, you will see that it remains quite grammatical and clear. This use of "and"s and conjunction words is seen widely in the translation, sometimes with

other devices also being employed along these; like the shortening or the lengthening of sentences by either separating long sequences or grouping together shorter ones. These usages might have come from the inadvertent need of Stark to make himself be understood. After all, what these add to the translation are a feeling of coherence and causality; they take away from the randomness. Therefore, translating the text in this way, Stark makes it more explicit, more easily understandable. This explication can certainly be seen as an example of fluency. However, looking at all the things Stark has done to retain the source context and style, I think that this intervention must not have been on purpose. Rather, as an American, this style of writing must have come natural to Stark.

6.2 Editing at work

Before delving into the analysis of editorial choices, let me relate some information that Elaine Katzenberger was so kind to share with me about the editing process *Twelve Rooms* went through in *City Lights* (2019). She explained her general strategy with the editing process:

Since I am not a reader of Turkish, what I aimed for was to polish Fred Stark's translation into something that sounded seamless in English. Fred was not alive to work with me, so I was more conservative in my approach than I might be with someone with whom I might be debating fine points. The translation was in very good shape to begin, which made this possible. (E. Katzenberger, personal communication, April 2, 2019).

Working with Turkish, she notes how syntactically very different it is from English. Adding to this the stylistic manipulations of the writer, she finds it a challenge to get a sense of how true the translation is to the original. Therefore, when working with a language she does not speak, she says she consults native speakers for a sort of a quality check (E. Katzenberger, personal communication, April 2, 2019).

For *Motherland Hotel*,⁹ that native speaker was Aron Aji, the co-translator of *A Long Day's Evening* (2012) alongside Fred Stark. When I asked Katzenberger about the nature of this collaboration she explained that for her queries along the way, Aji could “check the original, and make sure that nothing I[*she*] suggested was going to deviate from the author’s original intent/style in a way that would disrupt either Fred Stark’s interpretation or Atılgan’s intention” (E. Katzenberger, personal communication, April 2, 2019). I especially want to dwell on the second part of Aji’s responsibility, since it exposes the stance of Katzenberger as an editor and a publisher. The fact that she wanted to preserve not only Atılgan’s intention, but also Stark’s interpretation goes against the discourse of fluency and invisibility, and highlights her intentions as an agent.

Of course, editing does not only constitute textual editing, but involves the presentation of the book as a whole. For that second part, I asked Katzenberger about two things: their choices of cover, especially of their choice of having the Turkish title “Anayurt Oteli” being present as the hotel’s name on it, and the extensive use of blurbs. For the former, she related that they wanted an attractive cover that would be evocative of the book’s style and content, and that this seemed like a good approach to achieve that (E. Katzenberger, personal communication, April 2, 2019). For the latter, she explained: “Blurbs help a reader contextualize a work, and especially a work in translation, from an author who most English readers have not yet been introduced to. The blurbs give a sense of community of like-minded readers” (E. Katzenberger, personal communication, April 2, 2019). This description of the use of blurbs fits in with the arguments that I have made so far. The main aim of them is to contextualize a work. However, as I argued above, in translations from a peripheral

⁹ As Katzenberger recalls it, the title was changed from *Twelve Rooms* to *Motherland Hotel* as per the request of the representatives of the Atılgan family (personal communication, April 2, 2019).

language to a dominant language, despite the best of intentions, de-/re-contextualization quickly replaces that aimed contextualization under the premise of fluency. Having talked about the approach of editing, I now want to move on the textual edits.

When I talk about textual edits, I do not strictly have the work of Katzenberger in mind. It has been 40 years, since Stark translated the copy I have of *Twelve Rooms*. Therefore, I cannot for sure say that the changes I tracked in *Motherland Hotel* came out of the hands of Katzenberger.¹⁰ Stark himself, along with many others, might have edited the text before handing it to Katzenberger. Therefore, here on, when I talk about editing or editors, I am not pointing to specific persons, but to the process of editing that went into the published *Motherland Hotel*.

Regarding the journey of the translation through editing, there are two things that stand out as editorial choices. If, as suggested above, Fred Stark opted for explication, the editors did more so than him. This tendency towards explicit narration can be better put into context when we consider the demand for fluent translations in the Anglo-American world. If fluency and ease of reading are the two conditions that grant a book's success, then of course, it is no wonder that editors should opt for these. To better illustrate this point, please reconsider the excerpt from page 11 of the translation given above, under 5.1.

Everything was just as she had left it: the quilt thrown back, the rumpled sheet, the slippers, the chair, the reading lamp on the bedside table, two half-smoked cigarettes stubbed out in the copper ashtray, the teapot, strainer, tea-glass and spoon, the small dish with its five lumps of sugar (that night he had brought her six Could I have some tea she'd asked and he had brewed it in the three-serving pot then tray in hand had knocked Come in she sat there on the edge of the bed coat off black sweater necklace of large silver balls *she'd looked up* Sorry for the trouble and asked how to reach that village... he'd

¹⁰ In fact, when I asked her about some specific changes in the text, she replied: "You know, it's been a long time now and I have no memory of having made these decisions or changes. They could be changes Fred himself made before submitting his last version to me, after the draft you are looking at" (E. Katzenberger, personal communication, April 2, 2019).

been switching off the lobby light and coming here for three nights now), her towel forgotten on the foot of the bedstead, the gold-fringed maroon curtain, the sink, over it the round mirror (where the morning she had left he caught his face...) (Atılğan, 2017a, p. 11)

The use of capitals excluding “Everything” are not Stark’s. In *Twelve Rooms*, we see the exact same sentences; however, without the capital letters added, just like it is in the Turkish version. The capitals are put there later to mark the changing speakers and make it easier to follow what is going on in the passage. Taking into account that this is the first page of the novel, we can assume that the editors added the capitals, in order to retain the reader who will, causally browsing, open the first page of the book at a bookstore and decide whether to buy the book or to leave it based on their experience with reading this first page.

Another significant edit can be seen in the very first sentence of the novel: “İstasyona yakın Anayurt otelinin katibi Zebercet üç gün önce perşembe gecesi gecikmeli Ankara treniyle gelen kadının o gece kaldığı odaya girdi, kapıyı kilitledi, anahtarını cebine koydu” (Atılğan, 2006, p. 1).

Twelve Rooms goes:

“Clerk at the Homeland Hotel near the station, Zeberjet let himself into the room where Thursday, three nights before, she had stayed – the woman off the late train from Ankara”.

Now, *Motherland Hotel*:

“Zeberjet, clerk at the Motherland Hotel, let himself into the room where on Thursday, three nights before, she had stayed – the woman off the delayed train from Ankara” (Atılğan, 2017a, p. 11).

It can easily be seen that while in *Twelve Rooms*, Stark follows the structure in Turkish, keeping the name of the protagonist of secondary importance to his post, editors highlight the name by pronouncing it as the first word of the novel. Thus,

being a clerk at the Motherland Hotel near the station becomes just a trivia. Speaking of trivia, there is a second edit that changes the impression of the sentence: while both Atılgan and Stark's original emphasize it, the published translation omits the trivial information that the hotel is near the station. Both of these edits work to change the tone. In his lengthy analysis of the source text, Murat Belge (2017) notes how Zebercet can be seen as a symbol of the public living in Turkey and how he is entirely a by-product of his circumstances. While the source text and *Twelve Rooms* draw a picture of randomness that could be taking place at any place, with Zebercet being not an exception but a by-product; the published translation makes Zebercet an individual case and the novel an account of only his peculiar, unique case.

I think with both the excerpts taken up here, it can be argued that it is the one and the same concern that guided the editors' choices: the need to regard the Anglo-American tastes and expectations from translations. Just like being explicit, so is having an individual protagonist a requirement of fluency, which wants to see Western values and conventions of writing reflected in what is being read. Venuti notes how "The translator's invisibility is symptomatic of a complacency in Anglo-American relations with cultural others" (2004, p. 17). For *Anayurt Oteli* to be of interest to the Anglo-American readers, it needs to be part and parcel of their narrative. It needs to be recognizable, to fit into a category already known.

CHAPTER 7

FROM 1977 TO 2017: THE STORY OF A TRANSLATION

The initial question I had that led to this study was why *Twelve Rooms* had waited for 40 years to get published. Such a question comes natural to scholars of translation. I realized how peculiar it actually can be, only once I got this far, and received an e-mail from Linda Stark, quoting her older sister, Ceren Gün.

The more I think about it, I realize how strange I find the question of why the translation did not get published. It was never a thing that we questioned... My father only translated the novel because he loved it and wanted to translate it to English... He never had a commercial concern... Of course, that it was found worthy to be published years later made us proud and has immortalized my father. But even if it hadn't been published, the value to us would be the same. Yusuf Atılgan was a family friend, to me, the pride I take in having grown up in a very innocent and special circle is more valuable than the book's publishing. My father, Fred Stark, was a very special person and he was in love with the subject of language. Building a bridge across the two languages became his hobby and his life. He had no other concerns... The excellence of the translations he has left behind stem from this. All things carried out with pure love are immortal. I guess the question of how it was translated is more meaningful to me than the question of why it had not been published earlier. (L. Stark, personal communication, April 6, 2019, own translation)(See Appendix A, 15)

From a systemic view point, we tend to ask questions of representation and power differentials. Even though, we talk about the invisibility of the translator, we only suggest ways for visibility through textual evidence. So we either look at whether the name of the translator is visible on the cover of a book, mentioned in a review or her/his intervention in the text is perceptible; or following the footsteps of Venuti, we think about the power differentials in cultural contact and between languages and comment on the ethics of difference, arguing for translations that resist cultural narcissism, such as foreignizing translations (Venuti, 2004, p. 20). The non-textual, unwritten, human aspect of the profession gets neglected. I am hoping that this study

has been one of the exceptions, and that through the course of it, I have also offered some answers to this second question brought up by Ceren Gün on how the novel was translated.

In that course, I have certainly modified my initial question. Answering the question why the translation was not published was relatively easy, and theories of translation did prove fruitful. Taking a target oriented approach to translation and talking about the restrictions in the field, possible answers could be drawn highlighting the expectations of Anglo-American readership and the dictates of the commercialized book market. I have thus modified that question to how the translation got to be published. This new question, however, was harder to answer. Fred Stark is a unique translator, talking about whom, because of his very motives for and choices of translation and approach, makes one, even unwittingly, foreground that human aspect. Funny enough, without having focused on that human aspect, I would not have been able to answer that modified question as well.

Let me first piece together and summarize what I have already disclosed about the fate of *Twelve Rooms* in the earlier chapters. Once, Stark translated it, he tried to get it published. The very fact that I have a copy of that original translation bares witness to how he sought opinions of others on his work. However, the rejection by Ülkü Tamer in ONK Ajans, seems to have put an end to this pursuit of getting it published. In the ten years following this rejection, we see two interviews made with Stark, and in both of them *Twelve Rooms* comes up, but Stark seems to have moved on from the intention of getting it published.

At this point I should also give an account of what the study of agents has revealed to me in terms of relationships. Bilge Karasu is a friend of both Fred Stark and Yusuf Atılgan. The first edition of his novel *Uzun Sürmüş Bir Günün Akşamı* (A

Long Day's Evening) comes out from Bilgi Yayınevi in 1970, the same publisher that published the first edition of his *Anayurt Oteli* in 1973 and the second edition of Atılgan's *Aylak Adam (The Loiterer)* in 1974. Later, in 1991, Metis Yayınları and its co-founder Müge Gürsoy Sökmen acquire rights to the novel. In 2006, Aron Aji receives The National Endowment for the Arts fellowship for translation. TEDA (the Translation Subvention Project mentioned in Chapter 4) at the time happens to support the translation of *Uzun Sürmüş Bir Günün Akşamı* (Karasu, 2012).

Having started the project, Aji asks Müge Gürsoy Sökmen to send him a copy of Fred Stark's translation of "The Mulberry Trees" by Karasu, "for some reason recalling that she had previously shown the piece to [him]" (Aji, 2013). Gürsoy Sökmen tells him that she only knows of Stark's translation of "A Medieval Monk" by Karasu. However, forgetting their earlier exchanges, Aji keeps on calling her up almost every year thereafter up until 2010, when Aji meets Stark's daughter Linda at the Bilkent Symposium organized in remembrance of Karasu.

On the way out of the auditorium, I approached her and told her about my repeated queries about her father's apparently non-existent translation... Linda and I laughed, "Oh, my dad will enjoy hearing this story," she said. And, just weeks later, I received an email from Muge—subject line, "Guess What"—that included Fred Stark's translation of "The Mulberry Trees," completed over 30 years ago! (Aji, 2013)

Aji then, establishes contact with Stark, and tells him about his intention to include Stark's translation at the end of the book. He describes that Stark was overjoyed to hear this (Aji, 2013). That translation, *A Long Day's Evening*, comes out from City Lights in 2012, with both Aron Aji and Fred Stark cited as translators, and Elaine Katzenberger as its editor. Aji explains his decision to include Stark's translation:

Because works from less translated languages make to the world stage in large part due to the enthusiasm and uncommon curiosity of individuals—an editor here, a publisher there, a personal friend, and, of course, countless translators—I thought celebrating the friendship between an author and his

translator was a fitting tribute to everything human that goes into making these translation miracles possible. (2013)

In this one statement, Aji almost summarizes everything I sought to answer and explain with this thesis. An insistence on emphasizing that human aspect, that enthusiasm, curiosity and even more importantly friendships is what I hoped to get across as an attitude. So, fittingly, I have come to unearth the story of how *Motherland Hotel* came to be, through friendships.

Through Aji's translation, Stark and Katzenberger get acquainted.

Katzenberger shares that even though she never got the chance to meet Stark in person, she considered him a personal friend and a colleague (November 28, 2017, personal communication). She relates the story of how City Lights came to publish *Motherland Hotel* below:

Fred sent me his translation of *Motherland Hotel* (which he'd retitled "Twelve Rooms"), and I fell in love with that novel. I told Fred that I'd like to look into publishing it at City Lights, and one of the last things Fred did before entering the hospital was to be sure that I had the translation file in hand. We promised to be in touch to begin work on scheduling it for publication once he was out of the hospital and feeling well enough to work, but unfortunately that was never to happen. I was very saddened by the news of Fred's passing, and soon after I began to work with the representatives of Atilgan's estate to secure the right to publish the work in translation, and with Fred's daughter Linda, to secure the right to publish Fred's translation. Of course, it was bittersweet to publish the work when Fred was no longer here to participate in the process of editing and to enjoy its successful publication, but it was really wonderful to be able to finally bring that work out. (Katzenberger, personal communication, November 28, 2017)

So there we have the story of the publication. I can now go back to my discussion of the state of things for *Anayurt Oteli/Twelve Rooms* in 1977, in section 3.3. There, I said that it was time and changing network of relations in the field that ripened the conditions, which allowed the translation to get published. Now we can talk more in detail about the things I mentioned in passing before. I have talked about how the tastes of the Anglo-American readership have evolved since the time Stark has

completed the translation to the time it was published. Especially, with Orhan Pamuk's extensive use of the dichotomy of the East and the West (Yılmaz, 2004) (which use is also evidenced by the blurb on the front cover of *Motherland Hotel*), in 2017, we see a readership that expects to see this familiar narrative in the Turkish books they read.

Moreover, I had talked about the promotion efforts of Turkish literature. In this story, TEDA plays a crucial role. If Karasu's *Uzun Sürmüş Bir Günün Akşamı* (*A Long Day's Evening*) had not been on the list of translations that TEDA supported, Aji would have chosen to translate another novel on their list, and would have not made contact with Stark at all. Without that connection, Stark and Katzenberger would not have met and the case of this study would still remain the typewritten loose leafs titled *Twelve Rooms* that are so familiar to me, waiting on a shelf.

Funny enough, how this thesis came to be has also to do with a series of relationships and coincidences. Fred Stark's translation of *Anayurt Oteli* was originally a subject I was supposed to do homework on for a class. The day I brought *Motherland Hotel* to that class, I had an earlier class with Professor Suat Karantay, who upon seeing the copy on my desk marveled at the fact that the translation was finally published, went into his office and brought out the typewritten copy of *Twelve Rooms*. Later that day, this time seeing that typewritten copy on my desk, Professor Özlem Berk Albachten told me that I had the perfect material to write a thesis on and she encouraged me to delve right into it.

What this story of the publication highlights more than any other thing as having resulted in the paperback copy of *Motherland Hotel* is how the evolving network of relationships has been decisive in this outcome. Without the consideration of individual agents involved in the publication process, I would never

have been able to uncover the true story. By looking at each agent, from the initial creator, the writer, all the way to the meaning ascribing reviewers, and even the consumers, I was able to note each relationship that linked one agent to the next, and sustained decisions about the fate of cultural products.

Therefore, as I had suggested earlier, I find that, the story of *Twelve Rooms* exposes how an account of objective structures alone cannot be sufficient to make explicit statements about the processes of cultural production. The discussions about the field and its restrictions need to be supplemented with a discussion of the agents operating in that field. Otherwise, what we risk representing a partial reality, from which only faulty conclusions can be drawn.

Now that I have finally answered my questions and revealed the story of the forty years wait and the final publication, I can move on the concluding chapter to talk about the findings and limitations of the study and look at the implications each might have for translation studies.

CHAPTER 8

CONCLUSION

I started this study with the initial question of why it took 40 years for Fred Stark's translation of Yusuf Atılgan's *Anayurt Oteli* to get published. My main argument in this thesis was that such a contrastive, sociological study as I proposed to undertake that descriptively examines both contexts and paratexts surrounding the novel, and the actual texts, would reveal how agents form discourse on two different levels: one on a textual and another on a discursive level. On the textual level, I argued, to conform with the Western consumers' expectations, in translation *Anayurt Oteli* was (re-)presented and (re-)contextualized in the American literary system as demonstrating the Turkish individual as torn in between the East and the West. For the discursive level, I asserted that the meta-discourse on translation as created in the field of cultural production by various agents, such as the translators, editors, publishers and reviewers, still perpetuated Lawrence Venuti's postulates of fluency and invisibility (2004).

I believe that in the course of the study, I was able to confirm the validity of these arguments. What I want to dwell on here is a discussion of my theoretical approach and methodology. What prompted Bourdieu to formulate his sociological approach were the failings of existentialism and structuralism, or alternately subjectivist and objectivist approaches, which he sought to combine and reconcile in his reflective approach, in order to be able to address different components that make up a work. I find that adopting this approach was crucial for the purposes of this study. By looking at both the field and the various agents in it, I was able to better contextualize and describe the sociocultural standing and the production process of

Motherland Hotel the published translation. Especially moving beyond the polysystemic perspective and looking at the agents involved proved most fruitful. For one, it was the network of these agents that revealed to me the story of the 40 years. Moreover, through this analysis I was able to explain how various degrees of involvement of these different agents have situated the novel outside its source context and de-/re-contextualized it. The earlier analysis of the field complemented and completed this discussion, by exposing the requirements, such as fluency of translations and invisibility of translators, of the commercialized Anglo-American book market as the main cause behind this de-/re-contextualization.

One of the limitations of the present study can be said to be my methodology, which heavily relied on descriptive and critical close reading, especially in the sections about the epitexts and editing. The criticism of this method can be that it is highly subjective. While I acknowledge that, I find that there are still two redeeming qualities. For one, I tried to counterbalance that subjectivity by referring to objective data in my analysis of the field, and by quoting various agents involved in the publication of *Motherland Hotel* to multiply the subjective voices, amongst which, the readers of the study can choose the right interpretation for themselves. Secondly, as is in line with Bourdieu's understanding, I, through this study, become one of the agents involved in the circulation of *Motherland Hotel*. Even if I have, at times, read too much into certain statements, these should be seen as refractions of my cultural capital and should be welcome as multiplying the possible meanings of all these texts in and around the translation.

Moreover, I think the real value of this study lies beyond the mere confirmation of the main statements about the case and revelation of the story of the 40 years. The two things that I find most important about this study are its

foregrounding of the human aspect of all things related to translation, and the profile of the translator, Fred Stark. I think this study can be taken further in various directions. First and foremost, it is an imperative that a more detailed and complete profile of Fred Stark be written, including a bibliography of all the works he translated, published and unpublished alike. Looking at these texts in detail can also lead to a stylistic study of Stark's choices as a translator. Yusuf Atılgan and his works in translation can be another direction. Along the same lines with this thesis, a different study can look at how the de-/re-contextualization of *Anayurt Oteli* can be situated within the discourse of world literature. The non-translation of the more widely known *Aylak Adam*, or the inter-semiotic translation of *Anayurt Oteli* in Ömer Kavur's movie, are two topics that are also readily available. Further, translations of *Anayurt Oteli* into other languages, through English (either as a mediatory language or as the language that put Atılgan on the map of interest), as they come up,¹¹ can be studied.

I hope that through this study, I was able to not only emphasize the intimate, the human aspect of translation, but building on Ceren Gün's thoughts about her father and his practice, also to criticize the way we conceive of, and try to work against the invisibility of the translator by dwelling on the textual, the written word, rather than on the unwritten. In expanding on Cronin's conception of the ecology of translation, I have offered my understanding of the term and re-appropriated the three motives he identifies, as three paradigms we should refer to when we are talking about and trying to make visible a translator. In my profile of Fred Stark, by stating how Stark and his works embody this ecology, I have shown how the discussion of a translator's works can be expanded to foreground these paradigms of

¹¹ To my knowledge, there are not any other translations present today.

sustainability, resilience and placedness.

I expect that as the face of the world we live on changes physically by the last few centuries' greed for economic growth, and as people try to take shelter in new, sustainable practices of cultivation, macro market trends of professionalism will cease to rule and get replaced by more subjective, intimate, down-to-earth kind of practices of culture. I believe that once that happens, the value of the "amateur" work and the mere presence of translators such as Fred Stark, who have sustained themselves within an ecosystem of their own creation will be better understood.



APPENDIX A

TURKISH ORIGINALS OF THE TRANSLATED SOURCES

1. Bilmem Anayurt Otel'i'nde dikkat ettin mi? Keçecizade Malik Ağa vardır, orada konağı yaptıran. Konağın kapı kemerinde şöyle yazar: Bir iki iki delik / Keçeci Zade Malik. Arap rakamlarıyla 'bir iki iki delik' 1255 ediyor; şimdiki tarihle 1839 (Tanzimat Fermanı'nın ilanı). 1876'da (I. Meşrutiyet'in ilanı) Haşim Bey konağın hâkimidir. Rüstem Bey de 1908'de evlenir (İttihat ve Terakki'nin baskısıyla Kanunu Esasi yeniden yürürlüğe konur. 17 Aralık'ta da Osmanlı Meclisi Mebusanı açılır). En sonunda konak 1923'te (Cumhuriyetin ilanı) otel olur. Ben romanlarımda politik ya da toplumsal durumları böyle telmihlerle geçiştiririm. Bunlar benim toplumsal olaylara bir dokundurmam gibidir. (Yusuf Atılğan'a Armağan, 1992, s. 67)
2. Bak benim gözümde profesyonel çevirmen nedir? Birkez ilgilendiği dilin geçmişteki edebiyatını, bugün varolan gelişmeleri, o ülkenin kültürünü derinlemesine bilmelidir. Ben, kendim için bunları söyleyemem. Diyelim ki Türk edebiyatının dönemleri vardır, her dönemin üslupları vardır. Bu üslupları aktarmaya çalışır. Diyelim ressam gibi. Ressamın defter çalışmaları vardır. Karalama defteri. Kimse onları görmez. Ya da kalır bir köşede. Çevirmen de böyle bir defter tutabilir. İngilizce'den Türkçe'ye düşünürsek Shakespeare denemeleri olur. XVIII. yy.dan bir-iki karalaması olur. Kendini yoğurur. Kısacası işi ciddiye alır. Ben bunları yapmadım. Benim tutumum daha çok kişiseldir. Çok kişisel, çok öznel bir iş benim çevirmenliğim. (Mungan, 1982, p. 40)
3. “Türkçem az o zamanlar. Okuyorum ama bir mesafe var arada. Türkçe benim için yeni bir dil. Okuduğum hikayeye daha yaklaşabilmek için çevirmişim:

“Sarıkuş’a giriş”. Ehh bundan daha kişisel bir amaç olamaz çeviri için.” (Mungan, 1982, p.40).

4. Önce çevrilecek şiirle haşır neşir olurum - - daha doğrusu haşır neşir olmuşum ki çevirmek söz konusu olmuş. Sonra o şiir bir oturuşta çevrilir, ritmiyle, rengiyle, gelişmesiyle. Bütün olarak benimsemişsem, içime mal etmişsem, çevrilebilir ancak...Çevireceğim şeyi çok sevmem, hatta ona aşık olmam gerekir. Profesyonel bir çevirmenin yalnızca aşklarıyla yetinmek gibi bir seçme şansı yok bana kalırsa. (Mungan, 1982, p. 41)

5. “Çevirinin üstünde de oynayabilir insan, kelimeleri değiştirebilir, sözde düzeltebilir. Ama aslında iş işten geçmiştir o ana kadar. Bir hava, bir dil, bir akış, bir ritim, yaratı yakalanamamışsa baştan, gerisi nafile...” (Mungan, 1982, p.43).

6. Felsefe kolay, anlatırsın, ama yaşama sokmak gerek adamı...Şimdi Amerikalı, İngiliz okur bu yaşam, bu düşünce tarzını anlayacaksa birkaç fırın ekmek yemesi gerek – fırın da yok ortada! Hiç değilse köşebaşlarında fırın yok, gözün görebileceği. Bizde ekmek uzaklarda üretilir, ömür boyunca görmediğimiz kocaman fabrikalarda. (Mungan, 1982, p. 42)

7. Türkçeyi o denli iyi bildiğimi söyleyemem. Sonra her çeviriyi mutlaka bir arkadaşına göstermem şart, yanlış ya da olmamış yerleri ayıklayabilmek için. Bazen ilk haline kıyamayıp dinlesem de... Benim bilmediğim daha nice deyimler vardır kimbilir. En azından okul çocuklarının pis laflarını bilemem. Yani Türkçe “çocukluğum” 24 yaşında başladı, morukların arasında geçti. Uçurum boyutlu gedikler var. (Mungan, 1982, p. 43)

8. Biliyorsunuz 1977’lerde Türkiye’de anarşinin paralelinde bir paranoya geliyordu. Bense kültürün içinde ama ne de olsa toplumun dışında yaşayan biri olarak bir kaçış peşindeydim. Zaten uzun süredir yapmam gereken bir çeviriyi

savsaklamıştım. İşte onun yerine bir roman çevirmek geldi aklıma. Yusuf Atılgan arkadaşımı, sevdiğim bir kişiydi. Neden bu roman olmasın, diye düşündüm. Ve böylece kendimi Anayurt Oteli çevirisinin içine gömdüm. (Berktaş, 1987)

9. “Çevrilen her cümle için mükemmel, parmak ısırtıcı olması gerekiyordu sanki. En basit cümle için saatler harcaıabiliyordum “ya bu söyleyişin daha güzeli varsa kaçırdığım” kaygusuyla. Sonlara doğru Zebercet’le birlikte ben de çıldırıyordum. Ama intihar etmeme gerek yoktu - - ölmüşüm çünkü.”(Mungan, 1982, p. 42).

10. Bir kültürün içinden okuma ile dışından okuma, birbirinden çok farklı. Anayurt Oteli çevirisinde, küçük bir kasabada hiç yaşamamışken böyle bir yerde yaşamının nasıl bir duygu olduğunu iletme sorunıyla yüzyüzedim. Yazar, sizin küçük kasaba havasını bildiğinizi varsayıyor. Açıklamalar yapmıyor...Batılı okuyucu[nun] ... romandaki kasabanın o baskılı havasının, kültürel olarak nasıl toplumun bütününe yayıldığını bir Türk okuyucusunun anladığı gibi anlaması mümkün değildir. Dolayısıyla çok daha serbest yetişen Amerikalı okuyucu, romanı okurken birçok şeyi gözden (ve gönülden?) kaçıırabilir. (Berktaş, 1987)

11. *Anayurt Oteli* Batı’nın üçüncü dünya edebiyatından beklentilerine uyan bir roman olmayabilir, bilmiyorum. Renk cümbüşü giysiler, trajik göç, aile bağları, bunlar yok. Bir tek at bile yok. Zavallı Zebercet ise, gömlekle pantolon giymesi yetmiyormuş gibi, elektriği olan bir otelde yaşıyor ve çarşıya inip lokantada yemek yiyor. (Berktaş, 1987)

12. *Anayurt Oteli*’nde Sartre, Camus ve Dostoyevski’den izler taşıyan bir “başkaları” problem olduğunu söyledim. Yine de romanda Cumhuriyet’in önemli tarihlerine yapılan göndermeler, ayrıca Atılgan’ın romanlarında politik ya da toplumsal durumları telmihlerle geçiştirdiği, metnin içine gizlediği tarihlerle toplumsal olaylara dokundurduğu yolundaki sözleri, romanda yeraltı dinamiklerinin

yalnızca varoluşsal bir kıyıda kalmışlık bağlamına değil, aynı zamanda siyasal-toplumsal bir bağlama da yerleştiğini gösterir. (Gürbilek, 2015, p. 161)

13. Ve ancak bu hesabı yapan okur Zebercet'in kendini astığı gün ve saatin Atatürk'ün öldüğü gün ve saat olduğunu fark eder ve anlar ki dışarıda ötmeye başlayan kornalar, tren düdüklere, fabrika düdüklere Atatürk'ün anısına yapılan saygı duruşunun bir parçasıdır. (Moran, 2014, p. 309)

14. “*Anayurt Oteli* iletişimsizliği, hem içerik hem de biçim yoluyla dile getiren bir roman olduğu için, ilgimizi çeken, öyküsünün kendisi kadar söylemi olacaktır” (Moran, 2014, p. 293).

15. Düşündükçe çevirinin niye uzun yıllar basılmadığının sorgulanmasının ne kadar garip geldiğini fark ettim. Sorguladığımız birşey olmadı bizim... Babam sadece kitabı sevdiği için, İngilizceye çevirmek istediği için çevirdi.... Ticarî bir kaygı ve anlayışı hiçbir zaman olmadı... Tabii yıllar sonra basılmaya değer bulunmuş olması bizi gururlandırdı ve babamı ölümsüzleştirdi. Ama basılmamış olsaydı da değeri aynıydı bizim için. Yusuf Atılgan bizim aile dostumuzdu, çok masum, özel bir çevrede büyümüş olmanın gururu benim için kitabın basılmış olmasından çok daha değerli... Babam, Fred Stark, çok özel bir insandı ve dil konusuna aşıktı. Onun hobisi ve hayatı iki dil arasındaki köprüyü kurmak üstüne geçti. Başka hiç bir kaygısı yoktu... Bırakmış olduğu çevirilerin mükemmelliği de bundandır...Saf sevgiyle yapılan herşey ölümsüzdür. Galiba niye basılmadığı değil, nasıl çevrildiği daha anlamlı bir soru benim için. (L. Stark, personal communication, April 6, 2019)

APPENDIX B

FRONT AND BACK COVERS OF MOTHERLAND HOTEL

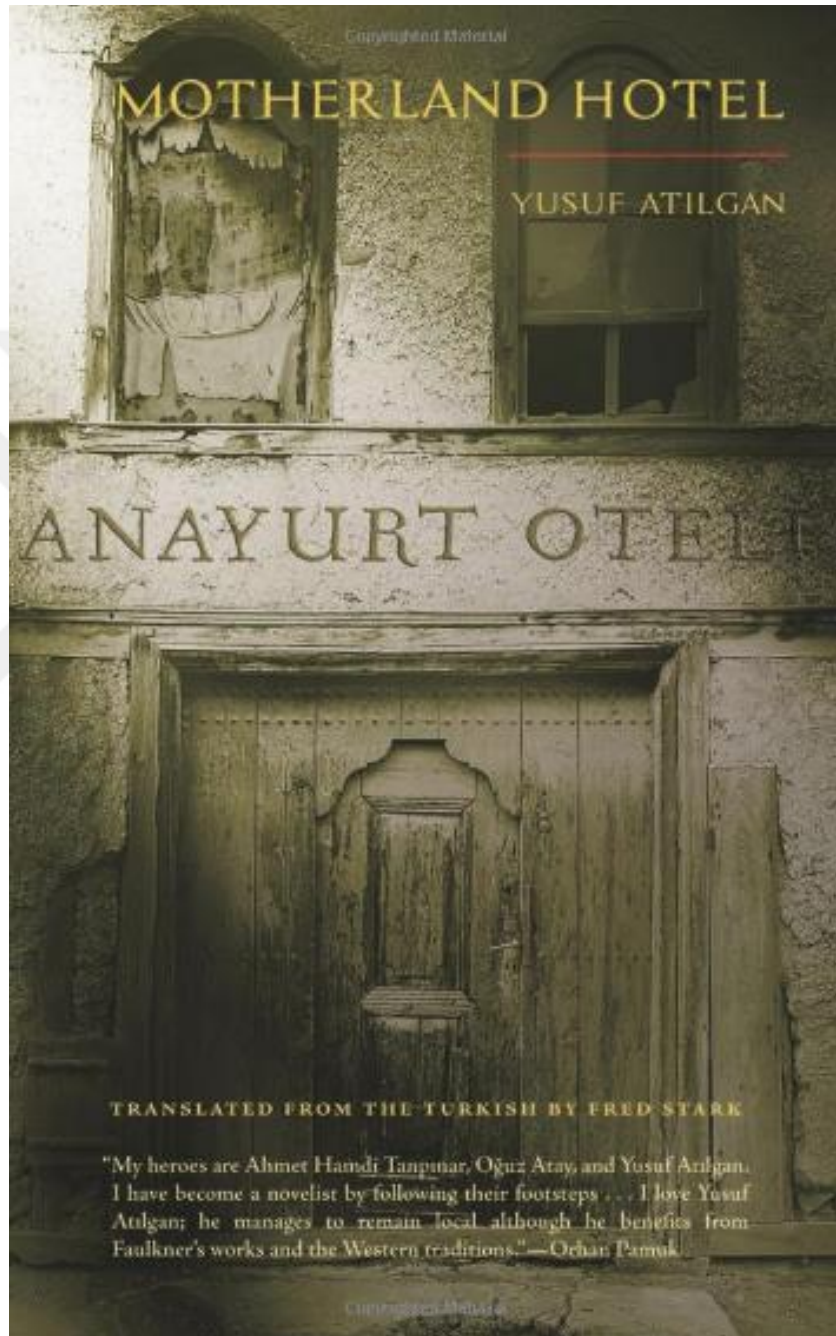


Fig. 1 Front cover of Motherland Hotel

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Zeberjet, the last surviving member of a once prosperous Ottoman family, is the clerk at the Motherland Hotel. A lonely, middle-aged introvert, his simple life is structured by daily administrative tasks and regular, routine sex with the hotel's maid. One day, a beautiful woman comes to spend the night, promising to return "next week." Suddenly, Zeberjet's insular, mechanical existence is dramatically and irrevocably changed as he begins to live his days in fevered anticipation of the mysterious woman's return. But the week passes, and then another, and as his fantasies become more and more obsessive, Zeberjet gradually loses his grip on reality.

Motherland Hotel was hailed as the novel of the year in Turkey when it was published in 1973, astonishing critics with its experimental style, its intense psychological depth and its audacious description of sexual obsession. Yusuf Atılgan was established as one of Turkey's premier modernists, and Zeberjet was compared to such memorable characters as Quentin Compson in Faulkner's *The Sound and the Fury* and Meursault in Albert Camus' *The Stranger*.

"*Motherland Hotel* is a startling masterpiece, a perfect existential nightmare, the portrait of a soul lost on the threshold of an ever-postponed Eden."—Alberto Manguel

"Yusuf Atılgan gives us a wonderful, timeless novel about obsession, with an anti-hero who is both victim and perpetrator . . . *Motherland Hotel* is an absolute gem of Turkish literature."
—Esmahan Aykol



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Fig. 2 Back cover of *Motherland Hotel*

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