



T.C.
GAZİ UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES

M. Sc.
THESIS

PICTURING OSCAR WILDE IN THE TRANSLATIONS
OF THE PICTURE OF DORIAN GRAY

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TRANSLATION AND INTERPRETATION DEPARTMENT
TRANSLATION AND CULTURAL STUDIES (ENGLISH) PROGRAMME

SEPTEMBER 2020



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Elif Özge KOÇ YEL
15.09.2020

OSCAR WILDE’I *DORIAN GRAY’İN PORTRESİ’NİN* ÇEVİRİLERİNDE

RESMETMEK

(Yüksek Lisans Tezi)

Elif Özge KOÇ YEL

GAZİ ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

Eylül 2020

ÖZET

Dorian Gray’in Portresi (1890), Oscar Wilde’in tek romanıdır ve yayımlandığı tarihten itibaren büyük ses getirmiştir. Roman Türkçeye 1938 yılından itibaren çevrilmeye başlanmıştır ve hâlâ da çevrilmeye devam etmektedir. Oscar Wilde’in “Sanat, sanat içindir” yaklaşımının da doğal bir getirisi olarak romanda işaret ettiği tarihi, edebi, mitolojik ve sanatsal referanslar, okuyucu tarafından çözümlenip anlaşılmayı beklemektedir. Fakat çevirilere bakıldığında çevirmen, editör ve yayıncı gibi üçüncü bir tarafça uygulanan ve metni saran metin dışı unsurlar kitabın okuyucuya sunduğu okuma akışını etkilemektedir. Gérard Genette (1997), bir kitabın okuyucuyla buluşmasındaki eşğin metin dışı unsurlar olduğunu ve bunların aslında kitabın seyrini değiştirdiğini vurgular. Bu noktada, çevirmen, editör ve yayıncıların metin dışı unsur kullanımındaki seçimleri Genette’nin metin dışı unsurlar çalışmasının ışığında incelenmiş ve elde edilen sonuçlar ışığında çeviri metinlerin yayıncılık stratejisi gereği uğradığı bazı manipülasyonlar gözlemlenmiştir. Bundan hareketle çalışma sonucunda, okuma deneyimini en çok etkileyen metin dışı unsurlar ortaya konmuştur. Buradan çıkan sonuçtan hareketle, Oscar Wilde’in romanının çevirisinde üçüncü tarafın metin dışı unsur kullanımındaki etkisi değerlendirilmiştir.

Bilim Kodu	: 30501
Anahtar Kelimeler	: Oscar Wilde, <i>Dorian Gray’in Portresi</i> , metin dışı unsurlar, üçüncü taraf, yayıncı stratejisi
Sayfa Adedi	: 163
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PICTURING OSCAR WILDE IN THE TRANSLATIONS OF *THE PICTURE OF
DORIAN GRAY*
(M.S. Thesis)

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September 2020

ABSTRACT

The Picture of Dorian Gray (1890) is Oscar Wilde's only novel and has had a great repercussion since its publication. The novel has been translated into Turkish since 1938 and its translations are still published. The historical, literary, mythological and artistic references that Oscar Wilde points out in the novel as a natural outcome of the "Art for art's sake" approach waiting to be analysed and understood by the reader. However, when looking at the translations, non-textual elements surrounding the text, implemented by a third party such as translator, editor and publisher, affect the reading flow that the book offers to the reader. Gérard Genette (1997) emphasizes that the threshold for a book to meet its reader is non-textual elements, and these actually change the course of the book. At this point, the choices of translators, editors and publishers in the use of non-text elements have been analysed in the light of Genette's study of non-text elements and in the light of obtained results, some manipulations, which translated text encountered, have been observed. As a result of the study, the non-textual elements that affect the reading experience the most are revealed. Based on the conclusion, the effect of the third party's on the use of non-textual elements in the translation of Oscar Wilde's novel has been evaluated.

Science Code : 30501
Key Words : Oscar Wilde, The Picture of Dorian Gray,
paratextual elements, publishing strategies, third
Page Number party. : 163
Supervisor : Assoc. Prof. Dr. Aslı Özlem TARAKCIĞLU
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ACKNOWLEDGEMENTS

First of all, I would like to express my biggest gratitude to my supervisor and teacher Assoc.Prof. Dr. Aslı Özlem Tarakcıođlu for her invaluable contribution and guidance, along with her great academic support during the writing of this thesis. Her deep sincerity and enthusiasm encouraged me during this process. I am really lucky to have the chance of being her student. I am eternally indebted to her for her patience, wisdom and time.

I am also deeply grateful to Dr. Sinan Akıllı for his contribution and invaluable comments. He was always there for me when I had a question about my research.

I would like to thank my close friends for their endless support and motivation.

I am deeply grateful to my parents Sevil Koç, Hüsnü Koç and my brother Serhat Ođuz Koç for their endless love and patience. They made me who I am today and I am lucky to have them.

I would like to thank my husband Ahmet Kaan Yel whose love covers me from top to toe. Whenever I start “measuring out my life with coffee spoons”, he always listens to me.

Last but not least, I am deeply in love with our cats; Carmen and Bitter whose purrings are my happiness and their eyes are my light. They make me feel special and thanks to them I always get myself together. They are the definitions of art and nature for me.

In memory of Duman...

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LIST OF ABBREVIATIONS

- ST** : Source text, *The Picture of Dorian Gray* (published by Penguin Classics in 2003)
- TT** : Target text
- TT1** : Target text 1, *Dorian Gray'in Portresi* (translated by Ferhunde and Orhan Şaik Gökyay published by Remzi Kitabevi in 1938)
- TT2** : Target text 2, *Doryan Gray'in Portresi* (translated by Süreyya Sami Berkem and published by Hilmi Kitap 1938)
- TT3** : Target text 3, *Dorian Gray'in Portresi* (translated by Ülker İnce and 5th reprint of Everest Yayınları in 2014)
- TT4** : Target text 4, *Dorian Gray'in Portresi* (translated by Ferit Burak Aydar and published by Turkuvaz Kitap in 2019)
- TT5** : Target text 5, *Dorian Gray'in Portresi* (translated by Berna Kabacaoğlu and published by Zeplin Kitap in 2019)
- TT6** : Target text 6, *Dorian Gray'in Portresi* (translated by Osman Çakmakçı and published in 2019)

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*Like the painting of a sorrow,
A face without a heart.*

William Shakespeare, *Hamlet*,
1603

CHAPTER 1

INTRODUCTION

This chapter introduces the underlying issues that make this study concrete and possible. For this reason, in this chapter, the general background, aim and research questions, scope and limitations, methodology, and organisation of the study will be explained, respectively.

1.1. General Background of the Study

Literary books, whether they are translated or not, have been a main topic for scholars and researchers for understanding and propounding theories. There are many studies dealing with the strategies used during the process of writing or translating a text; however, a text has more than that. In fact, for many years, the physical body of texts was ignored. Along with the main text, or textual elements, non-textual elements are highly essential parts of texts. The general non-textual physical parts of a text can be called paratextual elements, which are added by the authors, translators, editors, and publishers. They are very important in terms of affecting a text's place in a literary system. The term "paratextual elements" was propounded by Gérard Genette in his book, *Paratexts: Thresholds of Interpretation*. These liminal physical elements change the text's popularity and the text gains new environments with them. Paratextual elements are generally determined by a third party; in other words, they are vital reflections of publishing strategies. Paratextual elements do not leave the reader from the front cover of a text to the back cover.

Now the paratext is neither on the interior nor on the exterior: it is both; it is on the threshold; and it is on this very site that we must study it, because essentially, perhaps, *its being depends upon its site*. (Genette, 1997: Int. xvii; all emphasis in quotations original)

According to Genette's idea, a text turns into its ultimate form as a book thanks to the paratextual elements, which serve the text from the beginning to the end.

Oscar Wilde is a Late Victorian author who was surely ahead of his time. His style in his plays is on the threshold of modernism. He was famous for his wit, epigrams, and unconventional satire. However, after releasing his only novel, *The Picture of Dorian Gray*, he was criticised harshly and accused of being immoral. Throughout his career, he was looked down upon because of the homoerotic content of his work. His lifestyle and thoughts were emphasised over his work during his lifetime and he was blamed for being different. Even though he was not appreciated during his lifetime, he is now accepted as one of the most remarkable authors of all time. In contrast to his controversial ideas, his literary genius has been praised for many years and it seems that he will never be forgotten. He always advocated the idea of art for art's sake while criticising his critics: "Those who find ugly meanings in beautiful things are corrupt without being charming" (Wilde, 2003: Preface). In *The Picture of Dorian Gray*, Wilde manifests his ideas about art under the influence of French decadence. He creates a mysterious atmosphere around art, and while doing so, he subtly criticises the hypocrisy of society by condemning its veils.

Regarding this background information, this study aims at displaying the paratextual elements that may be chosen according to publishing strategies and translators' and editors' personal choices. Needless to say, *The Picture of Dorian Gray* is a controversial book because of its content, and in that sense, from its oldest translations to the newest ones, the paratextual elements give important clues about the third party's strategies' effects on translated works. Before the main body of this study, Oscar Wilde and his work *The Picture of Dorian Gray* will be introduced in detail to display the controversial nature of both the author and the text. Subsequently, a bibliographic work will be presented about the translations of *The Picture of Dorian Gray*, and then six selected translations of the text will be analysed according to their paratextual element uses. Every detail about them will be shown to understand the degree of publishers' decisions for publishing the translations.

1.2. Aim and Research Questions of the Study

The aim of this study is to find and describe all of the paratextual elements in six selected translations of *The Picture of Dorian Gray* by Oscar Wilde. Alongside the analysis, efforts will be made to determine the mostly used paratextual elements in the selected translations. Translations from 1938 to 2019 are explored, showing the bibliographic work on all the Turkish translations of *The Picture of Dorian Gray* to demonstrate the book's popularity.

This study then aims to identify the reasons why the book was translated so many times in spite of its controversial content, which was not familiar for Turkish society in 1938. For this reason, use of paratextual elements by the third parties' will be evaluated in terms of observing their effects on the text's course and its publishing. In light of this purpose of the study, the answers to the following research questions will be sought:

1. What types of paratextual elements are mostly applied to the translations of *The Picture of Dorian Gray*?
2. How do the decisions and manipulations of translators and relatedly that of editors and publishers influence their use of paratextual elements in the translated works?

1.3. Scope and Limitations

The Picture of Dorian Gray, Wilde's only novel, is an accumulation of Wilde's aesthetic ideas on art and life. Through the characters in the novel, he both manifests his ideas and criticises Victorian society. Even though the book seems to be mysterious, thrilling, and gothic, Wilde portrays many realistic points to show the inner conflicts of Victorian individuals. The novel has been translated into Turkish many times regardless of unfamiliar doctrines, which were found subversively immoral when it was first released in 1890. The book was first translated into Turkish in 1938 when the Republic of Turkey was seeking Westernisation in society and literature to create a modern literary canon. Without the Westernisation movements, the novel's emergence into Turkish literature may not have been possible that early. However, the book has clearly been appealing to Turkish readers when the number of editions of the translations is considered. The book is one of the pioneers introducing the ideas of French decadence and art for art's sake to British literature, and it continues to hold an important place in Turkish literature with its intellectually rich content.

The Picture of Dorian Gray was translated into Turkish 52 times as different editions and only two of these editions can make the concrete claim that they are uncensored. With a total of 99 translations including reprints and uncensored ones, the book holds an important and popular place in the Turkish literary system. This study tries to identify the reasons for the book's popularity even though its content and highly aesthetically conducted dialogues may be found intricate and boring by some. For demonstrating the most effective paratextual elements and presenting sufficient research in terms of analysing those paratextual elements and determining the effects of the third parties, six of the translations have been selected.

The selection has been conducted with balance in terms of dates. The first two translations are from 1938, when the publishing system in Turkey was not developed and Westernisation was desired to modernise the society; the following two translations are labelled as uncensored; the last two translations are the most up-to-date and contemporary ones, dated as 2019. Therefore, in this study the translations of Ferhunde and Orhan Şaik Gökyay, Süreyya Sami Berkem, Ülker İnce, Ferit Burak Aydar, Berna Kabacaoğlu, and Osman Çakmakçı will be examined. When this taxonomy is regarded, looking at different dates and editions will allow for different points of view in terms of publishing strategies in Turkey from 1938 to 2019. The target text's culturally subversive nature and intellectual references will enrich the study.

1.4. Methodology

In the beginning of this study, Oscar Wilde and his novel will be presented in detail. The literature and course of events in Turkey as of 1938 will then be mentioned before presenting a bibliographic study on all the translations of *The Picture of Dorian Gray*. All the translations, whether complete, adapted, or abridged, and all editions and reprints will be included in the bibliography, and for collecting the information, the database of the National Library of Turkey and the databases of the websites of D&R, nadirkitap.com, and idefix.com will be utilised. It will be shown that some of the translations were undertaken to serve popular literature, probably because of the novel's theme and topic. However, *The Picture of Dorian Gray* is generally translated within the framework of canonical literary work. After this, the six selected translations of the book will be analysed according to Gérard Genette's work, *Paratext: Thresholds of Interpretation* (1997). Lastly, the paratextual elements use will be evaluated to understand the third party's publishing strategies' effects on paratextual elements use because these topics hold a more important place than is usually recognised.

Paratextual elements are as important as the main text of a book. These liminal devices are actually very effective when looked at carefully. It is appropriate to liken paratextual elements to diesis and flats in musical composition, which decide the course of the composition and without which the rhythms become trivial. As Genette has indicated, paratextual elements are "to ensure the text's presence in the world, its 'reception' and consumption in the form (nowadays, at least) of a book" (Genette, 1997:1). Genette generally mentions the responsibility of authors and publishers in terms of paratextual use;

however, translators and editors are just as responsible for creating this part of the book. Therefore, the paratextual elements of the six selected translations will be analysed and they will be treated as being added by third parties in general. However, the dedications, inscriptions, and epigraphs and intertitles will be excluded because these elements are not seen in the source text and the translations.

1.5. Organisation of the Study

This study consists of four chapters and the conclusion. It starts with the introduction, presenting the aim of the study, research questions, scope and limitations, and methodology. After this, in Chapter 2, a review of the literature is given together with the life of Oscar Wilde and essential information about *The Picture of Dorian Gray*, and Gérard Genette's work on paratextual elements. All of the concepts and terms used in this thesis are introduced in this part.

Chapter 3 presents a case study that deals with the place of Oscar Wilde and *The Picture of Dorian Gray* in Turkish literature. In this chapter, there is also information about the selection of the target texts. The six selected target texts' qualities are given, as well.

Finally, a bibliographic study of all the Turkish translations¹ of the source text will be undertaken to show the book's place in the target literature.

In Chapter 4, the six selected translations of the source text will be analysed by using Genette's work on paratextual elements. After this meticulous analysis, publishing strategies of the third parties publishing strategies will be discussed. This chapter also opens some discussions and offers answers to the research questions, which will be further argued and explained in the conclusion.

¹All the notes, including the appendixes, in this study are given in Turkish from the source texts and the English versions appearing after the originals were translated from Turkish to English by the researcher of this thesis, unless otherwise stated.

CHAPTER 2

REVIEW OF THE LITERATURE

This chapter includes information about literary translation in general, Oscar Wilde and *The Picture of Dorian Gray*, Gérard Genette's concept of paratextual elements and terms related to it referring to the selected literary text's translations.

2.1. What is Literary Translation?

Literary translation is one of the highest arts, which conveys common feelings of humanity such as joy, happiness, sadness, and love to different people who do not share the same language. "For Levý literary translation is a form of art in its own right, and has a position somewhere between creative and 'reproductive' art; he divides the translating process into three phases: understanding, interpreting, transfer" (Snell-Hornby, 2006:22). Literary translation allows humankind to read and discover different experiences and shared senses; moreover, it allows readers to discover different cultures. This activity introduces new artistic horizons and points of view thanks to the possibilities of literary translation. At this point, translators become mediators enabling readers to discover new shores by transmitting source texts in their own ways. While translating a text, there are many factors affecting the course of translation, such as culture, linguistics, genre, and so on.

Literary translation requires a different relationship with the text and writer. A literary translator has to approach a literary text in a way to realize all meaning layers [...]. There are more than just words when a literary translator faces a literary text as they are mirrors and an indispensable part of the society and culture at the same time. (Tahir-Gürçağlar, 2014:36)

Robert Wechsler, in his book, *Performing Without A Stage: The Art of Literary Translation*, over-identifies literary translators with artists who do not need a stage to perform art, saying that: "Literary translation is an odd art. It consists of a person sitting at a desk, writing literature that is not his, that has someone else's name on it, that has already been written" (Wechsler, 1998:4). For Peter Newmark, literary translation is "rendering the meaning of a text into another language in the way that the author intended the text" (Newmark, 1988:5).

Literary translation has always been perceived as a crucial task due to its subjective nature and being open to interpretation. Some literary works are hard to decipher, with complex structure of meaning or ideological manifestos. For that reason, translators' decisions have ultimate importance while transmitting the sense of a text during the process of intercultural translation. "They have a written base-form, though they may also be spoken; they enjoy canonicity (high social prestige); they fulfil an affective/aesthetic rather than transactional or informational function [...]" (Baker and Salhanda, 2009:152).

Translation activity cannot be separated from culture. In fact, scholars have proposed many ideas about cultural translation, and they have struggled to prove the strong relationship between culture and translation. As Venuti aptly states:

The aim of minoritizing translation is 'never to acquire the majority', never to erect a new standard or to establish a new canon, but rather to promote cultural innovation as well as the understanding of cultural difference by proliferating the variables within English: 'the minority is the becoming of everybody'. (1998:11)

According to Mary Snell-Hornby, a well-known translation scholar, "translation [involves] cross-cultural communication as a whole" (2006:144). "Culture" is a wide term and one of its descriptions proposed by Larson is "a complex of beliefs, attitudes, values and rules which a group of people share" (Larson, 1984:431). This means that translating or conveying culture is a hard task that involves a number of different factors. For instance, a source text's cultural identity may be totally foreign for the target reader, and for this reason, the translator's way of conveying culture is a sensitive task, which can be defined as follows:

The term 'cultural translation' is used in many different contexts and senses. In some of these it is a metaphor that radically questions translation's traditional parameters, but a somewhat narrower use of the term refers to those practices of LITERARY TRANSLATION that mediate cultural difference, or try to convey extensive cultural background, or set out to represent another culture via translation. In this sense, 'cultural translation' is counterposed to a 'linguistic' or 'grammatical' translation that is limited in scope to the sentences on the page. (Baker and Saldanha, 2009:67)

Thus, it can be said that cultural translators are mediators who subtly balance the differences and create clarity for target readers. Culture is an obtained common heritage, but even in the same culture some differences can be observed while interpreting a literary work because authors' personal experiences can differ from the readers' and also the translators' experiences. Along with translators' experiences, perception is a strong element of the relationship between culture and literary translation. "Therefore, translation should be understood both as a cultural process and a cultural product; in other words, as a means of interpretation of a certain culture by the foreign context that receives it through written texts [...]" (Milton and Bandia, 2009:46).

It can be concluded that it is an absolute fact that literary translation is beyond words; it creates a new world, in a sense, by making use of an already existing one. The importance of literary translation and its relationship with culture will be illuminated further in the methodology section of this work with examples and will be discussed in more depth then.

2.2. Oscar Wilde and *The Picture of Dorian Gray*

In this section, Oscar Wilde's life and his novel, *The Picture of Dorian Gray*, will be introduced by using various sources.

Oscar Wilde was born in Dublin in 1854, where he grew up. He was from a successful family for those years; his father was an eye surgeon and his mother was a poetess who wrote under the pseudonym of Speranza. In fact, his mother's sense of literature affected Wilde from his childhood: "The first influence on Wilde was surely his mother, Jane Francesca Elgee. She wrote political articles and poems and 'embraced the cause of the Irish people in their struggle against English tyranny'" (Holland, 1954:19). He attended Trinity College and then received a scholarship for the University of Oxford, and he was a brilliant student. "At Oxford, he came under the influence of aesthetic theories of John Ruskin [...] and more important, of Walter Pater [...] Wilde affirmed Pater's studies in the History of Renaissance 'it is my golden book; [...] the very flower of decadence'" (Ed. Greenblatt, 2012:1720). He was well known for his aesthetic and artful approaches, and he is still famous for his belief of "art for art's sake".² This motto is in fact his main idea underlying his literary pieces. He is still accepted as the spokesperson of aestheticism. This idea emerged against Victorian

²Originally a French slogan: "l'art pour l'art".

didacticism and, according to Wilde, didacticism kills art, as he states in the preface of *The Picture of Dorian Gray*: “All art is quite useless”. He then started to study ancient Greek and the classics. He was fond of Hellenistic ideals and classic literature.

He was torn between pagan Greece and Papal Rome, which symbolised the two sides of his sexual and religious struggles. Wilde visited both places during his classical studies, but for the budding poet and playwright Oxford was ‘paradise’ and ‘in its own way as memorable as Athens’. (Clemency, 2014: para. 24)

His enthusiasm for classics and Greek mythology deeply affected his only novel, *The Picture of Dorian Gray* (1891). His studies and readings helped him improve his aesthetic understanding and artful point of view. He never wanted to preach moral lessons or teach anything. Rather, he followed the artful nature of literature, with the nature of art hidden everywhere and being superior to real nature. “Wilde contends that great writers and artists give structure to life through the power of their enlightened vision. [...]. Nature, Wilde maintained, ‘is our creation [...]. Things are because we see them’” (Ed. Leitch, Cain, Finke, et al., 2001:897-898). The effect of Pater on Wilde has been mentioned above, but the following quotation shows that Wilde’s ideas about nature and art fully emerged under the influence of Friedrich Nietzsche’s work, *The Will to Power*:

It is our needs that interpret the world; our drives and their For and Against. Every drive is a kind of lust to rule; each one has its perspective that it would like to compel all the other drives to accept as a norm [...]. (1967: 267)

His main aim was to create art and for this reason he developed a unique literary style that is hard to define or measure. He used simple language, but it was adorned with many references to the visual arts, music, and literature with intellectual connotations that could later be seen in modern British literature. For example, in *The Picture of Dorian Gray*, he referred to a variety of cases ranging from real characters to fictitious ones, from Shakespeare to Chopin. Another example is the name of Dorian: “The name ‘Dorian’ itself is perhaps a coded reference to ‘Greek Love’, the historical and pedagogical euphemism for the homoerotic practices that were a part of everyday life in ancient Greece” (Ed. Mighall, 2003:15). These are important details in terms of understanding his point of view and the supporting mechanisms of his ideals. Obviously, the references he used in his novel were

not randomly selected; rather, they formed metatexts by utilising intertexts. “To write about Oscar Wilde, it is good to remember the principle of Jorge Luis Borges: Oscar was always right. Though hyperbole was Wilde’s favourite trope, his overthrows remarkably and consistently do not fall beyond the mark” (Bloom and Watkins, 2009:7). He was quickly accepted by literary society in London and then all over the world, and his genius in his works, and especially his hidden messages, are still being discussed by scholars. One description of him is as follows:

To sum it: We cannot be Wilde, as his genius is beyond us, but we need to be as Wildean as possible in writing about him. A conventional response will fail. Oscar is paradox and needs to be ambushed—by wily stratagems and (only apparently) lunatic juxtaposition. (Bloom, 2009:8)



Figure 2.1. Photographs of Oscar Wilde with his lover Lord Alfred Douglas. British Library, London (public domain)

Thanks to his rising literary success, everything was going well until his affair with Lord Alfred Douglas came to light and *The Picture of Dorian Gray* was released. His successful plays and short stories were suddenly ignored while his homosexuality started to gain infamy. “Success, however, was short lived. In 1891, Wilde had met and fallen extravagantly in love with Lord Alfred Douglas” (Mighall, 2003: n.p.). He started to be referred to as a ruined and awful person who had wasted his literary gift by relapsing. His sodomy unfortunately overtook his career and reputation. His fate and life were always conflicting, just like his fictitious character, Dorian Gray; he was attributed as being successful, but he was also seen as sinful. Contrasts and parallelism constantly fed his literary genius, which led him to create his own artful style.

Oscar Wilde is known for his keen epigrammatic wit, dazzling skills in conversation, and scandalous homosexual behaviour, which in 1895 led to his trial and imprisonment for sodomy, but Wilde was more than a brilliant-and tragic-cultural personality. He was a gifted, wonderfully entertaining, and disquieting writer, the author of [...] the haunting novel *The Picture of Dorian Gray* [...]. (Ed. Cain, Finke, et al., 2001:895)

After the relationship became evident, Douglas’s father had Wilde sentenced for indecency under an act on sexual impropriety (Criminal Law Amendment Act, 1885). He was sentenced to exile and he died in 1900 in disgrace. He expressed his disgrace and the moral dilemma imposed by Victorian rules with these words: “I allowed pleasure to dominate me. I ended in horrible disgrace” (Wilde, 1997:1072). He was trapped between the norms imposed by society and his sexual tendency, which made him feel alive. He remains a remarkable literary person today and his death never erased his Platonic ideal of art.

After this brief information about Wilde’s life and his literary style, information about the release of *The Picture of Dorian Gray* will also be illustrative in terms of understanding his ideas and ideals. Despite the severe censorship and literary conditions in the Late Victorian era, he published his first and only novel, *The Picture of Dorian Gray*, in *Lippincott’s Monthly Magazine* without concern about censorship and the book created a massive scandal. Indeed, the book was released in 1890 in the magazine, but soon after its first release, it was edited and censored because of its homoerotic expressions and morally ambiguous dialogues, which were thought to have negative influences for society. “The revised version of the novel was both ‘censored’ and indisputably improved. The most significant changes involve the degree of intimacy displayed by the male characters [...] in

1891” (Mighall, 2003:43). Following is one of the ironic comments made by contemporary scholars:

The Picture of Dorian Gray is Oscar Wilde’s only novel, and it remains one of his best-known works. It is a unique book, not only because of the way it is written and its treatment of its subject matter, but because Wilde had a lot to say about it, and because English society and the courts had a lot to say about it too. (Watkin and Bloom, 2009: 116)

Suddenly the book became the focus of critics: “Characteristically, this was a *success de scandale*. His novel provoked, at least in Britain, an outraged response from many reviewers, providing a foretaste of [...] (‘unspeakable acts’)” (Mighall, 2003:4). He was announced as a destroyer of moral rules by revealing his sexual tendencies in the book. “*The Picture of Dorian Gray*, published in the first year of the decade that would see him feted as the most successful society playwright of his day, and then pilloried as the most infamous sexual outlaw of the time, was his first significant successful major work of art” (Mighall, 2003:4). In fact, his novel revealed many clues about his personal tendencies, which were condemned to be criticised and create a double life for him, and he also divulged daring observations about the hypocrisy of British society. To him, art could complete itself, and it does not need to have a mission of carrying moral or useful meanings. In that sense, in the preface of *The Picture of Dorian Gray*, Wilde states: “There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all”. However, his book created an explosion in *fin-de-siècle* English society, and it was not seen as a piece of art, but as the immoral accumulation of his thoughts and nonsense offering moral ambiguities. *Daily Chronicle* wrote:

Dullness and dirt are the chief features of *Lippincott’s* this month. The element in it that is unclean, though undeniably amusing, is furnished by Mr Oscar Wilde’s story *The Picture of Dorian Gray*. It is a tale spawned from the leprous literature of the French *Décadents* - a poisonous book, the atmosphere of which is heavy with mephitic odours of moral and spiritual putrefaction [...]. (as cited in Mighall, 2003:217)

For a deeper understanding, important components of the book like decadence and aestheticism will be mentioned, but for full comprehension, first a short summary of the book must be given. The novel starts with a preface that is so vital that it could be considered as a book in itself, which presents manifestos about “aestheticism” quite seriously, yet poetically. The novel’s main character is an extremely beautiful young boy who has hair like

sunlight and lips like roses; he looks almost like Narcissus.³ As it is described, his only enemy is jealous time, which will allow him to grow old. He does not have any idea about his own beauty until he sees his self-portrait drawn by the talented painter Basil Hallward. This is referring to the myth of Pygmalion and Galatea⁴ for sure. As soon as he sees the portrait, he falls in love with himself. He then meets a corrupt man named Lord Henry Wotton who is a pure hedonist following his own pleasures, and Lord Henry eulogises “new hedonism” to Dorian. At first Dorian finds Lord Henry immoral and far from philanthropic emotions, purely a pragmatist and misanthropist. Soon after, though, Lord Henry manages to corrupt Dorian Gray’s mind and soul, who has started to realise the homoerotic desires that Basil has for him. Lord Henry gives him a book called the “Yellow Book”, which later becomes Dorian’s holy book. The innocent Dorian starts to have aesthetic desires and he does not want to grow old; his youthful pure beauty resembles “rose leaves and ivory”. Dorian wishes that the portrait would age instead of himself, and mysteriously, it does. Young Dorian then falls in love with a girl named Sibyl Vane, who works in a theatre and acts as Juliet in Shakespeare’s play. When Dorian sees her perform, he is amazed, but then Sibyl starts to act badly intentionally, since she thinks that if she acts well as Juliet, it would challenge her love with Dorian. She wants to show her love and affection to Dorian, not to his actor friend in the play as Juliet. Dorian quickly leaves her upon seeing her poor performance, assaulting the beauty of art. Sibyl commits suicide after this unexpected break up. Dorian never grows old while his friends are becoming older and ugly. However, his portrait is getting older and more horrifying day by day, especially after periods when Dorian disappears to hidden and immoral places to pursue bodily pleasures like opium and sexual relationships with low people. He becomes neurotic because of his grotesque secret and his hysteria leads him to kill Basil, both in order to keep his secret to himself in case Basil knows it and to subconsciously take revenge for the doomed portrait that Basil made. As time passes, he continues to commit more and more crimes. He is not brave enough to face his sins and his feelings are inevitably focused on the idea that the portrait is guilty of everything, and he starts to blame the portrait for being self-destructive since it has dragged him into forbidden experiences. Soon after, he decides to stab the portrait to purify his sins, and when he does so, he falls to the ground. Unexpectedly, he dies, and his body is now that of a

³ Or Adonis. In classical mythology these figures stand for extreme types of male beauty. Narcissus tragically fell in love with his own reflection, an appropriate analogy for Dorian (Mighall, 2003:233).

⁴ An Ovidian myth telling about a sculptor who creates a woman and wishes for it to be real: “Gave it perfect shape, more beautiful than Any women ever born” (Ovid, Meta, n.d.:X225-50)

horrifyingly ugly and wrinkled old man, while the portrait turns into a young and flawlessly beautiful Dorian.

Considering Oscar Wilde solely as an author of *The Picture of Dorian Gray* may be a mistake. The book includes many clues about Oscar Wilde's personality and his experiences in his own life. *The Picture of Dorian Gray* reflects the ideological conflicts that he faced around him. "Wilde liked to give the impression that words flowed easily from his pen, but this was part of a strategy for undermining assumptions about the seriousness of art" (Jackson, 1997:162). Due to the strict taboos in society, Victorian people hid their inner selves and metaphorically wore masks as they continued their inner lives, which probably would not have been approved by society, behind curtains. Oscar Wilde knew very well the truth about human nature owing to his readings, from the Hellenistic period to his contemporaries like Lewis Carroll, and the truth was clear: being human was a complex combination of good and bad, which meant that innocence dwelt in humanity just as much as sins. He did not hesitate to show this truth and live in accordance with it, and he wanted to live his life fully as a "hedonist". One of the basic examples of his preferences in the book is homosexuality, which was unacceptable in those times. Then Wilde started to take on the idea that he was an unlawful sort of person even though he was a gentleman. Dorian Gray was a good-looking, handsome, and well-dressed young man like Oscar Wilde and so he was depicted as a gentleman, but Dorian had a secret: a portrait with spots of sin and ugliness in accordance with Dorian's own sins. "Wilde had for some time been indulging in activities that were illegal and vilified by 'respectable' society, [...] he had had a number of homosexual encounters and identified himself as a member of a clandestine sub-culture" (Mighall, 2003:11). He was a part of Victorian society and his actions were accordingly limited, especially his homosexual and aesthetic tendencies, and because of this dilemma he stated: "The only way to get rid of temptation is to yield to it" (Wilde, 1997:16). Although he proposed this, what he wanted to do was manifested by him in his novel. In that sense, *The Picture of Dorian Gray* has symbols of and references to Wilde and his artful ideas. Thus, it is right to conclude that the book not only reflects Late Victorian society's hypocrisy, but also reflects the double life of Oscar Wilde.

Performatively, *The Picture of Dorian Gray* is a novel that has the ideals of the decadence movement and aestheticism, and correspondingly hedonism and new hedonism. First, *decadence* is described as: "[...] denoting the decline that commonly marks the end of a

great period. *Decadent* qualities include self-consciousness, restless curiosity, oversubtilizing refinement, confusion of genres, eccentricity and often moral perversity” (Harmon and Holman, 1995:141). Following the short summary of Oscar Wilde and *The Picture of Dorian Gray*, this quotation sheds light on his decadent literary personality and his school. In his novel, all the qualities juxtaposed above can be seen in the characters, dialogues, and cultural materialism. Harmon and Holman provide another description for decadents: “A group of late nineteenth- and early twentieth-century writers, principally in France but also in England and America, who held that art is superior to nature and the finest beauty was that of decaying things” (1995:141). Moreover, it is stated in the same book that decadents assaulted the moral and social standards set by society with their art and way of life (141).

I’ll be a poet, a writer, a dramatist. Somehow or other I’ll be famous, and if not famous, I’ll be notorious. Or perhaps I’ll lead the life of pleasure for a time and then—who knows?—rest and do nothing. What does Plato say is the highest end that man can attain here below? To sit down and contemplate the good. Perhaps that will be the end of me too. (Brandreth, 2009:13)

Aesthetes and the Decadents converged on many points. Both sought for beauty regardless of its source and they accepted that art surpasses nature, so this ideal opened the elegant door of *aestheticism* as a movement. The term “aesthetic” is defined by Roger Fowler in *A Dictionary of Modern Critical Terms* as “the study of the beautiful” (1991:4). According to another description, aestheticism is: “A nineteenth-century literary movement that rested on the credo of ‘ART FOR ART’S SAKE.’ Its roots reached back to Theophile Gautier’s preface [...], which claimed that art has no utility, [and] Poe’s [...] rejection of the ‘heresy of the didactic’” (Harmon and Holman, 1995:7).

Fundamentally, it is appropriate to mention here the Victorian perspective on literature and art in light of the information given in the previous paragraph, and then the term “aestheticism” for Oscar Wilde and its sociological effects will be quite understandable. Indeed, aestheticism and aesthetic perception are ways of interpreting beauty without an aim of scrutinising the morality of art. Victorian literature was based on didacticism, and so art was for society and had the burden of carrying the meanings desired and imposed by society’s discourse makers. Art was considered to be dangerous when it was thought that it encouraged something wrong or crossed moral lines, or, “[...] more narrowly, to suggest a certain complacency, hypocrisy, or squeamishness assumed to characterize Victorian

attitudes” (Harmon and Holman, 1995:540). Contrary to Victorian literature’s false modesty and hypocrisy, the aestheticism movement’s followers, including Wilde, endeavoured to show hidden realities and the real faces of humans without wearing masks to create false artificial images considered as “proper”. For example, Alfred Lord Tennyson was concerned with the sharp separation of art and moral issues and he wrote (Tennyson, 1873: n.p.):

Art for Art’s sake! Hail, truest lord of Hell!

Hail Genius, Master of the Moral Will!

‘The filthiest of all paintings painted well

Is mightier than the purest painted ill!’

Yes, mightier than the purest painted well,

So prone are we toward the broad way to Hell.⁵

Indeed, Oscar Wilde supported the idea that people tend to hide their sinful orientations (sinful here meaning not approved by society or real crimes focused on causing critical damage), and he criticised this hypocrisy dwelling in them. In that sense, to support aestheticism and the motto of “art for art’s sake”, in the preface of the novel there are these sentences written by him:

Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault. Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only Beauty. There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.⁶

According to the quotation propounded by Wilde, what is called corruption is society’s malignancy, which is ignored by them because they cannot bear to see it. For Wilde, art is naked and pure with its excellent creations. It is not artificial or deceitful; it shows what is worth showing.

⁵ Tennyson’s epilogue to the Queen in the Library edition (1873) of his poems equates French-influenced art with other evils such as the loss of faith, soft and cowardly lives, and the lust for money.

⁶ A brief part from the preface of *The Picture of Dorian Gray*, written by Wilde himself.

In order to understand Wilde's point of view on aesthetics, the following quotation is quite explanatory: "Wilde's philosophies included aspects of several important ideas: aestheticism, hedonism, life imitates art, social consciousness, beauty and usefulness, power, wealth, and religion" (Watkin and Bloom, 2009:53). Quickly after the movement emerged in the 1890s in France, Wilde encapsulated it and became its most remarkable pioneer, and it flourished in England. "Wilde's new version of the old aestheticism deploys subjectivity, individuality and the autonomy of art against the supposed objectivity and professionalism of 19th-century science and its offshoot in literature, realism" (Roditi, 1947:85). Moreover, in *The Picture of Dorian Gray*, there are sentences manifesting Wilde's adoration of the aestheticism movement, such as: "The world is changed because you are made of ivory and gold. The curves of your lips rewrite history" (Wilde, 1891:210). These artful sentences are directed to Dorian by Lord Henry Wotton. Wilde wrote these sentences to highlight his admiration of aestheticism, and he further claims that history and the world are important thanks to the art and beauty. The world exists thanks to beauty.

Wilde's aesthetic style naturally brings forward the philosophy of a new hedonism⁷ and he centres these ideals in *The Picture of Dorian Gray*. Throughout the novel, the aesthetic ideals and hedonist pleasures created by Wilde are embodied by both Lord Henry and Dorian Gray. Aestheticism advocates hedonism indisputably since their paths always converge and they can walk harmoniously hand in hand in terms of their ways of perception and the pursuit of beauty and pleasure coming from the highest arts. In fact, Oscar Wilde introduced a new kind of hedonism in *The Picture Dorian Gray*, differing from the Epicurean one. Epicurus is an ancient Greek philosopher who was affected by Aristotle's ideas and put forward a hedonistic way of thinking and discourses that influenced the backbone and the emergence of the aesthetic movement. To understand the ultimate meaning of Epicurean hedonism, figuring out his point is important. He advocates that "[...] Epicurus had denied the creation of the world along with any notion of design or providence, and he had believed that the human soul is composed of atoms that disperse at death" (Miller and Inwood, 2003:31). This core idea creates the basis of Epicurean hedonism in theory by reason of denying concepts such as the afterlife, fate, and holy creators. The convergence point of Epicurean ideas with hedonism comes from this question: if humankind consists of atoms and lives in a world not designed or presumed, should gods be regarded, and should their obligations be performed?

⁷ The belief that pleasure is the most important thing in life (retrieved from the Oxford Online Dictionary).

For Epicurus, the answer is of course no, and, therefore, living life fully must be the focus. However, Epicurean hedonism differs from other forms of hedonism in many aspects; Epicurus mentions “wholeness”, or, in other words, he supports the idea that the body and soul must be complete. In more detail:

[...] Greek Epicurus [...] saw philosophy as the art of making life happy with pleasure the highest goal, and pain and emotional disturbance the greatest evils. But Epicurus was not a simple hedonist; for him pleasure came not primarily from sensual delights but from serenity. Thus, intellectual processes were, he held, superior to bodily pleasures. He rejected the belief in an afterlife and the influence of the gods in human affairs, strongly asserted human freedom [...]. In his social code Epicurus emphasized honesty, prudence, and justice, but chiefly as means through which one encounters the least trouble from society. The Epicurean, therefore, seeks not wine, women, and song but serenity of spirit. (Harmon and Holman, 1995:190)

Considering this quotation, Epicurean hedonism regards life as an artful period adorned with good pleasures and one’s main aim is to complete himself/herself during this period by improving himself or herself and furnishing his or her own soul. Avoiding pain and suffering as much as possible is also one of the important points.

In light of this information, Wilde’s creation of a new hedonism will be explained with various examples from *The Picture of Dorian Gray* by contrasting it with Epicurean hedonism. Dorian Gray meets Lord Henry Wotton, who is a strict hedonist, and soon thereafter he is introduced to *The Yellow Book*, which is mentioned throughout the novel with its contents as a symbol of hedonism and decadence. All of these actions have been in keeping with Epicurean hedonism until this point, but then, as Dorian starts to read a lot, he acquires awareness and he develops a taste for music, perfumes, pleasure-inducing substances, flowers, art, and more. “Dorian himself, though certainly a quite unsuccessful experiment in Epicureanism, in life as a fine art, is (till his inward spoiling takes visible effect suddenly, and in a moment, at the end of his story) a beautiful creation” (Wilde,2003:222,appx). Dorian has three failures in Epicureanism that should be taken into consideration. First, Dorian starts to poison his soul’s tranquillity by reading various kinds of books, and his soul becomes coarse, ugly, and rough. In short, reading furnishes his soul but at the same time this activity endangers his soul’s wholeness because some of the readings create pain while some others drive him to be villainous. Second, Dorian has sexual tendencies emphasised throughout the book implicitly; he has sensual desires for both

genders and Epicureanism never approves of it. Rather, it resembles Cyrenaic⁸ hedonism, which focuses on the idea of seizing the day. The third and the last one is at the end of the novel; when Dorian stabs his portrait to destroy it, he reaches the top level of failure to keep his soul “whole”. Wholeness of the soul is the key concept for Epicurean hedonism, but he wants to separate the portrait from himself while the portrait carries his soul because the portrait may be the last thing in which Dorian finds his complete perception. Indeed, what Wilde proposed as a new hedonism may be related to these three failures of Dorian. “Dorian ultimately reacts against his lifestyle, choking on his New Hedonism [...] a great sense of doom hangs over Dorian” (Matsuoka, 2003:78). As Dorian’s death approaches, the aesthetic ideals burdening Dorian from Lord Henry Wotton and *The Yellow Book* have already become unbridled and he is too late to internalise them sanely. Instead, he destroys his soul and art vanishes. Dorian is a tragic hero as much as he is Byronic.

In summary, the new hedonism created by Wilde expresses the importance of life’s every second and art is its most supreme entity. New hedonism includes sensuality, intellectuality, and various tastes that lead to aestheticism and ultimate beauty. Dorian Gray was a failure for all styles of hedonism, but he was a psychological experiment, which reflected the era’s conflicts in terms of art, society, morals, and so on.

Before concluding this section about Oscar Wilde and *The Picture of Dorian Gray*, in light of the information given above, it will also be illustrative to mention a bit more about the preface of the book. Interestingly, the preface of the book had not existed in the first edition published in 1890, but in the second edition, Wilde added it:

Wilde published ‘A Preface to Dorian Gray’ in the March issue of Frank Harris’s journal, the *Fortnightly Review*. He devised this as a response to the critics who had condemned the first edition of his novel for its ‘immorality’ and ‘unhealthiness’. (ed. Mighall, 2003:231-231)

In that sense, it can be inferred that Oscar Wilde wanted to defend himself against the severe criticisms directed to his book because of the social perceptions in Victorian society. According to Wilde, artists can turn everything into art, and it cannot be called illegal or vulgar. He states in the first sentence of the preface: “The artist is the creator of beautiful

⁸ The central doctrine was that the goal or end of action must be the particular pleasure of the moment, the ‘strong sensations’ of physical pleasures, which are the basic facts given in our lives (retrieved from the Oxford Online Dictionary).

things. To reveal art and conceal the artist is art's aim" (2003:3). Obviously, he lays the foundations here for the idea of "art for art's sake". Art's aim is to complete art as a work and use virtues and vices as its components, so it is not meant to be instructive about the ideals that society expects. Art's nature is thus subjective, not objective. He continues by saying: "The critic is he who can translate into another manner or a new material his impression of beautiful things. [...] Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault" (3). It is an explicit criticism for those who do not appreciate his book and label it 'immoral'. He means that if one wants to see good things in art or has an artful side, then that person can see beauty. Criticising art without understanding it shows signs of morbidity because having an artful and aesthetic point of view is a talent. "Those who read the symbol do so at their peril. It is the spectator, and not life, that art really mirrors. Diversity of opinion about a work of art shows that the work is new, complex, and vital" (4). This quotation has importance for this thesis in terms of studying *The Picture of Dorian Gray*. He means here that if a literary work attracts attention, then the piece should be considered significant and worthy of note.

He concludes his preface with an aphorism: "All art is quite useless" (4). Undoubtedly, art is not useless in terms of aesthetic goals and pleasures. It becomes useless when it is used for constructing ideas and ideals.

In conclusion, in his preface, Oscar Wilde summarised his ideas about art, aestheticism, and the place of artists. He defended himself against the constructed literary perceptions in the Victorian age, and he manifested new horizons for aesthetic understanding. The preface alone could be a topic for further research because it is rich in meaning. It reflects Wilde's wit, as stated above in his biographical information.

2.3. Gérard Genette's Work on Paratextual Elements

The Picture of Dorian Gray, which had great repercussions in 1891, was the first and the last novel of Oscar Wilde. This novel was not only a novel; it was an expression of Oscar Wilde's literary personality. As was mentioned in Chapter 2.2, the novel was not appreciated by critics for reasons of moral ambiguity and it was found highly individualistic. The novel did not receive as much praise as it deserved in Britain, either. However, it is one of the canonical works of classical world literature with a great deal of references to remarkable

literary and art works, Greek and Roman mythology and classics, and important people who influenced society and art.

Oscar Wilde started to be seen in Turkish literature in the 1920s when classical literature works started to be translated. “The translation history of Oscar Wilde’s works in Turkey is fascinating and full of surprises and is closely connected with the initiation of cultural revolution which supported the Westernization programme of the secular Republic of Turkey” (Aksoy, 2014:27). In those days translating classics was a significant work. Translations from French and British literature were particularly preferable in the Turkish literary system because Westernisation was an important phase for improvement in many fields. *The Picture of Dorian Gray*’s adventure in Turkish literature thus started in 1938, when publishing and translation activities were expensive. N. Berrin Aksoy provides details about the first two translations of the book:

[...] the first appearance of *The Picture of Dorian Gray* in Turkey, as *Dorian Gray*’in *Portresi* (1938), [was] translated by Süreyya Sami Berkem, from its original, and published by Hilmi Kitabevi, İstanbul. The same year, Ferhunde and Orhan Şaik Gökyay’s translation of *The Picture of Dorian Gray* appeared as *Doryan Gray*’in *Portresi* (1938) by Remzi Kitabevi, reprinted in 1968. (2016:31)

Those translations will be included in the bibliographic survey in the next chapter, but it should not be overlooked here that a book like *The Picture of Dorian Gray* was translated into Turkish twice in the same year when publishing and editorial works were prohibitively expensive and paper was rare. For Turkish society, especially in 1938, a book with homosexual implications and hedonist doctrines might not be that popular. The main question is what made this book that canonical and worth translating. The reason was likely Oscar Wilde himself, who was affected by the French decadents, whose literary tradition was totally subjective and individualistic, focused on story rather than style, with the motto of “art for art’s sake”. In the 1930s the Turkish literary system’s tendency to translate foreign works, and especially those from French literature, was popular due to efforts of avoiding realist fiction and searching for non-fictional works that had no aim to instruct but rather handled universal issues in an artful way. The Turkish Republic’s desire for simplification in the Turkish language and avoiding Arabic and Persian words and culture was also undeniably effective.

As has been stated, *The Picture of Dorian Gray* was a challenging book for Turkish society and its norms in terms of its highly marginal content. Furthermore, due to Oscar Wilde's profound knowledge of the classics, art, music, philosophy, and history, as well as his epigrammatic skills, the book would not have been comprehensible for Turkish society if some informative notes had not been used. At this point, it can be observed that from *The Picture of Dorian Gray*'s first translation (1938) to the latest one (2019), all 99 translations of the novel contain many notes from the translators. In that sense, from the front cover to the back cover, and from translators' prefaces to translators' ending notes, everything must be taken into consideration. Oscar Wilde was an Irish author with a unique literary perspective and profound literary knowledge, so even understanding and translating his intertextual references throughout the novel may be a hard task for both readers and translators without paratextual elements, which are highly informative and illuminating.

This brief information is important for understanding the issue of paratexts and their function in literary translation. Books have been a key element of humanity throughout history and they are not just pages full of words; they are whole entities with their front and back covers as well as their introductory pages. There is a common belief that "books cannot be judged by their covers", but for Gérard Genette, this is completely wrong. In fact, books are surrounded by liminal actors like editors, translators, and publishers, who add some elements to books that can change the perception of readers.

In 1997 Genette published a book entitled *Paratexts: Thresholds of Interpretation*, whereby he introduced the term "paratexts". Until this work, paratexts were not seen as important parts of books, but then he created consciousness about them. On the very first page, there is a short introductory note added by one of the editors of the book:

Paratexts are those liminal devices and conventions, both within and outside the book, that form part of the complex mediation between book, author, publisher, and reader: titles, forewords, epigraphs, and publishers' jacket copy are part of a book's private and public history. In *Paratexts*, an English translation of *Seuils*, Gerard Genette shows how the special pragmatic status of paratextual declarations requires a carefully calibrated analysis of their illocutionary force. (Genette, ed. Macksey, 1997: intro)

This note is important for understanding the task of paratextual elements. Especially in literary translation, Genette's proposed taxonomy for evaluating texts is important because texts are surrounded by outside elements, and for understanding them fully, the interpretation

and use of paratexts is important. One of the basic examples is book covers; they can lead or mislead the readers, or they can kill their imagination, or they can create different meanings by expressing specified things.

Genette is very clear in defining paratextual elements. He proposes four basic features to decide the status and understand the given messages in texts: “[...] consider a certain number of features that, in concert, allow us to define the status of a paratextual message, whatever it may be. These features basically describe a paratextual message’s spatial, temporal, substantial, pragmatic, and functional characteristics” (Genette, 1997:4). He continues by saying:

More concretely: defining a paratextual element consists of determining its location (the question *where?*); the date of its appearance and, if need be, its disappearance (*when?*); its mode of existence, verbal or other (*how?*); the characteristics of its situation of communication - its sender and addressee (*from whom? to whom?*); and the functions that its message aims to fulfil (*to do what?*). (Genette, 1997:4)

Actually, these questions’ answers are hidden in themselves and they conceptualise and categorise **paratextual** elements orderly. In fact, the spatial situation substitutes for **peritexts**, which are located throughout the text and can be situated inside or outside of books or written texts. If they are located in the book, they may be **titles**, **please-inserts**, **forewords**, **dedications**, and **prefaces**. In the following quotation, Genette defines these:

I will give the name *peritext* to this first spatial category – certainly the more typical one [.]. The distanced elements are all those messages that, at least originally, are located outside the book, generally with the help of the media (interviews, conversations) or under cover of private communications (letters, diaries, and others). This second category is what, for lack of a better word, I call *epitext* [...]. As must henceforth go without saying, peritext and epitext completely and entirely share the spatial field of the paratext. In other words, for those who are keen on formulae,

Paratext = peritext + epitext. (Genette, 1997:5)

The second grouping is the **temporal situation of paratexts** and it is divided into four subgroups. For understanding the temporal situation of paratexts, the question “when” is considered. In other words, the release date is the main point in this situation. For Genette (1997), the first subgroup comprises **prior paratexts**: “for example, prospectuses, announcements of forthcoming publications, or elements that are connected to prepublication in a newspaper or magazine and will sometimes disappear with publication

in book form” (6). The next one includes **original paratexts**; Genette (1997) expresses that these “appear at the same time as the text: this is the original paratext”. For example, *The Picture of Dorian Gray* was released without a preface in its first edition in 1890 (ed. Mighall, 2003:230), but in the second and extended edition a preface was added by Oscar Wilde (1891), so it is not called an original preface, but rather a later paratext. **Later paratexts** are generally added in second or third editions (6). Lastly, he defines **delayed paratexts** “to designate elements that appear after the author’s death”, so after the author’s death changes can be made to make the book more understandable or suitable for the latest fashion. Thus, “If, then, a paratextual element may appear at any time, it may also disappear, definitively or not, by authorial decision or outside intervention or by virtue of the eroding effect of time” (6).

The third grouping is the **substantial situation of a paratextual element**. For this term he defines four kinds of paratexts: “all the paratexts I consider will themselves be of a textual, or at least verbal, kind: titles, prefaces, interviews, all of them utterances that, varying greatly in scope, nonetheless share the linguistic status of the text” (7). The first one within this category of substantial situation is **verbal paratexts**. The second one is **paratexts as a text**: “Most often, then, the paratext is itself a text: if it is still not the text, it is already some text”

(7). The third one is **iconic paratexts**, which are needed to show materials and real goods: “these may be iconic (illustrations), material (for example, everything that originates in the sometimes very significant typographical choices that go into the making of a book), or purely factual” (7). The fourth and the last one is **factual paratexts**, which consist of objective information about the authors such as their age, gender, religion, etc. They are not used explicitly, but they can affect the perception of the reader or create prejudices or sympathy: “if known to the public, [such information] provides some commentary on the text and influences how the text is received. Two examples are the age or sex of the author”

(7). This content can be accepted as a pre-reading activity that may create adoration or hate. For example, *The Picture of Dorian Gray* by Wilde may not be chosen by highly conservative people who know that he praises homosexuality and seems to suggest gender fluidity.

The fourth status of paratexts is the **pragmatic status** and it has pragmatic functions which will be defined in the following quotation:

The *pragmatic* status of a paratextual element is defined by the characteristics of its situation of communication: the nature of the sender and addressee, the sender's degree of authority and responsibility, the illocutionary force of the sender's message, and undoubtedly some other characteristics I have overlooked. (Genette, 1997:8)

According to this quotation, there are three types of pragmatic status of paratexts, which are the most explicit and remarkable ones in terms of their effects and because they are the answer to the question of "who". This means that it relates to the most important agents, **the sender** and **addressee**, first. The sender of the message does not have to be the one who creates it, as Genette states (1997): "The sender of a paratextual message (like the sender of all other messages) is not necessarily its de facto producer, whose identity is not very important to us". On the other hand, the sender must take responsibility for the message even if he or she does not intend it. "Most often the sender is the author (*authorial* paratext), but the sender may equally well be the publisher: unless a please-insert is signed by the author, it customarily belongs to the *publisher's* paratext" (Genette, 1997:8-9). There is another important point about this subgroup. Sometimes a third party can be observed through non-textual elements, which are called **allographic paratexts**:

The author and the publisher are (legally and in other ways) the two people responsible for the text and the paratext, but they may delegate a portion of their responsibility to a third party. A preface written by this third party and accepted by the author [...] is an *allographic* paratext. (Genette, 1997:9)

In fact, the addressee is a vital point in the third party's decisions. When the addressee is focused on, paratexts are called **public paratexts**:

Other paratextual elements are addressed (with the same reservation) more specifically or more restrictively only to readers of the text. This is typically the case of the preface. Still others, such as the early forms of the please insert, are addressed exclusively to critics, and others, to booksellers. All of that (whether peritext or epitext) constitutes what I call the public. (Genette, 1997:9)

Apart from these, there is another type of paratext called **private paratexts**: "[...] addressed, orally or in writing, to ordinary individuals, who may or may not be well known and are not supposed to go around talking about them: this is the *private* paratext" (9). Moreover, if the author writes about his or her diary without regard to the content with the aim of addressing himself or herself, this is called **intimate paratext**: "Its most private part consists of messages the author addresses to himself, in his diary or elsewhere" (9). **Degree of responsibility** is another aspect of paratextual elements: "By definition, something is not a

paratext unless the author or one of his associates accepts responsibility for it, although the degree of responsibility may vary” (9). According to Genette (1997), the **degree of acceptance** can be ‘official’, which means that the author and the publishers are responsible, but it may also be ‘unofficial’, which means that the author’s original message can be intervened in and changed. The final aspect of pragmatic paratexts is the **illocutionary force**. As can be deduced from the name, illocutionary force is an informative aspect of paratext that emphasises the intention of the book in terms of genre: “This book is a novel” (11). Moreover, it can give information about the author’s aim in writing the book, “Or a paratextual element can give a word of *advice* or, indeed, even issue a *command*: ‘This book,’ says Hugo in the preface to *Les Contemplations*, ‘must be read the way one would read the book of a dead man’” (11). Obviously, the readers’ pre-perception can be guided with illocutionary forces, which are functional because they are much more manipulative compared to place, time, and substance. In summary, it is certain that paratexts’ main function is to take part in the primary text and make its meaning understandable or covert.

In light of this methodological information, Genette’s classification of paratexts with the terminology may be put into order as follows (1997:16-395):

- **Publisher’s peritext** (format, series, the cover and its appendages, the title page and its
 - appendages, typesetting, and printings)
- The name of the author** (onymity, anonymity, and pseudonymity)
- **Titles**
- **The please-insert** (i.e. short summary of a book in newspapers, in periodicals, or on the back cover)
- **Prefatory notes** (prefaces, notes, and comments written by the authors, editors, or
 - publishers inside the book)
- Notes**
- **Epitexts**

Paratextual analysis of a literary text may be described as a kind of an unveiling task because the text becomes complete with liminal devices like paratexts and peritexts, and third parties are important factors also. Thus, a text cannot be a whole entity without paratextual devices, which are all also complementary and important in terms of deciding translators’ translational activities. In that sense, the *Picture of Dorian Gray* is a fascinating topic due to the text’s

content and the target society's point of view and culture. Oscar Wilde's novel becomes a fully cross-cultural entity when it is translated into Turkish. What makes this topic particularly fascinating and important is the translators' usage of paratextual elements. Moreover, as stated before, using paratextual elements in literary translation affects the readers' perceptions; sometimes they start judging before reading, and sometimes they absorb the ideas proposed by translators via footnotes or extra notes. The importance of paratexts is virtually indescribable because they are massive elements dominating literary works and translations. In that sense, all the categories put forward by Genette will be further defined and illustrated through examples in the methodology section of this thesis regarding the descriptions given above, and *The Picture of Dorian Gray* and six of its translations will be evaluated in terms of the use of paratextual elements. In this study, publishers' and translators' and editors' use of paratextual elements will be evaluated meticulously and their strategies will be put forward according to the degree of their use of paratextual elements.

[T]he paratext in all its forms is a discourse that is fundamentally heteronomous, auxiliary, and dedicated to the service of something other than itself that constitutes its *raison d'être*. This something is the text. Whatever aesthetic or ideological investment the author makes in a paratextual element (a "lovely title" or a preface-manifesto), whatever coquettishness or paradoxical reversal he puts into it, the paratextual element is always subordinate to "its" text, and this functionality determines the essence of its appeal and its existence. (Genette, 1997:12)

Before concluding this section, it must be noted that the topic of usage of paratextual elements in the six selected Turkish translations of *The Picture of Dorian Gray* has not been studied yet as a complete analysis. Rather, some studies on paratextual elements in Turkish translations of *The Picture of Dorian Gray* have addressed the book covers of four translations or translations of the author's preface. No in-depth study has been found on this topic at all. In terms of English literature, Wilde has been studied worldwide for many years, but in terms of translation studies, this kind of study has not been conducted before. It is quite surprising that the novel has been translated into Turkish 99 times but has not been studied in this way so far. Thus, this thesis will be the first example in terms of analysing the complete paratextual elements in Turkish translations of *The Picture of Dorian Gray*. The main aim here is to highlight the issue of paratexts located in the Turkish translations of *The Picture of Dorian Gray* and to understand the translators' and editors' strategies in accordance with their use of paratextual elements during the translation process. . For instance, one uses a translator's preface while another uses an ending note, or one uses eight

footnotes while another uses a hundred and eighty. These factors are all associated with their decisions on the source texts which are surely effective on readers experiences on reading. In that sense some questions appear: Do translated books lead their readers or not? Do additional notes hinder readers from enjoying high literature? Answers to these questions will be sought in accordance with the six selected translations of *The Picture of Dorian Gray* and the paratextual elements located in them within the framework of mainly translators' decisions and, relatedly, the manipulation of editors and third parties.

CHAPTER 3

CASE STUDY

3.1. The Translations of *The Picture of Dorian Gray*

In this chapter Turkish translations of *The Picture of Dorian Gray* will be analysed in view of Gérard Genette's concept of paratextual elements. First, a bibliographical survey of all Turkish translations of *The Picture of Dorian Gray* will be demonstrated to show its full repertoire. All the translations, whether complete, adapted, or abridged, and editions and reprints will be included in this bibliography. For collecting information on the translations, the database of the National Library of Turkey was utilised together with the databases of the websites of D&R, nadirkitap, idifix, and kidega. This aim of this bibliographic survey is to show the abundance of the Turkish translations of this novel and how it was constantly being translated and published in the same years by different publishing houses and translators.

After the bibliographic survey, six selected translations of *The Picture of Dorian Gray* will be analysed according to Gérard Genette's work on paratextual elements. This analysis will be conducted to show the importance of paratextual elements in terms of shaping the translations. Moreover, the influence of the third parties' decisions on their use of paratextual elements will be analysed by regarding their publishing dates. According to Genette, paratextual elements affect the reader and these elements decide the positioning and perceptions of the book, such as whether it is popular or hard to read, canonical, etc. Therefore, translations of the same book can differ from translator to translator or publisher to publisher due to the use of paratextual elements. This source book for this thesis is *The Picture of Dorian Gray*, which is one of the most remarkable texts of English literature. The book received severe criticisms when it was first published; however, it became one of the most canonical pieces of all literatures. As will be seen in the bibliographic survey, it has been translated to Turkish many times and some of those volumes are abridged while many of them are censored, but the book is canonical in Turkish literature. It is important to try to answer the question of why *The Picture of Dorian Gray* was translated so frequently into Turkish because it is a culturally subversive book when considered for Turkish society. In the Turkish translations of the book, the selected translators used paratextual elements

differently. While the book is still seen as immoral and censored, the number of its translations will be one of the issues discussed thoroughly here. What has made this book canonical even in Turkish literature is a good focus for demonstrating the third party's effects on the manipulative changes on the translations by using liminal non-textual devices. Since the paratextual elements are important in terms of unveiling the text, personal translational decisions are the prime factor that makes the translator use paratextual elements which may create manipulative or enchanting effects on readers. To classify paratextual elements, Genette's *Paratexts: Thresholds of Interpretation* will be used as methodology. In that book, he specifies ten paratextual elements: the publisher's peritext, the name of the author, titles, the please-insert, dedications and inscriptions, epigraphs, the preface, intertitles, notes, and the epitext.

Before concluding this section, it is important to mention the reasons why these six specific translations have been selected for this study. They were not randomly chosen, and their first editions will particularly be used in terms of reflecting the years in which they were first published. However, the first and second editions of the third chosen Turkish translation (TT3) were annotated special editions; in other words, they functioned as a kind of map for understanding Wilde, annexed with many details and extra stories and anecdotes. Furthermore, as the first and second editions of this translation claimed to give a map for scrutinising Oscar Wilde, they can indirectly be seen as an encyclopaedia on Wilde. For this reason, these special limited editions are not suitable for this study. The following editions were exactly the same. Thus, when this study's aim was regarded, the fifth edition of TT3, which generally has the same content and paratextual elements as the other editions, was chosen to create a balance among the selected translations that are in a normal format.

After that brief information, the other translations should also be introduced to create a taxonomy. The first editions of TT1 and TT2 are unique and rare books and their availability is very limited; they must generally be sought at antique book sellers. Moreover, because of these two texts' rareness, their prices are extremely high today. However, for this thesis, all of the target texts have been found and purchased by the author to acquire the most accurate information. The first translation of *The Picture of Dorian Gray* is from 1938, translated by Ferhunde and Orhan Şaik Gökyay and published by Remzi Kitabevi. The second translation is from the same year, translated by Süreyya Sami Berkem and published by Hilmi Kitabevi. These two first translations belong to the same year and, needless to say, that was an

uncommon situation for 1938 with the same novel being published by different translators and publishing houses when publishing activities were limited and expensive. These two translations were intentionally selected for that reason. The third translation is an award-winning publication and the first uncensored one, translated by Ülker İnce and published by Everest Yayınları in 2014. It is an important translation in terms of using the first edition of *The Picture of Dorian Gray*, which was published in 1890 in *Lippincott's Magazine*. The fourth one is uncensored as well, translated by Ferit Burak Aydar in 2019 and published by Turkuvaz Yayınevi. These two translations were selected because they are the sole uncensored ones in Turkish. All other translations are based on the censored version of the source text or their source or style is not officially identified. The fifth translation was released in 2019 by Zeplin Kitap and the translator was Berna Kabacaoğlu. The sixth and final one was published by Vakıfbank Kültür Yayınları in 2019 and the translator was Osman Çakmakçı. These two translations are the latest ones, translated in 2019, which means they are the most contemporary. It is quite interesting to compare the first two and the last two translations of the same novel. All of these translations will be analysed step by step following the methodology of Genette's paratextual elements, and then according to the paratextual elements used by the translators, editors, and publishers, their way of publishing strategies will be tried to understand. However, the dedications, inscriptions and epigraphs, and intertitles will be excluded because these elements are not seen in the source text and the translations. For the paratextual analysis, the six translations included are reiterated here and will be referred to with the following codes:

TT1: Ferhunde and Orhan Şaik Gökyay's translation, published by Remzi Kitabevi in 1938. First edition.

TT2: Süreyya Sami Berkem's translation, published Hilmi Kitabevi in 1938. First edition.

TT3: Ülker İnce's translation, published by Everest Yayınları in 2018. Uncensored. Fifth edition.

TT4: Ferit Burak Aydar's translation, published by Turkuvaz Yayınları in 2019. Uncensored. First edition.

TT5: Berna Kabacaoğlu's translation, published by Zeplin Kitap in 2019. First edition.

TT6: Osman Çakmakçı's translation, published by Vakıfbank Kültür Yayınları in 2019. First edition.

3.2. Data Collection and Data Analysis

The Picture of Dorian Gray undoubtedly holds an important place in English literature, and it is one of the canonical works. In fact, the novel was ahead of its time in certain aspects and no sooner was it published than it created a great backlash. It was condemned for being repelling, immoral, and unpleasant by the popular standards of the time. For example, Oscar Wilde's main theme, which was subtly expressed in the novel, was homoeroticism and homosexuality. These are still controversial topics even for the present century. However, he implied them with art and mythology, using intertextuality and exemplifying them with historical anecdotes. Transferring this book into the Turkish language is thus a challenging task to accomplish because of the conservative nature of Turkish society. In Turkish literature, *The Picture of Dorian Gray* has been translated many times and how it was accepted by Turkish society in the 1930s and at present is an interesting question. Before turning to the bibliographic data of the translations, it will be helpful to address the overall translation activity in the 1930s, when the first two translations of *The Picture of Dorian Gray* were undertaken.

Translation activity converges with culture. In order to improve ideas and widen horizons, having knowledge about world literature is a key element. In Turkey, the need for learning about foreign literature turned into a must, and the period of reformation and Westernisation was fortified by translations of world literature because only textual transmission could create structuring in culture. Early Republican Turkey desired to achieve certain goals, including language simplification, the introduction of canonical works, and the introduction of new Western culture. Canonical works can be thoroughly related to the aim of Westernisation. Since language and culture go hand in hand, the only way of simplifying the language was to affect the culture.

[...] the authors of these studies perceive translation mainly as a political activity shaped by an ideological programme. They see translation, first and foremost, as a part of the project to westernise and modernise Turkey during the first few decades of the Republic. In the view of many researchers, translation was a vehicle for transferring certain ideas into Turkey and a tool for nation-building. (Tahir-Gürçağlar, 2008:14-15)

For those times, reading was an important but less common activity, and for this reason the Republic of Turkey wanted to enlighten particularly the younger generation, which had an

insatiable desire for knowledge. The government encouraged translation activities, which started to find their place in the early years of Republican Turkey and then continued intensely in an official way. These periods accordingly became remarkable for Turkish society in terms of cultural education:

‘Turkish renaissance’ was used by the officials, academics and writers in the 1930s and 1940s to refer to a western-oriented cultural transformation in Turkey. This transformation would be a result of better acquaintance with western culture, which would be enabled by the translation of western classics [...]. (Tahir-Gürçağlar, 2008:20)

This period was seen as a renaissance in terms of having a Western-oriented point of view and changing the structured literary framework. Turkey started to introduce new canons and literary works, which directly introduced new perspectives. This facilitated “an unprecedented opportunity for the cultural awakening for Turkish youth, which yearned for enlightenment” (Günyol, 1997:4). Following these ideas, translation of classics started to be seen as an important task to be managed. To build perspectives on humanism and social empathy, translation of classics played an important role. As Tahir-Gürçağlar states for the 1930s, “writers and publishers increasingly emphasised the importance of the translation of classics for westernization” (2008:23). Furthermore, translation of classics had the important aim of teaching the younger generations in Turkey, who were acknowledged as the future of the nation.

For a rich and improved language, culture is an indispensable task to be accomplished. Turkey also wanted to create contacts with other literary canons to improve its own national canon, because every literary canon has symbols from its own nation. Relatedly, this was an excellent way to enrich the language and switch more easily to the Latin alphabet. The Turkish literary canon was formerly removed from Western works and thus Western culture. To eliminate Arabic words and establish the Latin alphabet, introducing a new Western canon and benefitting from such works were main aims of the Turkish Republic. “Literary canons serve as links between a nation’s past and present. Their basic role is to keep the past alive [...] and to create values which continue to exert their authority on the works of the present day” (Tahir-Gürçağlar, 2008:36). Looking from the outside, it could easily be said that Republican Turkey wanted to improve its literature by supporting it with foreign works with modern language use. “Based on the claims of these studies, westernization and translation become inseparable concepts within the republican context” (Tahir-Gürçağlar,

2008:37). The Ministry of Education encouraged translation activities for every literary genre. According to *Türkiye Bibliyografyası*, between the years 1938 and 1948, 245 novels and short stories were translated in total.

The role explicitly attributed to translation within this process of importation is beyond dispute. The works on translation activity in early republican Turkey have focused almost exclusively on this aspect of translation [...]. They have explained the reliance on translation in the process of creating a corpus of canonical texts as a consequence of the westernization project in the young Republic, especially in the single-party era of 1923-1945. (Tahir-Gürçağlar, 2008:36-37)

Canonical texts are valuable for including intertextual references, being influential, being artful, and many other reasons. Turkey's movement to translate all of these canonical works was felicitous. It was a fruitful choice because Western canonical works are still seen as essential readings today and Turkey encountered them soon after 1923.

According to the data offered by the *Türkiye Bibliyografyası*, by 1936 the series had produced over 60 titles, including some works on politics and philosophy. It covered many French classics during this time, as well as Russian ones. German and English works were less numerous in this series, which also included Greek and Latin classics, fitting in with the 'discursive' and targeted canon of the day. (Tahir-Gürçağlar, 2008:158)

Translations of French and Russian classics were particularly popular in those times, trailed by German and English, and the early Republic of Turkey's discursive approach would be managed with these translations.

This background information will be helpful as we turn to consider the translation of *The Picture of Dorian Gray* in Turkey. The emergence of the novel into Turkish literature was open to argument in terms of its theme and Turkish society, but in the 1920s Turkey experienced an important period of reformations and Westernisation, which changed this novel's fate, as well.

Wilde's first entrance into the Turkish literary polysystem can be seen within the frame of such an ambitious cultural project which was to be carried out by means of translations of Western canonical works. The promotion of Westernization after 1923 (which actually dates back to the 19th century in the Reformation period) went hand in hand with deliberate policy of encouraging translation activities. (Aksoy, 2014:27)

Essentially, this policy aimed to give shape to Turkish language use and make it coherent in its vocabulary, and the only way to do so was to encourage translation activities. Before 1923, the Turkish language had many words of Persian and Arabic origin and the language was not plain, which posed challenges for reading activities and ideological or social modernisation. Moreover, translation activity, which is always an omnipresent activity, was accepted as a field of culture in that period.

The principle motive for translation activities, which were rather individually carried out, and disorganized at the beginning until 1940 was one of acculturation/enrichment and linked to the efforts of creating a literature of our own. The first individual initiatives in that sense were: Remzi Kitabevi, a private publishing company, which started its series Translations from World Authors, Hilmi Kitabevi [...] and a few others. (Aksoy, 2014:28)

Remzi Publishing and Hilmi Publishing were the publishing houses that oversaw *The Picture of Dorian Gray*'s first two translations. Those translations will also be used in this thesis as target texts. For the modernisation movement, books were recognised as key tools, and there was excessive support for translating Western literature. In fact, Remzi Kitabevi's translation activity was planned and organised under the title of *Dünya Muharrirlerinden Tercümeleler* [Translations from World Authors].

Pivotaly, it must be asked why *The Picture of Dorian Gray* was translated in the first place instead of other possible works in 1938.

Against this background, Oscar Wilde is one of the first foreign authors to appear in translation in the very early days of modern Turkey where paper was scarce, printing houses few, translators few and a very small circle of readers, with no coherent translation policy yet. (Aksoy, 2014:28)

The novel was translated 99 times in total, including the year 2019. The first probable reason for this rich translation history from an early date is the novel's intellectual appeal; *The Picture of Dorian Gray* has a great number of touches from French decadent literature, which supports the idea of art of art's sake. This focus makes the novel highly intellectual and it was probably selected to be translated with the aim of improving Turkish literature. The second probable reason is the novel's language, which is very plain and easily understandable while it is simultaneously epigrammatic and rich in intertextuality. The novel's plain language makes it easy to be translated and adapted. Moreover, the novel's intellectual nature, being rich in intertextual references, probably made it appealing. As is

known, intertextual references are important in terms of making references and showing many new horizons, cultures, arts, and literary pieces: “beyond the title, the first lines, and the last full-stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network” (Foucault, 2004:17). These intertextual references in *The Picture of Dorian Gray* were unique for Turkish readers in the 1930s, with references ranging from Shakespeare’s *The Tempest* to Keats’s *Ode on Melancholy* with countless other intertextual references between them thanks to Oscar Wilde’s interest in the classics, history, art, mythology, and more. These references enabled the society of early Republican Turkey to encounter new literary genres and styles. The third probable reason for the translation of *The Picture of Dorian Gray* is its theme, which can be related to crime. In the 1930s people opted for reading popular fiction, and generally they tended to read detective and crime fiction. In that sense, *The Picture of Dorian Gray* could be evaluated as crime fiction and its mystical topic would be considered easy to read and understand with its fluent narration. As Şehnaz Tahir-Gürçağlar states in her book:

Popular literature of the early republican period, which was published exclusively by private companies, consisted of detective fiction, with the exception of some series in the 1930s. Crime became a popular genre in Turkish in the 19th century: since 1881, both translations and indigenous works have been published. (2008:160)

Having described *The Picture of Dorian Gray*’s emergence into Turkish literature and probable reasons why it was selected to be translated, it is now possible to turn to the bibliographic study⁹ of the translations and retranslations of the book that have been conducted so far in Turkish. This history starts with the first introduction of *The Picture of Dorian Gray* into Turkish literature and includes all publications until 2019. In Table 1, the titles of the translated versions and the names of the translators and the publishers are given, as well as the publication years and the numbers of pages.

⁹ The bibliographic study was conducted by the researcher of this thesis with the most up-to-date information.

Table 3. 1. Bibliographic Survey of All Translations of The Picture of Dorian Gray in Turkish Literature

Title of the Work	Name of the Translator	Publishing House	Publication Year	Edition or Reprint	Number of Pages
1. <i>Dorian Gray'in Portresi</i>	Ferhunde and Orhan Şaik Gökyay	Remzi Kitabevi	1938	Edition	276
2. <i>Doryan Grey'in Portresi</i>	Süreyya Sami Berkem	Hilmi Kitabevi	1938	Edition	312
3. <i>Dorian Gray'in Portresi</i>	Ferhunde ve Orhan Şaik Gökyay	Remzi Kitabevi	1939	Reprint	276
4. <i>Dorian Gray'in Portresi</i>	Selahattin Hilav	Varlık Yayınevi	1959	Edition	192
5. <i>Dorian Gray'in Portresi</i>	Selahattin Hilav	Varlık Yayınevi	1968	Reprint	231
6. <i>Dorian Gray'in Portresi</i>	Ferhunde and Orhan Şaik Gökyay	Remzi Kitabevi	1968	Reprint	251
7. <i>Dorian Gray'in Portresi</i>	Şima Rondinelli	Altın Kalem Yayınları	1971	Edition	288
8. <i>Dorian Gray'in Portresi</i>	Vahdet Gültekin	Hayat Neşriyat Yayınevi	1971	Edition	288
9. <i>Dorian Gray'in Portresi</i>	Vahdet Gültekin	Doğan Kardeş Yayınları	1971	Reprint	288
10. <i>Dorian Gray'in Portresi</i>	Vahdet Gültekin	Altın Kalem-Hayat Neşriyat Yayınları	1971	Reprint	288
11. <i>Dorian Gray'in Portresi</i>	Selahattin Hilav	Sosyal Yayınları	1984	Edition	Not mentioned
12. <i>Dorian Gray'in Portresi</i>	Not mentioned	Başaran Matbaası Yayınları	1985	Edition	326
13. <i>Dorian Gray'in Portresi</i>	Vahdet Gültekin	Bilge Yayıncılık-E Yayınları	1985	Edition	330
14. <i>Dorian Gray'in Portresi</i>	Vahdet Gültekin	Bilge Yayıncılık-E Yayınları	1986	Reprint	330
15. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Engin Yayıncılık	1990	Edition	258
16. <i>Dorian Gray'in Portresi</i>	Vahdet Gültekin	E Yayınları	1991	Edition	330
17. <i>Dorian Gray'in Portresi</i>	Vahdet Gültekin	İlkaynak Yayınevi	1995	Edition	349
18. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Engin Yayıncılık	1996	Reprint	260
19. <i>Dorian Gray'in Portresi</i>	İbrahim Şener	Cem Yayınevi	1997	Edition	207
20. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Engin Yayıncılık	1998	Reprint	258
21. <i>Dorian Gray'in Portresi</i>	Hüseyin İçen	Oteki Yayınevi	1998	Edition	254
22. <i>Dorian Gray'in Portresi</i>	İbrahim Şener	Cem Yayınevi	1999	Reprint	207
23. <i>Dorian Gray'in Portresi</i>	Selin Ceylan	Şule Yayınevi	2002	Edition	264
24. <i>Dorian Gray'in Portresi</i>	Selin Ceylan	Oda Yayınları	2002	Reprint	223
25. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Can Yayınları	2002	Reprint	252
26. <i>Dorian Gray'in Portresi</i>	İbrahim Şener	Cem Yayınları	2003	Reprint	207

Table 3. 2. (cont.) Bibliographic Survey of All Translations of The Picture of Dorian Gray in Turkish Literature

27. <i>Dorian Gray'in Portresi</i>	Savaş Şenel	Şule Yayınları	2004	Reprint	244
28. <i>Dorian Gray'in Portresi</i>	Hüseyin İçen	Öteki Yayınevi	2004	Reprint	254
29. <i>Dorian Gray'in Portresi</i>	İbrahim Şeber	Cem Yayınları	2004	Reprint	207
30. <i>Dorian Gray'in Portresi</i>	Zeynep Güleç	Eflatun Yayınevi	2005	Edition	312
31. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Can Yayınları	2006	Reprint	275
32. <i>Dorian Gray'in Portresi</i>	Selin Ceylan	Oda Yayınları	2006	Reprint	223
33. <i>Dorian Gray'in Portresi</i>	Hüseyin İçen	Öteki Yayınevi	2007	Reprint	254
34. <i>Dorian Gray'in Portresi</i>	Esra Bulut	Salyangoz Yayınları	2007	Edition	368
35. <i>Dorian Gray'in Portresi</i>	Duygu Akın	NTV Yayınları	2008	Edition	128
36. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Can Yayınları	2008	Reprint	278
37. <i>Dorian Gray'in Portresi</i>	Duygu Akın	Sentez Yayınevi	2009	Edition	312
38. <i>Dorian Gray'in Portresi</i>	Selin Ceylan	Oda Yayınları	2009	Reprint	223
39. <i>Dorian Gray'in Portresi</i>	K. Türel	Ulak Yayınları	2010	Edition	411
40. <i>Dorian Gray'in Portresi</i>	Bircan Çınar	Altın Kitaplar	2010	Edition	246
41. <i>Dorian Gray'in Portresi</i>	Bircan Çınar	Alter Yayınevi	2010	Reprint	246
42. <i>Dorian Gray'in Portresi</i>	Akın B. Yeni	Paraf Yayınları	2010	Edition	291
44. <i>Dorian Gray'in Portresi</i>	Duygu Akın	NTV Yayınları	2010	Reprint	128
45. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Can Yayınları	2011	Reprint	279
46. <i>Dorian Gray'in Portresi</i>	Ergin Ozan Ekşiođlu	Sahaf Yayınevi	2011	Edition	262
47. <i>Dorian Gray'in Portresi</i>	İbrahim Şener	Mitra Yayınevi	2011	Edition	239
48. <i>Dorian Gray'in Portresi</i>	Duygu Akın	Antik Batı Yayınevi	2011	Edition	270
49. <i>Dorian Gray'in Portresi</i>	Bircan Çınar	Alter Yayınları	2012	Reprint	246
50. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Can Yayınları	2012	Reprint	276
51. <i>Dorian Gray'in Portresi</i>	Osman Çakmakçı	Bordo Siyah Yayınları	2012	Edition	306
52. <i>Dorian Gray'in Portresi</i>	Savaş Şenel	Şule Yayınları	2013	Edition	277
53. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Can Yayınları	2013	Reprint	276

Table 3. 3. (cont.) Bibliographic Survey of All Translations of The Picture of Dorian Gray in Turkish Literature

54. <i>Dorian Gray'in Portresi</i>	Fatma Çolak	Timaş Yayınları	2013	Edition	315
55. <i>Dorian Gray'in Portresi</i>	Kadir Kıvılcımlı	Cem Yayınları	2013	Edition	263
56. <i>Dorian Gray'in Portresi</i>	Osman Çakmakçı	Bordo Siyah Yayınları	2013	Reprint	306
57. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Can Yayınları	2014	Reprint	279
58. <i>Dorian Gray'in Portresi</i>	Ülker İnce	Everest Yayınevi	2014	Uncensored edition	306
59. <i>Dorian Gray'in Portresi</i>	Selin Ceylan	Yason Yayınları	2015	Edition	250
60. <i>Dorian Gray'in Portresi</i>	Selin Ceylan	Oda Yayınları	2015	Reprint	223
61. <i>Dorian Gray'in Portresi</i>	M. Göktuğ Uslubaş	3 Adam Yayınevi	2015	Edition	296
62. <i>Dorian Gray'in Portresi</i>	Didar Zeynep Batumlu	Türkiye İş Bankası Kültür Yayınları	2015	Edition	250
63. <i>Dorian Gray'in Portresi</i>	Not mentioned	Şule Yayınları	2016	Reprint	277
64. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Can Yayınları	2016	Reprint	275
65. <i>Dorian Gray'in Portresi</i>	Kurtul Demirel	Alakarga Yayınevi	2016	Edition	304
66. <i>Dorian Gray'in Portresi</i>	Ayşe Belma Dehni	Ayrıntı Yayınevi	2016	Edition	382
67. <i>Dorian Gray'in Portresi</i>	Ülker İnce	Everest Yayınevi	2016	Uncensored reprint	316
68. <i>Dorian Gray'in Portresi</i>	Ezgi Altun	İthaki Yayınları	2016	Edition	216
69. <i>Dorian Gray'in Portresi</i>	Belgin Selen Haktanır	İndigo Yayınevi	2017	Edition	349
70. <i>Dorian Gray'in Portresi</i>	Ülker İnce	Everest Yayınevi	2017	Uncensored reprint	188
71. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Can Yayınları	2017	Reprint	276
72. <i>Dorian Gray'in Portresi</i>	Didar Zeynep Batumlu	Türkiye İş Bankası Kültür Yayınları	2017	Reprint	265
73. <i>Dorian Gray'in Portresi</i>	Not mentioned	İlgi Kültür Sanat Yayınları	2017	Edition	303
74. <i>Dorian Gray'in Portresi</i>	Ezgi Altun	İthaki Yayınları	2017	Reprint	216
75. <i>Dorian Gray'in Portresi</i>	Ezgi Altun	Yabancı Yayınevi	2017	Edition	192
76. <i>Dorian Gray'in Portresi</i>	Murat Karlıdağ	Tema Yayınları	2017	Edition	256
77. <i>Dorian Gray'in Portresi</i>	Şima Rondinelli	Boyut Yayınevi	2018	Edition	318
78. <i>Dorian Gray'in Portresi</i>	Not mentioned	Dorlion Yayınevi	2018	Edition	250
79. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Can Yayınları	2018	Reprint	275

Table 3. 4. (cont.) Bibliographic Survey of All Translations of The Picture of Dorian Gray in Turkish Literature

80. <i>Dorian Gray'in Portresi</i>	Mehmet Ortaç	Ren Yayınları	2018	Edition	320
81. <i>Dorian Gray'in Portresi</i>	Selin Ceylan	Oda Yayınları	2018	Reprint	223
82. <i>Dorian Gray'in Portresi</i>	Didar Zeynep Batumlu	Türkiye İş Bankası Kültür Yayınları	2018	Reprint	265
83. <i>Dorian Gray'in Portresi</i>	Handan Ünlü Haktanır	Koridor Yayınevi	2018	Edition	328
84. <i>Dorian Gray'in Portresi</i>	Not mentioned	Ötüken Yayınevi	2018	Edition	152
85. <i>Dorian Gray'in Portresi</i>	D. Kemal Tarım	Alfa Yayın Basım Dağıtım	2018	Edition	345
86. <i>Dorian Gray'in Portresi</i>	Seza Özdemir	Destek Yayınları	2018	Edition	352
87. <i>Dorian Gray'in Portresi</i>	Füsun Dikmen	Tutku Yayınevi	2018	Edition	272
88. <i>Dorian Gray'in Portresi</i>	İlknur Özdemir	DEX Yayınevi	2018	Edition	Not mentioned
89. <i>Dorian Gray'in Portresi</i>	Berna Kabacaoğlu	Zeplin Yayınları	2018	Edition	248
90. <i>Dorian Gray'in Portresi</i>	Ülker İnce	Everest Yayınları	2018	Reprint	188
91. <i>Dorian Gray'in Portresi</i>	Osman Çakmakçı	Vakıfbank Kültür Yayınları	2019	Edition	315
92. <i>Dorian Gray'in Portresi</i>	Handan Ünlü Haktanır	Koridor Yayınevi	2019	Reprint	328
93. <i>Dorian Gray'in Portresi</i>	Nihal Yeğınobalı	Can Yayınları	2019	Reprint	276
94. <i>Dorian Gray'in Portresi</i>	Didar Zeynep Batumlu	Türkiye İş Bankası Kültür Yayınları	2019	Reprint	265
95. <i>Dorian Gray'in Portresi</i>	Ezgi Altun	Yabancı Yayınevi	2019	Reprint	192
96. <i>Dorian Gray'in Portresi</i>	Ülker İnce	Everest Yayınevi	2019	Uncensored reprint	190
97. <i>Dorian Gray'in Portresi</i>	Ferit Burak Aydar	Turkuvaz Kitap	2019	Uncensored edition	261
98. <i>Dorian Gray'in Portresi</i>	Zeynep Güleç	Eflatun Yayınevi	2019	Reprint	307
99. <i>Dorian Gray'in Portresi</i>	Berna Kabacaoğlu	Zeplin Kitap (Aylak Adam Yayınları)	2019	Edition	272

As illustrated in **Table 1**, the novel was first translated in 1938 and it has continued to be translated up to the present. There are 99 translations in total with editions and reprints.

3.3. Translators and Publishing Houses

In this section, for the six selected Turkish translations of *The Picture of Dorian Gray*, information about the translators will be given. This information will be used in the analysis of the strategies on paratextual elements use of the third parties.

The translators of TT1 were Ferhunde and Orhan Şaik Gökyay, a married couple who conducted the translation work together. According to information obtained from the website of the Ministry of Culture and Tourism (Karabük), Orhan Şaik Gökyay was a researcher of the history of literature and language, as well as being a well-known Turkish poet. His most well-known poem is “Bu Vatan Kimin” (1937). In 1927, he attended the İstanbul Darülfünunu Faculty of Literature, and he worked as a lecturer of Turkish literature in prestigious institutes and schools. After his retirement he was awarded an honorary doctorate by İstanbul University and he continued his studies, as well. He worked as a lecturer for almost 70 years (n.d.:para. 1-26). As N. Berrin Aksoy states in her article, “[...] he was a man of letters”, and she continues: “Orhan Şaik Gökyay is also an educationalist who believed in progress, and supported the efforts to enrich Turkish culture through translated models, and to open up to foreign cultures” (2014:32-33). Turning to his wife: “Ferhunde Sarioğlu (later Gökyay) was a teacher of English language and they got married in 1934” (“Biyografya”, n.d.:para. 20). In that sense, they both had a literary background, and thanks to Ferhunde Gökyay’s language skills, they conducted the translation. It can be said that both saw translation activity as a cultural tool.

The translator of TT2 was Süreyya Sami Berkem, one of the first translators of *The Picture of Dorian Gray* and also a Turkish author. He wrote *Unutulmuş Günler*, which is about Atatürk. “He was a journalist and a translator too, and for a period, chief editor of periodical *Hayal-i Cedid* [...]. Süreyya Sami Berkem is one of the fervent followers and supporters of the Westernization efforts in the Ottoman and the Republican periods” (Aksoy, 2014:32). His pursuit of Westernisation is probably what led him to translate Oscar Wilde, who was a Western aesthete. Süreyya Sami Berkem studied at the American College in Beirut and learned English, French, and Arabic there. He was the first Turkish journalist to go to Japan.

The translator of TT3 was Ülker İnce, who was awarded “The Year’s Translation Prize” for her translation of *The Picture of Dorian Gray* in 2014 by *Dünya Kitap Dergisi* (Wilde, 2018:

Front cover of fifth edition). She later received a prestigious translation award in Turkey, the Talat Sait Halman Translation Award, in 2018. According to the bibliographic information given on the first page of *The Picture of Dorian Gray* translated by İnce, she is an academician and she was also awarded the Azra Erhat Translation Award for her translation of *İskenderiye Dörtlüsü (Justine, Balthazar, Mountolive, Clea)* (Wilde, 2018:Introduction of fifth edition).

Ülker İnce worked as an instructor at the School of Foreign Languages and the Department of Translation and Interpretation of Hacettepe University (1974-1989). While she was giving courses in translation and theory of translation at the Department of Translation Studies of Boğaziçi University (1989-2000), she also worked for Can and Telos publishing houses as editor of translated works. In 2000 she received the Translation Association's Honorary Award. In 2014, she was awarded The Year's Translation Prize of *Dünya Newspaper* for her translation of Oscar Wilde's *The Picture of Dorian Gray*. (iksv.org, 2018:para. 1)

Furthermore, she was the first Turkish translator who chose to translate *The Picture of Dorian Gray* from its first version published in 1890, and for that reason, the first uncensored Turkish translation of the book was eventually released. She is still active in translating and the latest of her works is *Kızılıçık Karpuz Olur mu hiç? İlahi çevirmen!* (Diye Publications, İstanbul, 2009). In that book, as a co-author, she deals with the problems of translation and tries to provide solutions for translation activities.

The translator of TT4 was Ferit Burak Aydar, who was the second translator to choose to translate *The Picture of Dorian Gray*'s original uncensored edition. According to the bibliographic information given on the first page of his translation of the novel, he graduated from İstanbul University's Department of English Language and Literature. He has translated more than 80 books, including works by T. Eagleton, F. Jameson, E. Said, G. Lukacs, D. Hume, J. Butler, and V.I. Lenin. He is also a writer and the copyright owner of two books, *İspanya İç Savaşı'nın İzinde* and *Devrimin Rapsodisi* (Wilde, 2019: Introduction).

The translator of TT5 was Berna Kabacaoğlu, one of the most recent translators of the novel. According to the bibliographic information given on the first page of her translation of the novel, she graduated from İstanbul University's Department of American Culture and Literature. She has been continuing her career since 2006 and has translated many books for

both adults and children into Turkish. She claims that her deepest love in this world is for both cats and novels (Wilde, 2019: Introduction).

The translator of TT6 was Osman Çakmakçı, who was the last translator of *The Picture of Dorian Gray* in 2019, or, in other words, the most recently released Turkish version of the novel. According to the bibliographic information given on the first page of his translation of the novel, he graduated from Boğaziçi University's Department of Psychology and then completed his education in philosophy at İstanbul University. He has worked as a translator, editor, and proofreader and has translated many works into Turkish.

3.4. Editors and Publishing Houses

The editor of TT1 is not named in the book; however, it is possible that Ferhunde and Orhan Şaik Gökyay undertook the editorial work for their own translation as well.

TT1 was published by Remzi Kitabevi (Remzi Publishing House) as the 23rd volume of the series *Dünya Muharrirlerinden Tercümelere* or "Translations from World Authors". Remzi Kitabevi was a private publishing company. "[A] number of private publishers have contributed to the flourishing of literary translation in Turkey; for instance, Remzi (founded in 1927) [...] instrumental in the development and diversification of the repertoire of translated works and translation strategies" (ed. Tahir-Gürçağlar, et al., 2015: Intro). It can be safely said that Remzi Kitabevi was one of the pioneers of Westernisation. The publishing house issued many translations of world classics, art, and education.

TT2's editor was İbrahim Hilmi, who was the founder of Hilmi Kitabevi (Hilmi Publishing House). "Hilmi Kitabevi, on the other hand, initially called Kitaphane-i İslam (1896) is also very significant in the modernization and Westernization efforts in the Ottoman Empire and in modern Turkey" (Aksoy, 2014:32). Both as an editor and publisher, İbrahim Hilmi left many personal touches on this translation of *The Picture of Dorian Gray*. As Aksoy states, "*Doryan Gray'in Portresi* was published with an introduction in 1938 under this serial [i.e. A Selection of Western Classics]" (2014:32).

TT3 had both an editor and a redactor. The redactor's name was Berrak Göçer, who is indicated as the "yayına hazırlayan", meaning executive editor or redactor in English. The

editor's name was Nicholas Frankel, Professor of English at Virginia Commonwealth University. According to information on the website of Harvard University Press, he has prepared several studies, books, and other research on Oscar Wilde and *The Picture of Dorian Gray*. TT3 was published by Everest Publishing, which, according to information shown on the publishing house's official webpage, started its publishing career in 2000 within the scope of Alfa Basım Yayın, established in 1990 ("Hakkımızda" [Everest]). Everest Yayınları is now one of the most prestigious and modern publishing houses in Turkey.

TT4's editor was Cem Tunçer, who, like Berrak Göçer for TT3, was listed as the "yayına hazırlayan". He is mentioned as having graduated from an American studies program. According to information from the official website of D&R, Turkuvaz Publishing is a publishing house for novels that considers book covers' effects on readers and, in that sense, it is noted that they do not use any special designs on book covers. Instead, they use plain colours and only quotations from the books, which are translated or published within the framework of "World Classics" ("Turkuvaz Kitap" [D&R]).

TT5's editor was Özge Uysal and this translation was published by Zeplin Kitap, which is one of the imprints of Aylak Adam Kültür Sanat Yayıncılık (Aylak Adam Culture and Art Publishing). There is not sufficient information available about the publishing house, but on its official website it can be seen to offer a series called "Zeplin Klasikler".

TT6's editor was Tuğba Sivri and this translation was published by Vakıfbank Kültür Yayınları (Culture Publishing), which is one of the most prestigious and elegant publishing houses of Turkey. The publishing house started its work in 2018 and is still active; its motto is "And unique books". It is stated on the official webpage that the publishing house uses trustable and proven resources ("Hakkımızda" [Vakıfbank Kültür Yayınları]).

CHAPTER 4

ANALYSIS OF PARATEXTUAL ELEMENTS IN THE SIX SELECTED TRANSLATIONS OF THE PICTURE OF DORIAN GRAY

4.1. The Publisher's Peritext

When conducting analysis of paratextual elements, the following description given by Genette must be regarded: “*Paratextuality*: The subject of the present book, comprising those liminal devices and conventions, both within the book (*peritext*) and outside it (*epitext*)” (1997: Intro 18). As Genette indicates, this zone includes the outermost peritext, or, in short, all the things affected by the publishers. Every publisher's peritextual elements are under the publisher's responsibility.

The word *zone* indicates that the characteristic feature of this aspect of the paratext is basically spatial and material. We are dealing here with the outermost peritext (the cover, the title page, and their appendages) and with the book's material construction (selection of format, of paper, of typeface, and so forth), which is executed by the typesetter and printer but decided on by the publisher, possibly in consultation with the author. (Genette, 1997:16)

4.1.1. Formats

To decide on the probable target readers, the materialisation of a book and its format are important factors of production. As Genette states:

Originally it designates two things: one is the manner in which a sheet of paper is or is not folded to end up as the “leaves” of a book [...] the other is the size of the original sheet itself, conventionally designated by a type of watermark [...]. (17)

All six of the selected translations of *The Picture of Dorian Gray* were published on commonly used sheets because their probable target readers were adults and the book was not translated for children. The sizes of the target texts' papers are as follows: for TT1, 20 cm; for TT2, 18.5 cm; for TT4, 20.5 cm; and for TT3, TT5, and TT6, 19.5 cm.

4.1.2. Series

The title of a series or its emblem affects the type of target readers. According to series names like “World Classics”, or according to the emblem, which may be serious or may be designed for children, readers make assumptions about what they want to read or do not want to read. The series can be stated either on a book’s spine or on the front cover.

The series emblem, even in this mute form, therefore amplifies the publisher’s emblem, immediately indicating to the potential reader the type of work, if not the genre, he is dealing with: French or a foreign literature, avant-garde or tradition, fiction or essay, history or philosophy, and so forth. (Genette, 1997:22)

It is indicated on the front cover of TT1 that the book belongs to *Dünya Muharrirlerinden Tercümeler Serisi*, which means “Translations from World Authors” in English. The book’s number in this series is 23, which means that it was one of the earliest translated books, because Remzi Publishing translated and published almost 250 books for this series. The spine of the copy of the book used for this thesis no longer exists, because the book is quite old and was purchased second-hand. The original spine has been mended with a black leather-like cover. An original, not mended version of the book’s spine was sought but unfortunately could not be found. In contrast, on TT2’s spine and its front cover, there is no sign of a series name; there is only “Hilmi Kitabevi”, which is the publishing house’s name, and the translator’s name, the book’s Turkish title, and a series number, which is No: 37. TT3 belongs to the series “Klasikler”, a Turkish word for “Classics”, which includes one hundred books from Andre Gide to Oscar Wilde. On TT4’s front cover “Dünya Klasikleri”, meaning “World Classics”, is indicated at the bottom. However, there is no sign of a series on its spine. There is no indication of a series on the spines or front covers of TT5 and TT6. They do not look like books from children’s series, of course, because of their publishing houses’ names and emblems. TT5’s series is indicated as “Zeplin Klasikler” (Zeplin Classics) on the third page of the book. “Zeplin Klasikler” is a translation series of classics. TT6’s publishing house is Vakıfbank Kültür Yayınları (Culture and Art Publishing), signifying that this publishing house deals with canonical and serious books.

One interesting difference between series of canonical and semi- and noncanonical literature lay in their titles. Throughout the 1940s and 1950s, series with a claim to canonical literature adopted names that identified them with “world literature” [...] Series in popular translated literature adopted a different approach in their selection of title. Some of them chose titles that underscored the popularity of their books [...] A more common approach was to use a generic designation in the title. (Tahir-Gürçağlar, 2008:172-173)

As Tahir-Gürçağlar points out, series are important in terms of deciding a book’s position in literature. *The Picture of Dorian Gray* became canonical after its second edition, which had been partially changed by Wilde because of heavy criticism. The book is rarely translated and published as a children’s book because of its content. It is mostly accepted as an adult book in Turkish literature.

4.1.3. The cover and its appendages

Modernisation has changed books’ covers. In ancient times, books were kept in leather covers, but now they have legibly printed covers.

Usually these localized verbal, numerical, or iconographic items of information are supplemented by more comprehensive ones pertaining to the style or design of the cover, characteristic of the publisher, the series, or a group of series. Simply the color of the paper chosen for the cover can strongly indicate a type of book. (Genette, 1997:24)

As in the quotation above, the paratextual elements placed by publishers or authors on book covers may change the popularity or the aim of the target text. For example, a cartoon character’s picture designates a book as being for children, while plainer book covers are generally selected for adults. To establish a proper book cover at the present time, Genette notes three essential items: “nowadays the only items virtually (if not legally) obligatory are the name of the author, the title of the work, and the emblem of the publisher” (24). He demonstrates an example as follows:

Cover I (front cover):

- Name or pseudonym of the author(s)
- Title(s) of the author(s) [e.g., professor of ..., member of ... etc.]
- Title(s) of the work
- Genre indication
- Name of the translator(s), of the preface-writer(s), of the person(s) responsible for establishing the text and preparing the critical apparatus
- Dedication
- Epigraph
- Likeness of the author or, for some biographical or critical studies, of whoever is the subject of the study
- Facsimile of the author's signature
- Specific illustration
- Name and/or colophon of the series
- Name of the person(s) responsible for this series
- In the case of a reprint, mention of the original series
- Name or trade name and/or initials and/or colophon of the publisher (or, in the case of a co-publication, of both publishers)
- Address of the publisher
- Number of printings, or "editions," or "thousands"
- Date
- Price (Genette, 1997:24)

Besides the three obligatory elements mentioned above, the other elements depend on the publisher's or author's decisions. Moreover, according to Genette's definition, "the cover is not always [...] the first manifestation of the book offered to the reader's perception, for more and more publishers are clothing the cover itself wholly or partially with a new paratextual support: the *dust jacket* [...]" (Genette, 1997:27). In that sense, the dust jacket is detachable, and the main cover can exist without it because the dust jacket functions as a

poster of sorts that protects the primary cover. In the present study, none of the books have a dust jacket.

Back covers are also important, containing certain elements listed by Genette as follows:

- Reminder, for the benefit of those with deep amnesia, of the name of the author and the title of the work
- Biographical and/or bibliographical notice
- Please-insert
- Press quotations or other laudatory comments about earlier works by the same author [...]
- Mention of other works published by the same house
- Genre indication, like those I evoked apropos of pocket-book series
- Series statement of principles, or intent
- Date of printing
- Number of reprintings
- Mention of the cover's printer
- Mention of the designer of the cover art
- Identification of the cover illustration
- Price
- ISBN (International Standard Book Number) [...]
- Magnetic bar code, in the process of being generalized for obvious practical reasons
- "Paid" advertisement [...] (Genette, 1997:25-26)

The last important part is the book's spine, which may contain the book's, author's, and translator's names as well as the publisher's emblem and the title of series (Genette, 1997:23-27).

4.1.3.1. Analysis of TT1

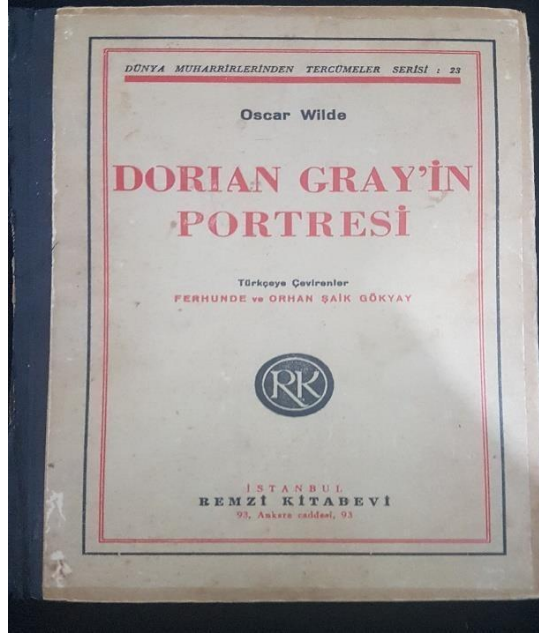


Figure 4. 1. Front cover of TT1

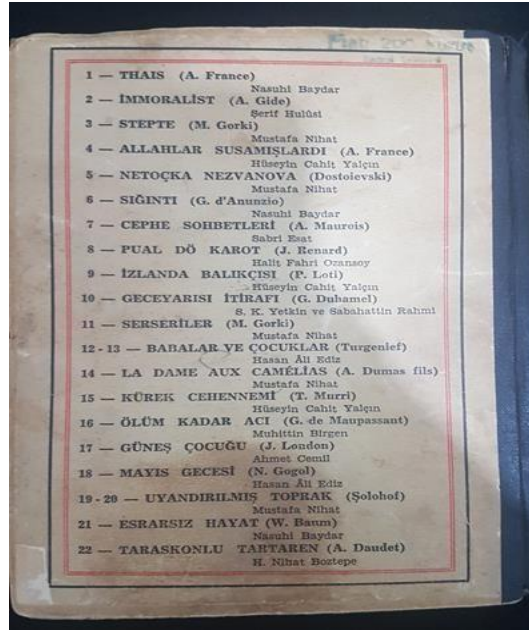


Figure 4. 2. Back cover of TT1

On the front cover of TT1, the book's series and number of translation order are indicated on the top of the cover and then the author's name and the title of the book appear: "Dorian Gray'in Portresi". They are emphasised with large red capital letters, rendered to draw attention. Although on the front cover the title of the book is *Dorian Gray'in Portresi*, on the introductory page inside the book, it is written as "Doryan Gray'in Portresi". The reason

for this is not explained by the translators, but it may be assumed that they wanted to present the pronunciation of the title and did not want to make readers who were newly meeting the alphabet reform and Westernisation feel alienated. Afterwards, the translators' names are stated under the title of "Türkçeye Çevirenler", which means "Translators into Turkish". This title and the translators' names are relatively smaller in size compared to the author's and title's font size. The expression of the book's series is an effective factor in terms of affecting target reader's choices in buying the book, and the plainness of the book's cover is another factor making the book appear serious and signifying it as being for adults. It may be deduced that TT1 aims to be discovered without offering visual clues or incentives. Remzi Publishing House's emblem is located at the middle of the page, rather large and remarkable. This act of drawing attention to the publishing house's emblem should be evaluated according to the year 1938, when publishing activity was scarce and Remzi Kitabevi was a leading brand of the time for the Westernisation movement. In those times, readers might have chosen their purchases according to publishing houses' brands instead of books' names.

On the back cover, the first 22 translations of the series, all from Western canonical literature, are indicated with their originally translated or original names, the authors' names, and the translators' names. TT1 is the 23rd book in this particular series of translations. At the top right of the back cover are faint words written in ink that say "Fiatı 200 kuruş Remzi Kitabevi". "Fiat" is an Arabic word that has entered Turkish as "fiyat", which means "price". Remzi Publishing House chose to label the price by hand with blue ink instead of applying it in the printing process.

The spine of this copy of TT1 is covered with a black leather-like piece, as can be seen in the picture. Certainly, it is not an original spine cover; rather, it seems that it was applied to prevent or mend damage. TT1 is accepted as a rare book because of its publishing date and so the book is valuable, and it is impossible to find a brand new or cleaner version.

4.1.3.2. Analysis of TT2

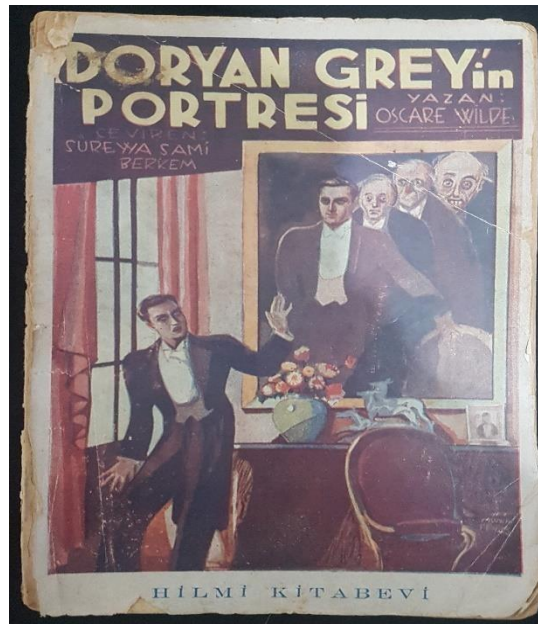


Figure 4. 3. Front cover of TT2



Figure 4. 4. Back cover of TT2

TT2's title is slightly different from the original as given at the top of the cover page; "Doryan Grey'in Portresi" is the Turkish spelling of "Dorian Gray" so as to not make readers feel disoriented or alienated. Despite the alphabet reform, the process of understanding and accepting the changes took a longer time. TT2 has a front cover with a picture symbolising Dorian Gray deteriorating gradually. The colours are vivid, and the scene is similar to the descriptions given in the novel. It is certain that the picture used on the front cover of the

book was chosen for drawing the attention of the reader, but it also gives clues about the novel's content and may affect readers' perceptions. As Genette states, "Simply the color of the paper chosen for the cover can strongly indicate a type of book" (1997:24). Since the picture is lurid and ghoulish, potential readers of the book will not choose it for children, but for adults. The author's name is directly below the title, rendered as "Oscare Wilde", which is again for ease of spelling for the target reader, and its correct version is written beginning from the first introductory pages. The translator's name is on the left. At the bottom of the front cover, "Hilmi Kitabevi" is seen without any emblem or indication of series.

At the top of the back cover of TT2, the price of the book is written as "fiatı 60 kuruş". The word "fiat" is again Arabic, which means that even in 1938 the use of Arabic words was still common despite the alphabet reform. Across the back cover most of the words are from Arabic and Persian, such as "Bahtiyar", which is Persian and in English means "Happy". The possessive form of the author's name is given on the back cover as "Oskar Vayildin", which is adopted completely to Turkish and it is spelled like it sounds. There are several advertisements about upcoming printings of new translations from Oscar Wilde and Edgar Allan Poe by Hilmi Publishing House. The prices are given for the upcoming translations so that target readers can prepare themselves accordingly. Moreover, Hilmi Publishing House announces the forthcoming translation of Edgar Allan Poe's piece, whose style is close to Oscar Wilde's, noting the use of mystic and gothic elements to affect readers in terms of their selections. These elements make a book easy to read and popular.

On the spine of the book, the author's name is placed at the top, and right below it, the book's name is written in a different way again. Genette states: "The *spine*, a narrow site but one with obvious strategic importance, generally bears the name of the author, the colophon of the publisher, and the title of the work" (1997:28). Contrary to the cover page, which indicates Dorian as "Doryan", on the spine the title is given as "Dorian Grey'in Portresi". Finally, right below it, the translator's and publishing house's names are seen.

4.1.3.3. Analysis of TT3

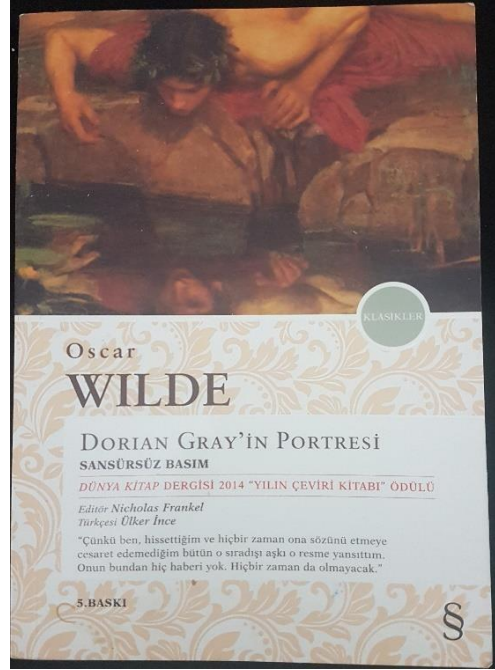


Figure 4. 5. Front cover of TT3

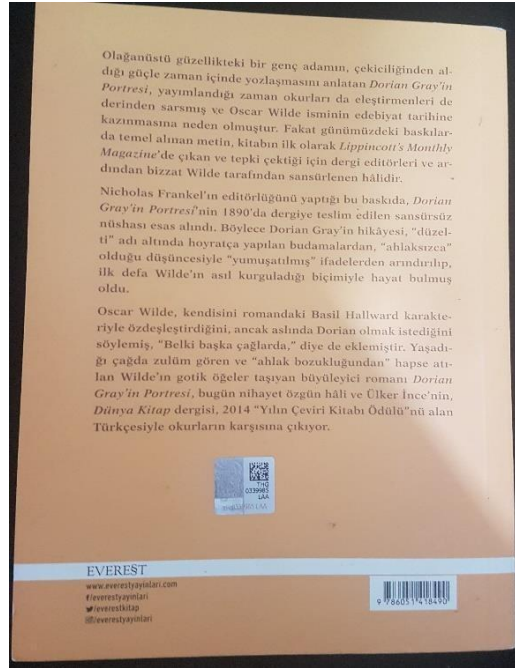


Figure 4. 6. Back cover of TT3

TT3 greets readers with the painting *Echo and Narcissus*, done in oil on canvas by English painter John William Waterhouse in 1903, which is displayed in the Walker Art Gallery in

Liverpool.¹⁰ The painting reflects Narcissus's realisation of the paradoxical nature of life, and while he is looking at his reflection in the water, he falls in love with it. In fact, he is on the verge of death, unfortunately. This painting is intentionally chosen to draw attention because Narcissus's story from Greek mythology matches Dorian's story well, and it may be described as a foreshadowing element. If a reader knows that the painting portrays a beautiful young boy who later commits suicide because of his passion arising from his own beauty, the potential buyer or reader of the book will have a sense of the story of the novel and will have assumptions before reading. Whether one knows the painting or not, one will form a first impression by looking at the front cover. In that sense, the cover of the book certainly gives information and affects buyers or readers. Next we see the label of "Klasikler" (Classics), which makes the book appear serious and shows its canonical place in world literature. Classics are special and canonical works that are highly vital and important to be read in terms of introducing new literatures, histories, and cultures. Oscar Wilde's name is quite large on the cover and the book's title is given as "Dorian Gray'in Portresi", which is the exact translation of the original title of the book into Turkish. The most important part about TT3 is its place in Turkish literature as the first uncensored edition of *The Picture of Dorian Gray*. The book was translated from the uncensored edition published in 1890 by *Lippincott's Monthly Magazine*, which was found immoral, indecent, and devilish for those times. "Sansürsüz Basım", which means "Uncensored Edition", is an attractive indication from which target readers form the idea that the book is originally translated with added notes by a third party to make it understandable, and it is one of the most loyal editions. In fact, until 2014 there was no uncensored edition of the novel in Turkey, and this makes possible readers or buyers of the book think that there may be important things in the book worth reading without censorship. The editor's and translator's names are then given below. Generally, editors' names are not given on the front covers of books, but for this book it is different because the editor, as was mentioned above, is a professor specialising in the works of Oscar Wilde. He has gained a reputation for his studies on Wilde, and for a conscientious reader, this is a compelling reason to buy the book. Following that, a brief quotation from the text is given on the front cover, taken from the fictional painter character in the book, Basil Hallward. However, his name is not given here. This quotation may have been added to the front cover to create suspense. It is as follows:

¹⁰ See <https://www.liverpoolmuseums.org.uk/stories/echo-and-narcissus-back-walker>.

Çünkü ben, hissettiğim ve hiçbir zaman ona sözünü etmeye cesaret edemediğim bütün o sıradışı aşkı o resme yansıttım. Onun bundan hiç haberi yok. Hiçbir zaman da olmayacak.

Because, without intending it, I have put into it some expression of all this curious extraordinary romance, of which, of course, I have never cared to speak to him. He knows nothing about it. He shall never know anything about it.

Lastly, at the bottom of the front cover, the emblem of the publishing house is displayed.

On the back cover of TT3, there are informative descriptions about the novel and Oscar Wilde. As was mentioned before, on the back cover there may be please-inserts, which consist of previous information from the publishers or the translators to introduce or comment on books, and informative sentences. “[T]he please-insert is a short text (generally between a half page and a full page) describing, by means of a summary or in some other way, and most often in a value-enhancing manner, the work to which it refers [...]” (Genette, 1997:104-105). Furthermore, according to Genette, please-inserts are important factors that affect potential readers; some readers read the back cover’s please-insert and then choose to buy it, while some others will throw the book back onto the shelves (1997:110). TT3’s please-insert, which is three paragraphs in total, gives information about the unnecessaryness of censors and the place of Oscar Wilde in literature. There are many statements that flatter Wilde and his career in the please-insert on the back cover. The back cover also includes the emblem and the name of the publisher and the magnetic bar code. Lastly, there are social media and website addresses of the publisher, which signal the publishing house to be eminent and reliable due to offering contact information.

On the spine of the book, “Klasikler” (Classics) can be seen again, and the name of the author and the book follow it. Right below them, there is a genre indication, “Roman”, which means “Novel” in English, and then the emblem of the publisher is seen.

4.1.3.4. Analysis of TT4

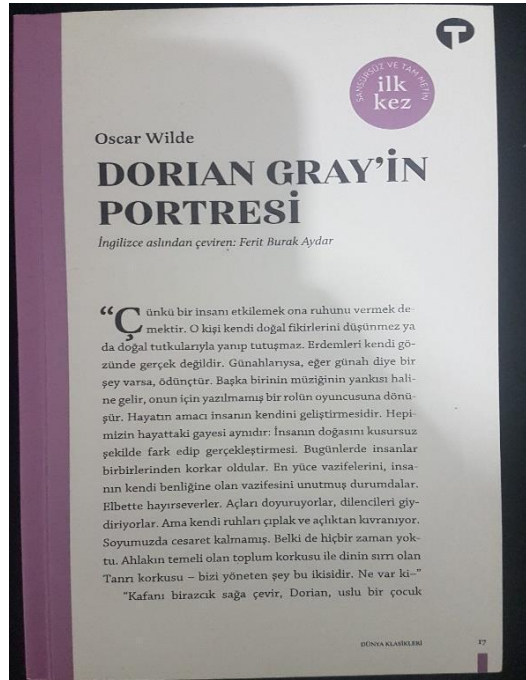


Figure 4. 7. Front cover of TT4

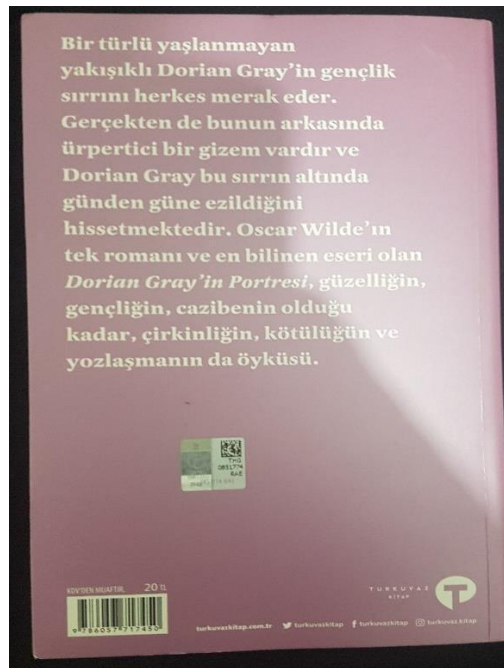


Figure 4. 8. Back cover of TT4

On TT4's front cover the publishing house's emblem is seen first, contrary to the other books, which give it at the bottom; this one is given at the very top right. On TT4's front cover, only two colours are used, white and purple, and there are no pictures or illustrations.

Turkuvaz Publishing's "Dünya Klasikleri" series, which means "World Classics", has the same ambiance for all its books, whereby there are no illustrations or pictures, just plain colours and a quotation from inside the book.¹¹ As was stated before, front cover illustrations and colours are indicators of the book type, and TT4 is clearly for adult readers with its meticulously chosen design. The first thing drawing attention is the label that says "İlk kez sansürsüz ve tam metin"; this means "For the first time, uncensored and complete-text edition". In fact, the first uncensored edition of the novel's Turkish translation was that of Ülker İnce (TT3), which was published in 2014, while this one was published in 2019. Both used the Harvard University Press edition of the source text, which is the uncensored one. Thus, Turkuvaz Publishing's claim about this being the first uncensored edition is false. On the other hand, it is true that this edition is the only complete translation of the novel in Turkish, as it has the contents of both the 1890 and 1891 editions. Ülker İnce's edition only includes the text of 1890, which does not contain the preface, some characters, and other additions. Next, the author and the book's title are indicated, and they are followed by the translator's name with "İngilizce aslından çeviren" ["Translated from the English original by"]. The front cover of TT4 includes a small excerpt from the book that mentions the hypocrisy in society with examples. In this regard, the book cover is highly effective and pivotal for impressing the probable target reader because these sentences function as a brief summary of Oscar Wilde's ideas. The selection of an assertive quotation for the front cover again shows that the translator or the publisher has an awareness of the spirit of the book; in other words, the book's theme has been understood thoroughly and is respectively presented. The translator has comprehended Wilde's ideas and unveils them. It is disputable whether the quotation given on the front cover is right or wrong, but it is highly probable that the quotation may affect readers in the process of buying the book. After the quotation, "Dünya Klasikleri" [World Classics] and the number of the translation in the series appear, which are again important elements for establishing the book's place and aim in a literary context.

On the back cover of TT4, there is a part that can be called a please-insert, because it gives information in the form of a paragraph to the readers. As Genette states, it represents "an appeal to the public" (Genette, 1997:116). The sentences are intriguing, such as "Gerçekten de bunun arkasında ürpertici bir gizem vardır" [Indeed, there is a chilling mystery behind it]. As was mentioned for TT3, all the please-inserts will be analysed in a more detailed way in

¹¹ See the publisher's website for other classics in the same format: <http://www.turkuvazkitap.com.tr/>.

the related section. The back cover of TT4 also includes the emblem and name of the publisher and the magnetic bar code. The price is seen toward the bottom of the back cover. The social media and website addresses of the publisher are then given, which makes the publishing house appear eminent and reliable for providing contact information.

On the spine of the book are the names of the author and the book, and lastly the emblem of the publishing house.

4.1.3.5. Analysis of TT5

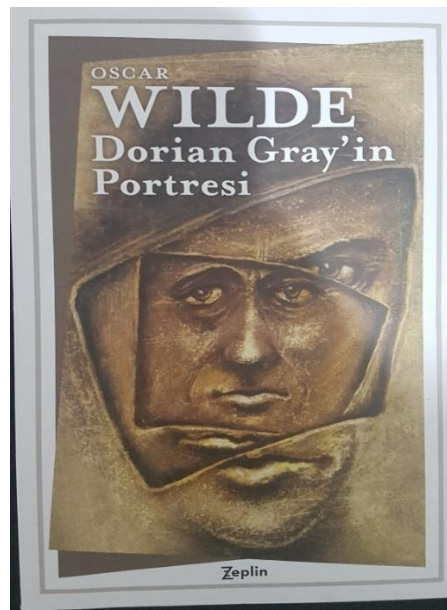


Figure 4. 9. Front cover of TT5

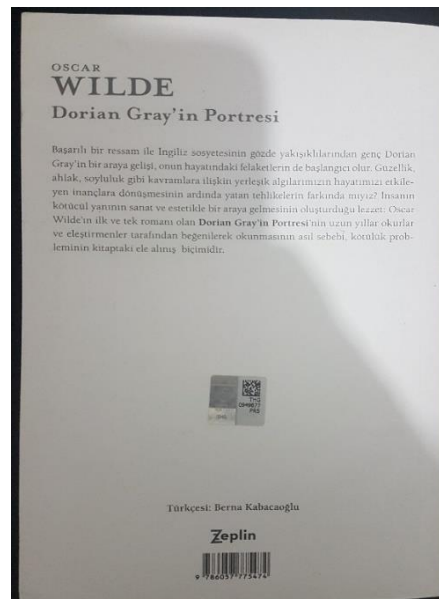


Figure 4. 10. Back cover of TT5

TT5 greets readers with the name of the author and the title of the novel in large letters. The illustration on the cover of the book is created by an illustrator named Slawek Gruca.¹² It is highly probable that the illustration was chosen intentionally to refer to the theme of the ST. As is seen, there are faces behind faces; they are getting deeper, and then the faces start to disappear within themselves. This may be related to Dorian Gray's story, as he becomes lost in himself. It is a subtle reference to the novel's theme. Furthermore, this illustration is different than the other *Dorian Gray* covers with interfaces. Below the illustration, the publisher's name is seen: "Zeplin". On the front cover and on the spine of the book, the translator's name is not given, while the author's name is large. For this reason, the translator is invisible at first glance. Moreover, the indication of the Zeplin Books series, which covers classics, is also absent on the book's cover.

On the back cover of TT5, the author's name and the book's title are given with a short please-insert that addresses the book philosophically. Below that, the translator's name is seen as "Türkçesi [The Turkish]: Berna Kabacaoğlu". The emblem of the publishing house and a magnetic barcode are given at the bottom of the back cover.

On the spine of the book, the series number is given at the top, and then the author's name and the title of the book are given again.

4.1.3.6. Analysis of TT6

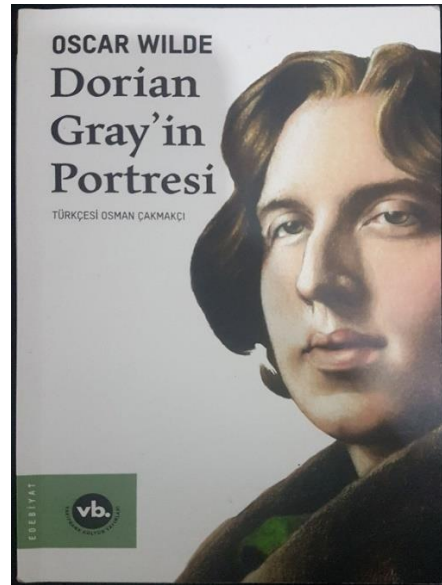


Figure 4. 11. Front cover of TT6

¹²See <http://www.galeria.slawekgruca.com/index.php/2012/02/269/>

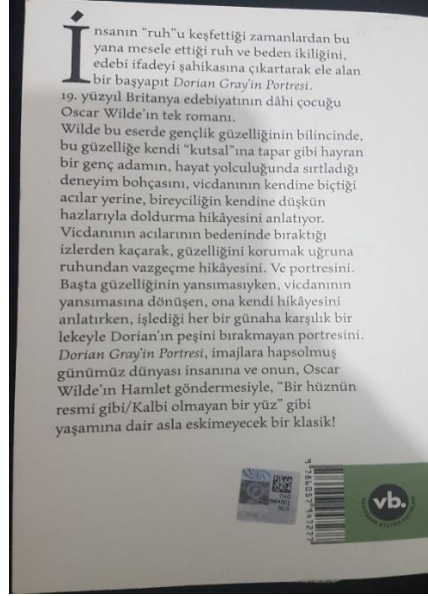


Figure 4. 12. Back cover of TT6

At the very top of TT6's front cover, the author's name, the book's title, and the translator's name are given. All the names are in bold; however, the author's name and the book's title are larger and more bold than the translator's name, which is intended to draw attention to the book. A large picture of Oscar Wilde is given on the right side of the front cover to create acquaintanceship for readers. "Vakıfbank Kültür Yayınları" circles around the emblem of the publishing house and there is an indication of "Edebiyat" [Literature] near them, which is a kind of indication to express the publisher's series. When the official website of Vakıfbank Kültür Yayınları¹³ is visited, it is seen that the books in their series called "Edebiyat" are all coloured in green and all the authors' pictures are given on the front covers and spines of the books. It is intended to ease the probable readers' choice while selecting the book. The front cover design is plain and elegant.

On the back cover of TT6, there is a please-insert with references to the novel that mentions Oscar Wilde and makes additional comments. Continuing downwards, a magnetic barcode and the publisher's emblem are seen.

On the spine of the book a small part of Wilde's face is seen, and his name and the book's title are displayed. The spine ends with the emblem of the publisher.

¹³See Vakıfbank Culture Publishing: <https://www.vbky.com.tr/home>.

4.1.4. The title page and its appendages

The first pages of books are under the control of publishers and there are some habits of publishing generally accepted for them. “After the cover and its various appendages, the publisher’s paratext next zeroes in most obviously on the very first and very last pages, which are generally unnumbered” (Genette, 1997:32). Genette propounds several rules and necessities for the first pages while explaining the main concepts of these pages. As a basis, he states that the first and second pages are called flyleaf and they remain “blank” or imprinted. The third page shows the title, which is generally shortened. The fourth and sixth pages can be used for several pieces of information from the publisher, like the title of the series, the mention of deluxe editions, the frontispiece, a list of works by the same author, a list of works in the same series, legal information such as copyright, official dates of publication, ISBN, laws concerning reproductions, and, for translations, mention of the original title and copyright and rarely the typeface (32). Genette emphasises that:

Page 5 is the *title page*, which – after the colophon of medieval manuscripts and the early incunabula – is the ancestor of the whole modern publisher’s peritext. It generally includes, besides the actual title and its appendages, the name of the author and the name and address of the publisher. (33)

All of the six selected publishers, Remzi Publishing, Hilmi Publishing, Everest Publishing, Turkuvaz Publishing, Zeplin Books, and Vakıfbank Culture Publishing, have followed different strategies for the title page and its appendages.

First, Remzi Publishing’s approach is not very close to that described by Genette. The first page is blank and on the second page, as a frontispiece, Oscar Wilde’s picture is displayed with his birth and death dates. The third page is half-title page because solely the title of the book is displayed, which is given here as “Doryan Gray’in Portresi”. This is different from the front cover’s title, indicated as “Dorian Gray’in Portesi”. As was stated above, in 1938 Western classics were being newly introduced, and the titles were often written as they were pronounced in Turkish to attract readers more readily. The fourth page is left blank, and on the fifth page, publishing information can be seen, such as an indication of the series, which is “Dünya Muharrirlerinden Seçmeler” [Selections from World Authors], and the author’s name and the book’s title, the translators’ names, the publisher’s emblem, the year of the book, and the address of the publishing house. On the sixth page, the publisher’s name is given as “Ahmet Sait Basımevi”. Finally, the last page of the book is blank.

Hilmi Publishing followed almost the same strategy as Remzi Publishing, likely due to their shared publishing year. The first page is blank, and on the second page, as a frontispiece, Oscar Wilde's picture is seen with his birth and death dates. On the top of the third page are written "Oscar Wilde" and the Turkish title of the book, "Dorian Gray'in Portresi", which is followed by the English one, "The Picture of Dorian Cray". Instead of "Gray", "Cray" is used, which may simply have been a typo. The translator's name is indicated together with "İngilizceden Türkçeye" [From English to Turkish]. A short note is included:

"Kitabın başında müellifin bir resmiyle hayatı ve eserleri hakkında bir mütalea vardır." (Wilde, 1938:n.p.)

"At the beginning of the book, there is a picture of the author and an idea about his life and works is given." (Wilde, 1938:n.p.)

The address information and the year of publishing are given at the bottom of the same page. The fourth page is blank, and from the fifth page to the thirteenth page information on Oscar Wilde's life, his view of art, and his works is provided. The fourteenth page is blank. The information given about the author and his works was written by the publisher, İbrahim Hilmi, who was the editor of the book at the same time. This kind of information is important because it strongly affects the readers' perceptions and their book choices. The last page of the book is the last page of the novel, so there is no blank page at the end of this book.

For TT3, Everest Publishing has followed the strategy given by Genette almost exactly. The first two pages are blank and, harmoniously with the front cover, they are a light shade of orange. On the third page Everest Publishing's name and the year of its foundation are indicated. On the fourth page short biographies of the author and translator are displayed, including their background information, awards, and works. Biographic information is important in terms of readers' decisions when they want to see the profession of the translator and other works by the author and the translator.

[T]he mention of the non-translational profession of the translator may indicate that translation was regarded as a part-time and secondary activity. But it may also serve to elevate the status of the translation by indicating that it was done by an expert in English literature and language. (Tahir-Gürçağlar, 2008:270)

TT1 and TT2 do not include the translators' information or biographies among the title pages, only the author's biography. However, the information given about a translator is also important for showing his or her profession or educational background, which can affect the readers' choices. On the fifth page of the book, which is the title page itself, the word "Klasikler" [Classics] is seen, and below it the author's name and the book's Turkish title are given. Following that, a label stating "Sansürsüz Basım" [Uncensored Edition] is present, which has great importance. The editor's name and the translator's name are given on the same page, and then the emblem of the publisher ends the page. On the sixth page, there is legal information such as the copyright, official dates of publication, ISBN, laws concerning reproductions, and, for a translation, mention of the original title, copyright, and website. Generally, in every translated work the original source text used during the translation must be identified. However, most publishers only state the original name of the source text, not the publishing house, which is a serious shortcoming. In TT1 and TT2 the publishing house of the source text is not stated, while in the TT3, it is specified as *The Picture of Dorian Gray Uncensored Edition* of Harvard University Press, which is the first uncensored edition of the source text. On the same page again the names of the editor, executive editor, translator, page designer, and cover designer are given. On the seventh page, which is a half-title page, the only thing given is the title of the work, "Dorian Gray'in Portresi". The eighth page is blank. At the end of the book on the last four pages there are advertisements of books translated and published by the same publisher within the series of "Classics".

Turkuvaz Publishing's strategy for TT4 is similar to TT3's strategy. Harmoniously, the first two blank pages of the book are purple, the same colour as the front cover. On the third page the emblem of the publisher is seen. On the fourth page the original title of the book is given, *The Picture of Dorian Gray*, without information about the publisher or year. There is a genre indication, "Roman" [Novel], and legal information follows that, as well as addresses and copyright information. The year of publication, the first edition's year, and the designers' names are given, as well. The fifth page, which is the title page of the book, presents the name of the author, the title, and the translator's name. At the bottom of the same page the emblem of the publisher is given again. On the sixth page, brief biographical information about the author and the translator is given, including birth dates, education, and works. The seventh page is a half-title page, which has only the title of the book: "Dorian Gray'in Portresi". The eighth page is blank, and from page nine to ten there is a bibliographic

preface written by the translator giving information about his translation strategy and the edition he used for his translation.

Zeplin Books has a totally different strategy compared to the ones described so far. The first page of the book presents brief biographic information about the author and the translator, as well as the emblem of the publisher. The second page includes legal information, copyright information, the designers' names, and addresses, just as is stated by Genette. Similarly to TT1, TT2, and TT4, the original name of the book is given as *The Picture of Dorian Gray* without information about the publisher or edition, which has great importance for determining if it is the censored or uncensored edition. For the first time, the series name and volume number can be seen on the third page as "Zeplin Klasikler-44" [Zeplin Classics-44], which is the title page. On the same page, classically, the author's and the translator's names are presented with the Turkish title of the book. The fourth page is blank. Finally, the last two pages at the end of the book are left blank.

Sixthly and finally, Vakıfbank Culture Publishing uses the first page as a half-title page, giving the title of the book and the name of the author. On the second page, legal information, addresses, names of the designers and the editor, and the translator's name are given, as well as the year of publishing. Again, the source book's publisher has not been stated, which creates ambiguity for the reader in terms of its origin and whether it is censored or not. The third page includes the title of the work, the author's name, and the translator's name with the emblem of the publisher. On the fourth page, which is the title page, brief information about the author and the translator is given, stating their educations and careers. At the end of the book, the last five pages are left blank, although on the fourth of those pages there is the emblem of the publisher, which has not been seen in the final pages of the previous target texts.

4.1.5. Typesetting and printings

Typesetting is the organisation of typefaces and book pages. These elements are subtle factors that give a book its shape.

We have still to consider two features that constitute the basis of the book's material realization: the typesetting and the choice of paper. The typesetting – the choice of typeface and its arrangement on the page – is obviously the act that shapes a text into a book [...] I will simply note that typographical choices may provide indirect commentary on the texts they affect. (Genette, 1997:33-34)

According to the quotation given above, the materialisation of a book has an indirect effect on readers. On the other hand, the typeface and the typographical organisation of a book can determine the target reader of that book. In that sense, even though these elements are indirect and slight, their effects on readers cannot be denied. As Genette propounds:

Nor can a reader be indifferent to the fact that, in general, notes are arranged at the bottom of the page, in the margin, at the end of the chapter, or at the end of the volume; or indifferent to the presence or absence of running heads and to their connection with the text below them; and so on. Likewise, no reader should be indifferent to the appropriateness of particular typographical choices, even if modern publishing tends to neutralize these choices by a perhaps irreversible tendency toward standardization. (Genette, 1997:34)

In fact, typesetting as a paratextual element has an effect on the appropriateness of the book in accordance with the intended target readers, be they adults or children. All of the six selected target translations are seemingly intended for adults from the beginning to the end and their typesetting is generally the same as in every translated adult book. Their papers are not coated papers, which is generally not accepted for novels for adults. These six translations' first words are all written in capital letters and footnotes are included in each of the books. Except for TT1, which was printed in hard cover, the other target texts are printed in paperback. According to this information, excluding TT1, the longevity of these target texts is roughly the same, and they all have high durability and almost the same market value. These kinds of details are indisputably included in the paratextual recognition of a book, as Genette states: "These considerations may seem trivial or marginal, but there are cases in which the graphic realization is inseparable from the literary intention" (34)

In summary, *The Picture of Dorian Gray* is obviously an adult book when looking at the bibliographic survey as well as the six selected translations. In Turkish literature it holds a canonical place and its translations have received great attention when considering the number of translations and reprints.

4.2. The Name of the Author

At present, books are common thanks to technology, and this commonness creates a generalisation and stability to a certain extent. For example, the name of the author is generally the first thing seen on the front cover or the spine of a book. “Nowadays it seems both necessary and ‘natural’ to record the name – authentic or fictive – of the author in the peritext [...]” (Genette, 1997:37). Genette states that today the paratextual factor of the author’s name can be examined within two classifications, place and type, which are both “erratic and circumscribed”. The name of the author is erratic because it has a feature of epitext along with the title; in other words, the name of the author goes along with the advertisements, prospectuses, catalogues, articles, interviews, conversations, news items, or even gossip. It is also a symbol of fame and place in literature. However, the name of the author is also circumscribed because it is practically used for legal obligations like copyright on the title page and the cover. The name of the author can be written in any size according to his or her reputation (Genette, 1997:39). On the front cover, one of the most important things is the author’s name, indicated according to his/her fame, or the series to which a book belongs to draw attention of potential readers.

According to types, Genette classifies the name of the author into three groups: onymity, pseudonymity, and anonymity (1997:39-46). Onymity occurs when there is no question about the author of the book; in other words, when the writer of the book is explicitly stated, the name becomes onymous. “Onymity is sometimes motivated by something stronger or less neutral than, say, the absence of a desire to give oneself a pseudonym [...]” (40). A pseudonym is a false or borrowed name that is used by the author when he/she does not want to be identified. Lastly, when the author does not want to be present or exist, he/she does not sign the work at all. The last two features, pseudonym and anonym, are generally observed when an author does not want to be recognised or known.

The author's name fulfills a contractual function whose importance varies greatly depending on genre: slight or non-existent in fiction, it is much greater in all kinds of referential writing, where the credibility of the testimony, or of its transmission, rests largely on the identity of the witness or the person reporting it. Thus, we see very few pseudonyms oronyms among authors of historical or documentary works, and this is all the more true when the witness himself plays a part in his narrative. (Genette, 1997:41)

In light of this quotation, being onymous is a guaranteed way to have the rights to the book and prevent its plagiarism. In modern times, most authors are onymous. However, some authors stay anonymous or use pseudonyms so as not to limit their fame with their gender, nationality, or age, which may sometimes surpass the recognition of their works.

In TT1, the name of the author is onymous and it is seen four times, if not counting the preface: on the front cover, on the back cover, under the frontispiece, and as a title of the translator's note. That note will be analysed in the related section, but it is interesting that Oscar Wilde was seen as highly important in Turkish literature in the 1930s even though he had a bad reputation in his own country. His style of life and choices overshadowed his literary career, but later, he started to be accepted as a genius. As was mentioned above in the review of the literature, despite the severe criticism that Wilde drew, he followed his ideals. He never used a pseudonym. Furthermore, translators' names are important, as well, because they help people encounter new literary works. This thesis aims to show the effect of translators' decisions on their use of paratextual elements during the translation, so their mention in a selected translation is important, besides the fact that translators' names and professions may encourage readers in terms of choosing the book. The names of the translators of TT1 are given three times. The first two times they appear hierarchically, given below the name of the author. The first mention is on the front cover, which is red and smaller in size compared to the author's name, and the second one is on the fourth page, showing the legal details. The third one is as a mark indicated under the translator's note.

In TT2, the name of the author is given six times, if not counting the preface: on the spine, on the front cover, on the back cover, under the frontispiece, on the legal information page, and as a title of the editor's note page. On the back cover, the name of the author is spelled as it would be in the Turkish language. Moreover, the translator's name is given three times: on the spine, front cover, and third page, which includes the legal information about the book. Hierarchically, the name of the translator is always given below the author's name.

In TT3, the name of the author is given four times, if not counting the mentions in please-inserts and his biography. The first one is on the spine of the book and the second one is on the front cover, which is quite large in size and coloured other than black. The third and fourth are on the fifth and sixth pages, respectively. Remarkably, the editor's name is mentioned equally with the translator's name, three times in total. As was mentioned above, Nicholas Frankel, the editor of TT3, is a professor and academic expert on Oscar Wilde. Stating his name with the translator's name is meant to draw attention and show the meticulous study undertaken for the book's translation. On the spine of the book, the translator's name is not observed.

TT4 indicates the author's name four times, if not counting the biography and mentions on the back cover. The first is on the spine of the book, while the second is on the front cover, larger in size compared to the translator's name. The third and the fourth are indicated on the legal information page. The translator's name is not observed on the spine of the book; however, it appears on the front cover in italics.

In TT5, the name of the author is given four times, if not counting the biographical information: on the spine of the book, the front cover, the title page, and the back cover. Only in TT5 is the translator's name first given on the back cover, but not on the front cover or the spine of the book. Inside the book the name of the translator is given once again, not counting the biography page.

In TT6, the name of the author is given five times, if not counting the biography page: on the spine, front cover, half-title page, legal information page, and the page with information on the translator and the title of the book. The translator's name is not given on the spine, but it appears on the front cover, rather smaller in size and not bolded at all.

4.3. Titles

Titles are explicit paratextual elements giving the ultimate information about books. The title's appearance first starts on the front cover and on the spine of a book. According to titles, genre indications become apparent, and they give information about the content of books. As Genette states, the genre indication, which is a relatively autonomous paratextual element, has a practical aim of indicating a book's genre, like "a novel". He also analyses

the three elements of titles: “title”, “subtitle”, and “genre indication”, which are more or less explicit inclusions of genre indications (Genette, 1997:58). Thus, it can be said that along with the title, subtitles and genre indications are the components of titles.

[T]he title as we understand it today is actually [...] an artificial object, an artifact of reception or of commentary, that readers, the public, critics, booksellers, bibliographers [...] have arbitrarily separated out from the graphic and possibly iconographic mass of a “title page” or a cover. (Genette, 1997:55-56)

Moreover, as is observed nowadays, titles are not limited to the title page or cover; they are also placed on the spines of books and on half-title pages. Sometimes titles can be changed or omitted by publishers to make them more attractive or shorter. For example, TT1 and TT2 have discrepancies in indicating titles. On TT1’s front cover, the title of the book is “Dorian Gray’in Portresi”, while on the half-title page and on the legal information page the title is “Doryan Gray’in Portresi”. On TT2’s front cover, the title is “Doryan Grey’in Portresi” and on the spine it is “Dorian Grey’in Portresi”, which is the same as on the title page. These inconsistencies may be related to the year in which these books were published, 1938. In that year, the alphabet reform was still quite new and people were still inclined to use the Arabic or Persian alphabet. Naturally, this transitional phase created different transmissions of source languages to the target one. “Dorian Gray” is a totally foreign given name and surname, which may create misspellings. To eliminate this risk and to ensure that the readers do not feel foreign to the work, the Turkish spelling of “Dorian Gray” may have been used as a title. Whether authors or translators decide the title of a book, as Genette states, “The addressee of the title is obviously ‘the public’ [...]”, who will form an idea when they first see the book’s title and their perception will affect their decision of buying or holding it (74). Moreover, Genette summarises that a title has three functions: the first one is to identify the work, the second one is to designate the subject matter, and the third one is to play up the work. The first one is to tempt the public, and he states that “only the first is obligatory” (76).

For a book, however, it seems to me that the public is nominally an entity more far-flung than the sum of its readers because that entity includes, sometimes in a very active way, people who do not necessarily read the book (or at least not in its entirety) but who participate in its dissemination and therefore in its “reception.” (74-75)

Another important point about the title is “genre indication”, which eases the readers’ decision processes while selecting a book. Since ancient times, genres have been expressed, such as “comedy”, “elegy”, “tragedy”, “poetry”, or “prose”. In that sense, readers feel the need of knowing a book’s type or intention.

This status is official in the sense that it is the one the author and publisher want to attribute to the text and in the sense that no reader can justifiably be unaware of or disregard this attribution, even if he does not feel bound to agree with it. (94)

As Genette states, “[...] the autonomous indication of genre, especially for the genre ‘novel,’ [...] today is rid of all its complexes and is universally said to be more of a ‘seller’ than any other genre” (97). For this reason, it can be deduced that the genre indication presents readers a comfortable and prospective zone to help them choose the right book and genre.

Unlike TT1 and TT2’s titles, which have been addressed above, TT3, TT4, TT5, and TT6 have the same title: “Dorian Gray’in Portresi”. There is no subtitle in any of the target texts. Looking for genre indications, TT1 and TT2 do not state any genre indication; however, on TT1’s front cover and title page the series indication is given as “Dünya Muharrirlerinden Seçmeler” [Classics from World Authors], which may give an idea to the reader. On TT3’s spine the genre indication is observed as “Roman” [Novel]. In modern bookstores or libraries books are lined up on shelves so that the spines of the books are the first visible parts of them. In TT4 and TT5, the genre indication appears on the legal information title page as “Roman” [Novel] as well. In TT6, the genre indication is not explicit; however, the indication of the series as “Edebiyat” [Literature] may give the reader some information, at least.

4.4. The Please-insert

Regarding its accessibility and its introductory features, the please-insert is one of the most present and most often used paratextual elements. The please-insert is an appellative paratextual element that gives direct information to readers. When it was first used, its addressees were different than today’s: “[T]he one that was typical in the first half of the twentieth century: A printed insert that contains information about a work and is attached to the copies addressed to critics” (Genette, 1997:104). In those times, critics were informed

about the content of the book by the author or the publisher with attachments. “And at that time *please-insert* was a completely clear and literal expression, indicating to newspaper editors that the book’s publisher was asking them to insert this little text [...]” (105-106). In terms of the current status of the please-insert, Genette’s description is as follows:

[T]he please-insert is a short text (generally between a half page and a full page) describing, by means of a summary or in some other way, and most often in a value-enhancing manner, the work to which it refers – and to which, for a good half century, it has been joined in one way or another. (Genette, 1997:104-105)

According to the quotation above, the please-insert constitutes informative and directly effective notes appearing on book covers, especially on back covers. Please-inserts are written for the public and are among the most effective elements in the paratextual structure of books that draw potential readers’ attention at first glance. Again in Genette’s words:

[I]f reading the PI [i.e. please-insert] induces the person to buy the book or get hold of it in some other way, the addressee becomes a potential reader; and once he becomes an actual reader, he will perhaps finally put the PI to a more sustained use, one more relevant to his understanding of the text – a use the writer of the PI may anticipate and prepare for. (Genette, 1997:110)

Currently, please-inserts have strategical importance, placed on the back covers of books. Intentionally placed notes on the back cover either attract or devitalise potential readers. Similarly to the past ones, the please-inserts’ contributors can be the author, the publisher, the translator, or other third parties; however, their aim is always the same: giving information about the book and its style. In addition to this, as Genette notes:

The please-insert is not to be confused with the possible biographical and/or bibliographical summary (although the summary and PI may be placed side by side on an insert or a cover), for the summary, in contrast to the PI, does not bear specifically on the text it accompanies but aims, rather, to place that text in the larger context [...]. (Genette, 1997:114)

Thus, the please-insert should not be confused with the biographical or bibliographical information.

In the six selected translations of *The Picture of Dorian Gray*, each publisher uses please-inserts on the back covers. On the other hand, on TT1 and TT2’s back covers, there are no signs of please-inserts, only advertisements for other translations. However, they include a

prefatory bibliographic note, which functions similarly to the please-inserts, written by the translators and editors. These prefatory notes will be analysed in the related sections.

When TT3's please-insert is analysed, located on the back cover, three paragraphs can be seen, which almost fully consume the back cover. The first and second paragraphs touch briefly on the theme of the novel and Oscar Wilde. A brief mention about the censorship imposed upon the book is made, together with a statement that this unfair and oppression-based censorship has impacted all translated editions of the book so far, except for this translation. TT3 is the first and only Turkish translation of the book totally derived from the *Lippincott's Magazine* version, which was uncensored as the first version of the source text. Nicholas Frankel's name is then introduced, as he had great influence on the book's translation due to his studies of Oscar Wilde at Virginia Commonwealth University. Criticism of the imposed censorship is presented with an ironic tone and figurative language. In the last paragraph, Oscar Wilde is mentioned in a descriptive way, flattering his literary style and indicating the genre of the book as novel. At the end of the paragraph, which has strategic effect on the back cover, TT3's translation is mentioned. This last paragraph may be effective on the perception of potential readers due to the laudatory sentences about Wilde's style and his novel's content. So, potential readers may be enthusiastic to read an award-winning translation, and the text may be attributed as "well-translated". Besides, readers may want to read the uncensored edition of a book rather than a censored or changed one, and this argument makes it clear that the book is certainly intended for adults. Some sentences are implied ironically, as signified by their quotation marks, which means that these phrases are offensive and the writer of this please-insert is criticising them consciously.

The please-insert of TT3¹⁴ is as follows:

Describing the extraordinary beauty of a young man degenerating over time with the daring that he gained from his charm, *The Picture of Dorian Gray*, when published, gave both readers and critics a deep shock and caused the name of Oscar Wilde to be marked in the history of literature. However, the text that today's editions are based on is the first version of the book, published in *Lippincott's Monthly Magazine*, and then censored by journal editors and then Wilde himself because of the reactions.

This edition, edited by Nicholas Frankel, was based on the uncensored copy of *The Picture of Dorian Gray* delivered to the magazine in 1890. Thus, the story of Dorian Gray was brought to life for the first time in the form that Wilde originally conceived,

¹⁴Original please-insert of TT3 can be found in **Appendix 1**.

purified of the rough pruning done under the name of “correction” and “softening” with the idea that it was “immoral”.

Oscar Wilde said that he identified himself with the character of Basil Hallward in the novel, but he actually wanted to be Dorian: “In other ages, perhaps”, he added. Persecuted in the era in which he lived and imprisoned for “immorality”, Wilde’s novel, *The Picture of Dorian Gray*, in which Oscar Wilde identified himself to such an extent, finally meets readers with its original version today with Ülker İnce’s Turkish translation, awarded as “Translated Book of the Year” by *Dünya Kitap* magazine.

TT4 uses a rather short please-insert, approximately one paragraph. Harmoniously with the colour of the back cover, the words are written in white and medium-sized. Thus, it can be said that it is highly appealing. The first two sentences are expressed intriguingly, which imply and introduce the book’s theme and main character. Sentences are intentionally worded to create wonder and suspense. Potential readers may want to solve the mystery of Dorian Gray after reading the please-insert. A genre indication and a brief mention about Oscar Wilde is then given, indicating that this is “Oscar Wilde’in tek romanı ve en bilinen eseri” [Oscar Wilde’s only novel and best-known work]. When the words “popular” or “best-known” are used, readers may think that they should read the book, too, if it is well-known and Oscar Wilde’s only novel. When compared to TT3’s please-insert, TT4’s please-insert is much more objective and general. However, TT4’s way of describing the story is mysterious and suspenseful, and there is no foreshadowing comment about the character, only about the story. TT4’s¹⁵ please-insert is as follows:

Everybody wonders about the secret of the youth of Dorian Gray, who never gets old. Indeed, there is a chilling mystery behind it, and Dorian Gray feels crushed under this secret with each passing day. *The Picture of Dorian Gray*, which is Oscar Wilde’s only novel and best-known work, is the story of beauty, youth, and charm, as well as ugliness, evil, and corruption.

TT5’s please-insert, which is again placed on the back cover, is quite short, like TT4’s please-insert; however, it is printed in a smaller font size. In the first sentence, there is a brief introduction to the story of the book, but it is giving information in advance and maybe the potential readers do not want to have this knowledge. For example, after reading “[...] hayatındaki felaketlerin başlangıcı olur” [[...] becomes the beginning of the disasters in his life], potential readers will have advance knowledge of the plot, which may be appreciated

¹⁵Original please-insert of TT4 can be found in **Appendix 1**.

by some and not by others. In the second sentence, the please-insert of TT4 asks the reader a philosophical question directly, and this makes the please-insert reciprocally visible by becoming a third person: the author, the translator, or editor with the reader. In the following text, Oscar Wilde's way of handling "evil" is praised. Like TT4, in TT5's please-insert, the genre indication is given as "novel", by saying "this is his only novel". Moreover, the novel's name is written in bold, but not italics, in the paragraph: "**Dorian Gray**'in Portresi". TT4 and TT5 do not mention the censorship imposed on the novel's first edition, but TT3 mentions it from its front cover to its back. Differently, TT5 leads potential readers to philosophical questions by stating that the novel has been popular since it was first released. It mentions "art", "aesthetic", and, daringly, "evil" in presenting Wilde's point of view, and if a potential reader has questions about this philosophical content, he/she may buy the book. While TT4's please-insert expresses the intriguing mystery of Dorian Gray's non-aging beauty, TT5's please-insert emphasises the problem of evil and its place in human life. TT5's¹⁶ please-insert is as follows:

The meeting of a successful painter and young Dorian Gray, who is one of the favourites of high British society, becomes the beginning of the disasters in his life. Are we aware of the dangers behind transforming our established perceptions about concepts such as beauty, morality, and nobility into beliefs affecting our lives? The taste created by the combination of the evil side of man with art and aesthetics: The main reason why **The Picture of Dorian Gray**, which is Oscar Wilde's first and only novel, has been enjoyed and read by readers and critics for many years, is its way of handling the problem of evil.

TT6's please-insert is the most different one compared to TT3, TT4, and TT5. The type size is large, and it covers the entire back cover of the book. TT6's please-insert is the most questioning and philosophical one. It starts with a philosophical sentence scrutinising the concept of "soul". It then gives a brief historical background of the book, indicating its genre as a novel and emphasising Oscar Wilde's literary genius. Then, in an avant-garde way, it mentions "individualism", "hedonism", and "soul" through Dorian Gray as a young character by revealing his inner thoughts and struggles. His problem with conscience is being addressed throughout the please-insert. Through the last sentences, there is a criticism about today's society and world, the prisoners of images. A quotation taken from *Hamlet* is presented in an epigrammatic way in the please-insert as well. The novel's name is seen two times in the please-insert, together with a statement that the book is a timeless classic. A

¹⁶Original please-insert of TT5 can be found in **Appendix 1**.

potential reader who does not have a literary background may think that the book is full of philosophical views and self-questionings after reading this please-insert. Thus, he/she may think that the book is not easy to read or not attractive if he/she is looking for popular fiction. The please-insert of TT6 presents the book as a high literary piece that requires background information, like knowing Hamlet. This may be a deterrent for potential readers; however, it may also be appealing for field-oriented people who deal with English literature or art and aesthetics. TT6's ¹⁷ please-insert is as follows:

The Picture of Dorian Gray is a masterpiece, dealing with the duality of the soul and body, which has been problematised since humankind discovered the “soul”, leading it to a peak point in literary expression. This is the only novel of Oscar Wilde, who was the genius child of 19th century British literature.

In this work, Wilde tells the story of a young man who is conscious of the beauty of youth, who admires this beauty as if he worships his own “sacred” experience, filling the bundle of experiences that he carries through his life’s journey with self-indulgent pleasures of individualism instead of the suffering of his conscience. It is a story of giving up the soul for the sake of protecting beauty by escaping the traces of the pain of the conscience left on the body. And his portrait. In the beginning, it was reflecting his beauty, but it turned into a reflection of his conscience, and while telling him his own story, it was portraying Dorian with a stain for every sin he committed. *The Picture of Dorian Gray* is a classic which will never get old, with reference to today’s people, who are trapped in images, and Oscar Wilde’s reference to Hamlet: “Like the painting of a sorrow / A face without a heart!”.

4.5. The Prefatory Notes

Prefatory notes are among the most appealing paratextual elements in books. They are simply the writings found inside the book. Prefatory notes consist of prefaces, postfaces, and any kinds of notes at the beginning and ending of a book. As can be deduced by the prefix, pre + faces are situated before texts. The function of prefaces is defined by Genette as follows: “[T]he word *preface* [is used] to designate every type of introductory (preludial or postludial) text, authorial or allographic, consisting of a discourse produced on the subject of the text that follows or precedes it” (Genette, 1997:161). Prefaces are preludial because they are located at the beginning of the text with a special title. On the other hand, postludial prefaces, which are called postfaces, are placed at the end of the text. “The ‘postface’ will therefore be considered a variety of preface; its specific features – which are indisputable – seem to me less important than the features it shares with the general type” (1997:161).

¹⁷Original please-insert of TT6 can be found in **Appendix 1**.

According to Genette, postfaces have less vitality than prefaces, which are located before the text and are directly effective on readers' perceptions, while postfaces are located at the end of the book to summarise or solidify the readers' ideas after finishing the book. Importantly, prefaces and introductions must be separated from each other and they should not be confused. According to Genette, an introduction is closer to the text's context, while the preface is rather subjective and reflects the ideas of its writer, "and many a modern preface is distinguished as such only by the use of roman numerals for page numbers [...]" (Genette, 1997:162). In that sense, unlike an introduction, the preface's page numbers are indicated as roman numerals, as will be seen in some of the translations of *The Picture of Dorian Gray* in this thesis. Jacques Derrida offers a summarising definition about Hegelian paratext:

The preface must be distinguished from the introduction. They do not have the same function, nor even the same dignity, in Hegel's eyes, even though the problem they raise in their relation to the philosophical corpus of exposition is analogous. The Introduction (*Einleitung*) has a more systematic, less historical, less circumstantial link with the logic of the book. It is *unique*; it deals with general and essential architectonic problems; it presents the general concept in its division and in its self-differentiation. The Prefaces, on the other hand, are multiplied from edition to edition and take into account a more empirical historicity; they obey an occasional necessity [...] (Derrida, 1981:17)

Regarding the quotation given above, prefaces have details about concepts and ideas, while introductions take a systematic and functional approach. Thus, the preface has a vivid and lively atmosphere in terms of its changing structure from edition to edition, but the introduction stays constant from the first edition to the last. As Genette states, "In contrast to the title and the name of the author, both of which are virtually essential nowadays, a preface is obviously never obligatory [...]" (Genette, 1997:163). Using a preface at the beginning or at the end of the text is a choice shaped by the conditions, time, and place. As the temporal situations of a preface, three can be listed. The first one is the original preface, and for Genette, "The most common case, no doubt, is that of the original preface – for example, the authorial preface" (Genette, 1997:174). Authorial prefaces are written by the writer of the text, so these are also called original prefaces. This means that the publishers or editors, or, in short, third parties, are not involved in them. The original preface is not only written by the author of the text; it is also included in the text in the first publication. In terms of place, authorial prefaces are generally presented in the first pages. The second situation is the later preface: "But some original editions may be published later than the first

public appearance of a text [...]. In all these cases, the original edition may, paradoxically, be the occasion for a typically later preface” (174-175). Briefly, the later preface is included in the text after the first publication. The third situation is the delayed preface: “The third relevant moment is that of the delayed preface, which may be for the delayed republication of a single work” (175). Delayed prefaces are also likely to be posthumous. In fact, one of the most important issues about prefatory notes is their senders. They can be changeable; for example, there can be more than one preface in a book and their senders can be different. In terms of this issue’s complexity, Genette stresses: “Determining the sender of a preface is a tricky matter, first, because there are numerous types of preface-writers (real or otherwise), and second, because some of the situations thus created are complex – indeed, ambiguous or indeterminate” (178). However, he clarifies the topic by propounding a typology to make a clearer tabular presentation. According to Genette, there are three types of senders: authorial, actorial, and allographic. By widening the scope, he gives the details of these definitions. The first definition, for the authorial preface’s sender, is as follows: “the sender we are interested in [...] indeed its alleged author, [can be] identified by an explicit reference (a full name or initials, the phrase ‘author’s preface,’ etc.) or by various indirect signs” (178). On the other hand, to define actorial and allographic prefaces, he states: “Or the alleged author of a preface may be one of the characters in the action, when there are characters and action: this is the *actorial* preface. Or the alleged author of a preface may be a wholly different (third) person: the *allographic* preface” (179). In other words, if a character from the book is fictionally the writer of the preface, the preface becomes actorial, while an allographic preface is a preface that is not written by the author of the text, but by a probable third party. Allographic prefaces are generally posthumous, but they address the original writer of the text. In that sense, allographic prefaces contain biographical information, as well as information about the book’s production or translation process (Genette, 1997:163-175). In addition to these types, a preface can be called authentic, apocryphal, or fictive in some situations. According to Genette:

A preface may be attributed to a real person or to a fictive person. If the attribution to a real person is confirmed by some other (if possible, by *every* other) paratextual sign, we will call the preface *authentic*. If the attribution to a real person is invalidated by some paratextual sign, we will call the preface *apocryphal*. And if the person to whom the preface is attributed is fictive, we will call the attribution, and therefore the preface, *fictive*. I am not sure that the distinction between fictive and apocryphal has universal relevance, but it seems to me useful in the area we are dealing with now, and we will

use it henceforth in this sense: *fictive* applies to a preface attributed to an imaginary person, and *apocryphal* to a preface attributed falsely to a real person. (179)

Regarding the quotation given above, authentic, apocryphal, and fictive prefaces are categorised as fictional when they are compared to authorial, actorial, and allographic prefaces.

Assumptive authorial prefaces and authentic allographic and actorial prefaces are serious in the sense that they say (or imply) the truth about the relation between their author and the text that comes after. The other prefaces – all the others – are either authentic, fictive, or apocryphal, but they are all fictional (a category that thus extends beyond that of the fictive) in the sense that they all – each in its own way – offer a manifestly false attribution of the text. (Genette, 1997:278)

Genette also categorises four fictional prefaces with descriptions: disavowing authorial prefaces, fictive authorial prefaces, fictive allographic prefaces, and fictive actorial prefaces. Disavowing authorial prefaces are explained by him as follows:

The disavowing authorial preface, which bears a fictive attribution of the text only, by the same token presents itself as an allographic preface and in most cases as, more precisely, a simple editorial note. A pseudoeditorial preface, then, for a text presented most often as a simple document (an autobiographical narrative, a diary, a correspondence) without any literary aim, a document attributed to its narrating character(s), diarist(s), or letter-writer(s). Its first function, then, consists of explaining – that is, recounting – the circumstances in which the pseudo-editor acquired possession of this text. (Genette, 1997:280)

The second category is the fictive authorial preface, written by and from the point of view of an imaginary author created by the real author. Genette summarises this in the following words: “What follows is, as one might guess, nothing other than the imagined author’s imaginary interview with the real author” (Genette, 1997:285). Meanwhile, in fictive allographic prefaces, the writer creates an imaginary third party and writes the preface in that party’s voice, and, furthermore, as Genette states, the writer names the fictive third party as if it were real. In fictive actorial prefaces, a totally different situation is seen compared to the former ones: “[T]he fictive actorial preface is in reality reserved for narrator-heroes; in other words, it simulates a more complex but more natural situation, in which the hero is at the same time his own narrator and his own author” (291). For clarification, an example may be helpful; for example, if Rapunzel, who is the hero of the story “Rapunzel”, writes a preface for that same story, that is called a fictive actorial preface. All of these prefaces are really functional, whether subtly or saliently. Regarding translations and target texts, things

are not black and white. Genette does not mention the translator's situation in the writing of a preface, but it may be called "authentic allographic". For this thesis, the prefaces of editors and translators and their notes will be accepted as "authentic allographic" because they are not the real authors of the texts. All the notes added by third parties and translators are paratextual elements that are later included into texts without the intention of the original authors of those texts.

As was mentioned regarding the senders of prefaces, their addressees are also quite important, but less confusing. The receiver of the book is the reader, who already has the book in his/her hands. Simply, Genette puts forward a few informative statements; as far as he is concerned, it is a truism that the addressee of the preface is the reader and he/she is not the public, but only a member of the public. The reader has necessarily already purchased the text (Genette, 1997:194). In fact, the location of the preface directly captures the possible reader. First, the preface is a kind of proof that the text is worth reading, and second, it guides the reader about what will be read and how it can be managed. Genette explains the reason "why" in detail, breaking it down into five categories with the subtitles of importance, novelty, unity, truthfulness, and lightning rods (199-207). Why does the addressee of the text choose the text? In fact, this question's answer is important to be clarified to understand the abundance of the translations and reprints of *The Picture of Dorian Gray*. Regarding authentic authorial prefaces, the reader chooses the book for reading and the ideas placed in the preface can be the reason for purchasing, holding, or "stealing" the book. According to Genette, this first category of importance encompasses the "documentary, intellectual, moral, religious, social, and political usefulness" of the work (Genette, 1997:199-200). Moreover, as Genette states: "This argument of usefulness is so powerful that we see it used *a contrario*" (200). The term "a contrario" here is a subtle implication telling the reader the importance of reading the text even if the text is in fact totally useless to read or outside of the normal realm of the reader's interests. For the second category, novelty, the author states in the preface that the work is quite unique and original, and novelty is far removed from imitation. The third one is unity, which is one of the value-enhancers presented in terms of Genette's explanation: "[This] characteristic of prefaces to collections (of poems, novellas, essays) consists of showing the unity – formal or, more often, thematic – of what is likely to seem *a priori* a factitious and contingent jumble of things that end up together primarily" (1997:201). Briefly, it emphasises the harmony in the text in terms of rhetoric, title, and theme. The fourth one, truthfulness, is an expression from the author to the readers. "The

only aspect of treatment an author can give himself credit for in the preface, undoubtedly because conscience rather than talent is involved, is truthfulness or, at the very least, sincerity – that is, the effort to achieve truthfulness” (Genette, 1997:206). In fact, the author expresses importance by truthfulness, putting forward that the texts are based on a true story. For this reason, truthfulness in a preface is valid for non-fictional or historical texts. The last category is “lightning rods”, which is a different strategy compared to the others. “When an author is anxious to highlight his merit, talent, or genius, he generally prefers – not unreasonably – to entrust this task to someone else by way of an allographic preface, sometimes a highly suspect one” (Genette, 1997:207). This is the first objective, defining the question “why”. The second objective is to answer the question of “how”, or, in other words, handling the question of reading activity or how to read. For this objective Genette lists eight categories of “genesis”, “choice of a public”, “commentary on the title”, “contracts of fiction”, “the order in which to read”, “contextual information”, “the statements of intent”, and “genre definition” (Genette, 1997:210-224). First of all, genesis is described by Genette as follows: “The original preface may inform the reader about the origin of the work, the circumstances in which it was written, the stages of its creation” (1997:210). For choice of a public, Genette claims that it is a way of putting readers in a place or determining who they are. For example, Balzac uses the indication “female public” and thus inevitably targets a kind of reader. This type of situating may be dangerous in terms of expressing the readers’ social class (Genette, 1997:212). Commentary on the title is necessary in “the original preface [...] when the title, long or short, is allusive, indeed, enigmatic” (213). The author may think that he/she should avoid any misunderstanding of the title. Contracts of fiction are intended to warn readers about the fictiveness of the book by stating that the characters and situations in the text are not real. By doing so, the author inevitably gives a genre indication (Genette, 1997:215). The order in which to read is the table of contents, as the name implies: “It is sometimes useful to inform the reader, in the preface and as if to clarify the table of contents, about the order of the material in the book (1997:218). For contextual information, Genette suggests that sometimes an author may think that the published book will be continued later. Naturally, an author may want to enlighten the reader about upcoming series or additional parts (1997:218). Among the most substantial functions of the original authorial preface are statements of intent, which convey the author’s real idea or message given through the text. “The most important function of the original preface, perhaps, is to provide the author’s interpretation of the text or, if you prefer, ‘real meaning’” (Genette, 1997:221). Indisputably, the statements of intent of the author affect the reader by deciphering hidden ideas or

showing the ways of paths through the text. Regarding translators or third parties who are authentic allographic preface writers, as was stated before, they also give statements of the intent of the original author of the text. They shed light on such hidden points when they think it is necessary. The last function is genre indication, which “extends toward a more institutional characterization, or one more concerned with the field (thematic or formal) into which the single work fits” (1997:224); to be more concise, Genette gives an example: “This book is a novel like the *Iliad*” (1997:225). All of these functions are answers to the questions of “why” and “how” directed to the prefaces’ functions.

Before turning to the analysis of the prefatory notes of the six selected Turkish translations, the original preface of *The Picture of Dorian Gray* itself should be considered. It is an authentic authorial preface because it is written by Oscar Wilde, the author. However, it is a later preface, added in the second edition of the book published in 1891, as was mentioned before. It was added by Oscar Wilde to defend himself against his critics. According to Genette, this type of preface, which includes resistance, defence, or the point of view of the author, is a preface-manifesto. Preface-manifestos are answers to “how” again, linked to the function of “genre indication”.

The preface-manifesto of *The Picture of Dorian Gray* sings exactly the same tune: ‘There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all All art is quite useless’. (Genette, 1997:228)

Instead of mentioning the novel and its content, Oscar Wilde chooses to criticise the hypocrisy of his era and defends himself against stoic ideals. The readers of the source text may have the idea that the text is emphasising the idea of “art for art’s sake” and that they will read a text about beauty, ugliness, and hypocrisy, which are the real components of human nature.

The original authorial preface written by Oscar Wilde is included in each target text, except for TT3, which is the first edition’s translation and does not include the original preface. In addition to the original preface written by Wilde, TT1, TT2, and TT4 include prelude and postlude prefatory notes written by the translator or another third party. TT1 has prefatory notes of seven and a half pages including Oscar Wilde’s life, personality, works, and style, written by one of the translators. TT2 has prefatory notes of nine pages written by the editor of the book, with a postlude ending note added by the translator, as well. TT4 includes an

authentic allographic prelude translator's note, namely a preface written by the translator of the text. These prefaces and the postface will be analysed in detail below.

TT1, translated in 1938 by Ferhunde and Orhan Şaik Gökyay, was one of the pioneers of the Westernisation process in Turkish literature and culture. For this reason, Orhan Şaik Gökyay, an important Republican poet and translator, wrote a highly informative and long prefatory note, signed at the end with his name. This note is clearly an authentic allographic preface written by the translator and it has answers to the questions of "why" and "how" thematically. Moreover, it is a delayed allographic preface, annexed later by the translator of the text after the death of the author. As Genette states, the preface is put into the book's order with roman numerals. On the first page of the authentic allographic preface, there is a footnote added by the translator indicating the sources that he used during the writing process of the preface. Thus, he gains trustworthiness by showing his sources. The prefatory note begins after the title page with the title of "Oscar Wilde". It starts with biographic information on Oscar Wilde and continues by introducing his early works and fame. There is a part taken from *De Profundis*, in which Oscar Wilde mentions his style and his points of view about art, beauty, and dandyism. The preface continues with Oscar Wilde's style and symbolism. Throughout the preface, the names of Dante, Andre Gide, the Marquess of Queensberry, Lord Alfred Douglas, and Alfred Tennyson are repeatedly seen, and these names being given in the preface make the translator appear intellectual and truthful in the eyes of the reader. Mostly, the preface describes the chronological contexts of Wilde's works, but it never mentions his homosexuality or homoerotic affairs with Lord Alfred Douglas. The preface explicitly emphasises Wilde's conviction date and judicial process, but there is no explicit mention of the reason why he was put into jail. There is a mention of the censorship for *Salome*, but not for *The Picture of Dorian Gray*. Generally, the preface is full of quotations from Wilde. Quotations taken from *De Profundis* account for a particularly large part of the preface. Oscar Wilde's "individualism" and "hedonism" are the most commonly expressed issues; however, these are not mentioned as they were really meant by Wilde. A brief part from this authentic allegoric preface is given below with its translation:

Oscar Wilde'nin eserlerinde İngiliz sosyetesine hicivler vardır. Onun en göze çarpan tarafı ferdiyetçiliği ve paradoxe'larıdır. Dorian Gray'de onun bütün garabetlerini ve acayip fikirlerini Lord Henry temsil eder. Lord, her şeye yeniden isim vermek arzusunu meydana koyduğu zaman Düşes ona <<o halde sana ne diyelim?>> diye sorar. Buna Dorian Gray cevap verir: Onun ismi Prens Paradoxe'dur, der.

Sanati bir sembol olarak düşünen Oscar Wilde için bu sembole mana verenler bunu kendi zararlarına yaparlar. Buna rağmen <<Dorian Gray'in portresi>> nde ruh çirkinliğinin müphem bir çizgi halinde başlayarak gittikçe nasıl bir yara gibi bütün yüzü kapladığı manasını bulmak istiyoruz. Buradaki portre kendini her türlü fezahte kapıp koyuvermiş olan Dorian Gray'in vicdanının portresidir. (Wilde, 1938: IX)

Oscar Wilde's works satirise British society. His most prominent aspect is his individualism and paradoxes. In *Dorian Gray*, Lord Henry symbolises his phantasies and strange ideas. When the Lord reveals his desire for renaming everything, the Duchess asks him, "What shall we call you?" Dorian replies: "His name is Prince Paradox".

For Oscar Wilde, who thinks of art as a symbol, those who give meaning to this symbol do so to their own detriment. Despite this, we want to find the meaning of the ugliness of the soul, starting in a vague line in *The Picture of Dorian Gray*, and how it covered the whole face like a wound. The portrait here is the portrait of the conscience of Dorian Gray, who has caught himself up in all kinds of disgrace.

In these sample paragraphs, there are numerous Persian and Arabic words, related to the year of the book's publication, when the alphabet reform was still in the process of being accepted. Regarding these two paragraphs, it is obvious that Orhan Şaik Gökay reveals the theme of the book and he gives advance information to make the readers curious before they read the text. In doing this, he also positions this book as being obviously for adults. As he makes statements such as "müphem bir çizgi" [a vague line] or "ruh çirkinliği" [ugliness of the soul], some readers may find these sentences too informative, and this may irritate them. Since the translator's preface comes close to revealing the book's main idea and theme, it may create dissatisfaction in readers' minds, because the translator reveals the main idea of the book without giving a chance to the readers to make their own deductions. However, readers in the year of 1938 may have needed this kind of introduction on a large scale because they had just newly started to meet Western classics and this kind of literature may have seemed totally foreign to them in terms of style, theme, and structure. Finally, it can be seen in the preface that the translator makes almost no subjective or leading comments about Oscar Wilde's life; rather, he paraphrases eminent sources' information directly. However, in terms of Oscar Wilde's work, there is some excessive information that is not suitable for those who have not read the mentioned works yet. This may change readers' perspectives, either positively or negatively. The excessive information may be found incentivising and exciting, or it may be negative because readers may be affected by the words of the translator and become irritated.

In TT2, the preface is written by a third party; it is thus an authentic allographic preface, and a delayed preface, too. The preface's writer is İbrahim Hilmi, who was both the owner of Hilmi Publishing and the editor of this translation of *The Picture of Dorian Gray*. The preface's title is "Oscar Wilde-Hayatı ve Eserleri (1)" [Oscar Wilde-His Life and Works], and there is a footnote indicating that "Oscar Wide'in hayatı ve eserleri hakkındaki mütalea İbrahim Hilmi tarafından yazılmıştır" (Wilde, 1938:III) [The text about Oscar Wilde's life and his works was written by İbrahim Hilmi]. Obviously, İbrahim Hilmi was a remarkable person in 1938, as was mentioned in the "Editors" section above, and he wanted to publicise his name to gain respect and draw attention. He was one of the pioneers and supporters of the Westernisation movement in Turkish culture and literature and he was highly interested in Western literature. In the first part of the authentic allographic preface, Oscar Wilde's life and works are mentioned chronologically, giving the genre indication as "roman" [novel], and this part is informative in terms of reflecting the author's life. However, there are also sentences directly commenting on the author's work. For example, "Bu roman onun bedii hislerini ortaya koyar. En şiddetli ihtisat ve en nadir heyecanı arar, sevinç hassasını tehdit eden bütün his ve inançları red eyer, ruhu adete zincirler, Psikolojik bir sanat eseri sayılır" (Wilde, 1938: IV) [This novel reveals his aesthetic feelings. It seeks strong emotions and rare excitements while it rejects every feeling and belief that threatens happiness; in fact, it chains up the soul. It is considered as a Psychological work of art]. These sentences are meant to introduce *The Picture of Dorian Gray* in a highly literary and philosophical way. There are some indications of the individualistic and hedonistic content of the novel with references to aestheticism. Due to the publishing year, 1938, Arabic words feature heavily throughout the preface. The second subtitle of the preface is "Hususiyeti, Edebi Mevkii ve Eserleri" [His Character, Literary Position, and Works]. Under this subtitle, Walter Pater's name is seen, and related to it, aestheticism is mentioned. Needless to say, by referring to such names, the editor indirectly brings the authenticity of Wilde's work and his intellectuality forefront. In this section, Oscar Wilde's appearance and his characteristic behaviours are also mentioned, emphasising that he was somehow peculiar. "Bir taraftan münasebetsiz ve saygısız halleri, bir taraftan da rekik ve müessir lisanı gayri müsavi bir güzelliğin talim ve tesirini uyandırır" (Wilde,1938:VIII) [On the one hand his impertinent and disrespectful behaviours and on the other hand his unease and his stutter and touching dialect evoke an unequal beauty's practice and effect]. The editor comments on Wilde obviously, which may affect potential readers and lead them to think that Wilde was disrespectful and rebellious. Contrary to Orhan Şaik Gökyay, İbrahim Hilmi stresses that

Oscar Wilde is peculiar and weird, and moreover, he indicates that Wilde is guilty of something, but never explicitly states his homosexuality. The third subtitle is “Dorian Grey’in Podtresi” [The Picture of Dorian Gray]. As seen from this subtitle, there is no coherence in the spelling; throughout the book it is seen that “The Picture of Dorian Gray” is written with many different spellings. The first sentence of this part is highly appealing and flattering: “Bu kitap baştan sona bir sanat eseridir” (VIII) [This book is a work of art from the beginning until the end]. This sentence is manipulative, similarly to the other sentences throughout the preface, excluding the chronological information. Furthermore, İbrahim Hilmi gives a short summary of the novel, explaining the ending of it. Thus, if the potential reader glances at the preface, he/she will learn the ending of the novel. In fact, every psychological, mysterious, and hidden meaning in the novel is explained here by him. As was stated before, according to Genette, a short introduction to a work may be given in the preface, but in this case, the editor may change the perception of the reader. A few brief excerpts from the preface are given below:

Bu ve buna mümasil eserlerini okumakla Oscar Wilde’in hayatının gizli kapalı izleri üzerinde yürüdüğümüzü hissederiz.

O, ahlakın zayıfı. Basiret ve feraset sahibi olmaklığına, şiirlerinde ve romanlarındaki derin tetkik ve tahlillerine rağmen hayatı fikirlerde karışık muhilli ahlak bir zevkin tesirlerini bırakıyordu. Zaten bu fena tesirlerdir ki ona bir musibet halinde musallat oldu ve onu felakete sevketti.

Vaylıd kendini tehlikeye ilka etmiş en nüfuzlu kaşiflerden biridir. Fakat ahlaki itibarsızlığı tenkid hususundaki otoritesini harap etmiş ve şöhret güneşini karartmıştır. (Wilde, 1938:IX-I)

We feel as if we are walking in the secret traces of Oscar Wilde’s life by reading this and other similar works by him.

He was morally weak. Despite having vision and sense, and his deep analyses and descriptions in his poems and novels, his life was confusing in terms of his ideas, which had an effect of violating morality by hedonism. These effects haunted him, ruining him and leading him to his own catastrophe.

Wilde was one of the most influential explorers who put himself in danger. However, his moral disreputability destroyed his authority with respect to criticism and dimmed the light of his fame.

These quotations are a brief summary of the total preface in the text. While the editor admires the complexity of Oscar Wilde's works and his literary genius, he criticises his life and beliefs, giving messages to the readers. Immorality is implied, but in 1938 it would have been inappropriate to announce Oscar Wilde's homosexuality in Turkey.

TT2 also has an end note written by the translator. As Genette states, end notes are added for reviewing the text's subject. They are postludial and called postfaces, which are less effective in terms of manipulating the course of the text because of their place. Süreyya Sami Berkem, the translator of the novel, begins his postface by saying: "Oscar Wilde, şüphe yok ki on dokuzuncu asrı sonlarına doğru yetişen sanatkarların en verimli ve sevimlilerinden biridir" (Wilde, 1938:309) [There is no doubt that Oscar Wilde is one of the most prolific and charming authors who grew up in the late nineteenth century]. This is a highly appealing and affirmative sentence, and it is thought that the reader will read the end note after reading the book, when his/her ideas about Wilde may be sympathetic. Süreyya Sami Berkem then starts to give information about Oscar Wilde's salary and the conservative people who criticised Wilde harshly. As opposed to İbrahim Hilmi's preface, Süreyya Sami Berkem uses a few English words and fewer Arabic and Persian words, which can be interpreted both as modernisation in language and an attempt to match Wilde's style, as Wilde used smooth and easily understood language. For example, the translator uses words such "convention", "anticonventionalist", "tekst" [text], and "essaist" [author] in the postface. Moreover, in the final section, he confesses that translating Oscar Wilde is a hard task because of his epigrammatic, witty, and descriptive style. Strangely, he mentions Lord Alfred Douglas and Oscar Wilde's relationship with him, interpreting it as an extremely sincere friendship. He propounds that Wilde and Douglas had a strong friendship, which was interpreted wrongly by Douglas's old and crazy father. Two brief parts from the postface are as follows:

Lord Alfred Douglas o zaman yirmi bir yaşlarında son derece güzel bir delikanlı idi. O da şairdi. Wilde'a bir üstat nazariyle bakıyor, onun bütün nazariyelerine inanıyor, onu candan seviyordu. Ne çare ki sosyete Wilde'dan şüphelenmişti! Dedikodu almış yürümüş, her tarafta şairin ahlaka muğayir hareketlerinden bahsedilmeğe başlanmıştı.

Vatandaşları ne yazık ki Oscar'ın kıymetini bilemediler. Hep hususi hayatiyle uğraştılar ve onun sanatını hep o zaviyeden görmeğe çalıştılar. Halbuki Oscar büyük bir şair olduğu kadar kuvvetli bir romancı, keskin görüşlü bir münakkit ve düşündürücü bir essaist idi. (Wilde, 1938:310-312)

Lord Alfred Douglas, who was an extremely beautiful boy, was twenty-one years old at that time. He was also a poet. He sees Wilde as a master, believes in all his deeds, and loves him affectionately. Unfortunately, society was suspicious of Wilde! Gossip was rampant, and in every place, related to this, the poet started to be mentioned as being immoral.

His fellow citizens unfortunately did not appreciate the value of Oscar. They were always occupied with his private life and they always tried to see his art from that angle. However, just as Oscar was a great poet, he was a powerful novelist, a clear-eyed critic, and a thoughtful essayist.

Berkem's postface is clearly more daring and objective compared to İbrahim Hilmi's preface when comparing the ways in which they do or do not address Wilde's homosexual affair. For example, Berkem calls Douglas "a beautiful boy" and complains that people were more occupied with Wilde's private life than his art because of Douglas. It can be deduced that Berkem knew of Wilde's homosexuality, but in 1938 it would be inappropriate to mention it openly. For this reason, neither İbrahim Hilmi nor Süreyya Sami Berkem touches this issue. Berkem makes subjective comments on Oscar Wilde's literary style, not his personal life. He has written an elite commentary and it is obvious that he is enthusiastic about translating Oscar Wilde's work because of his personal sympathy for Wilde.

The final preface to be evaluated here belongs to TT4, which was translated by Ferit Burak Aydar in 2019. This is the most modern one. Its title is "Çevirmenin Notu" [Translator's Note]. It is simply an authentic allographic and delayed preface written by a third party. This preface is quite different compared to those of TT1 and TT2. The translator describes how he translated this work. In fact, it may be evaluated as a kind of an indirect allographic "genesis": "The original preface may inform the reader about the origin of the work, the circumstances in which it was written, the stages of its creation" (Genette, 1997:210). In this case, though, it is written by the translator. Aydar begins by giving information about the first edition, which was uncensored, and then the second edition of *The Picture of Dorian Gray*, which was the censored edition of the book, emphasising that Wilde's "writings were seen as immoral because of sexual elements and homosexual implications". This preface is unique in terms of clearly explaining the censorship process chronologically and how Oscar Wilde added a new character, James Vane, in the second edition. In that sense, the first and the second editions are different in some ways. Aydar also mentions the first uncensored edition of *The Picture of Dorian Gray* having been published by Harvard University Press in 2011. However, on the title page and legal information page there is no sign of the source

book's publisher, only its name as "The Picture of Dorian Gray". Furthermore, TT4 is not the first uncensored Turkish translation of the novel, but it is the first one that mixes content from the first edition from 1890 and the second edition from 1891. Thus, Ferit Burak Aydar tries to show the reader both versions of the book. He claims that this version does not exist, not even in its original language. The preface is informative and objective; in other words, there is no subjective comment made by the translator. He simply transmits the source text's history. Aydar does not want to manipulate the reader respectively, but he wants to introduce the terms "homosexuality" and "sexuality" and the secrecy of homosexuality in society. A brief excerpt is as follows:

1890 Temmuz'unda Philadelphia manşeli *Lippincott's Monthly Magazine* Oscar Wilde'in *Dorian Gray'in Portresi* romanını İngiltere ve Amerika'da eşzamanlı olarak yayınladı. Fakat derginin editörü J.M. Stoddart romanı teslim edilen haliyle basılamaz gördüğünden metni sansürler. Nitekim *Dorian Gray'in Portresi*, bu haliyle bile eleştiri oklarını üzerine çeker. Wilde'in yazdıkları ahlaka mugayir bulunur. Memnu sayılan cinsellik öğeleri göze batmasına karşın, adı bile ağıza alınmayan eşcinsellik suçlamasıdır mevzu bahis olan. Öyle ki Wilde birkaç yıl sonra yargı önüne çıkacağı zaman romanın bu ilk versiyonu aleyhinde "delil" olarak kullanılacaktır. (Wilde, 2019:7)

In July 1890, Philadelphia-based *Lippincott's Monthly Magazine* simultaneously publishes Oscar Wilde's *The Picture of Dorian Gray* both in England and America. However, the editor of the magazine, J.M. Stoddart, sees the delivered version of the novel as unprintable and he censors the text. Indeed, *The Picture of Dorian Gray* attracts arrows of criticism even in this state. Wilde's writings are found immoral. Despite sexual elements considered to be taboo, the real matter is the accusation of homosexuality, which is unmentionable. In fact, when Wilde comes to court a few years later, the first version of the novel will be used as "evidence" against him.

As is seen from this example, Aydar briefly and professionally mentions the novel's dramatic publishing process, and then he explains his method in translating and mixing the two editions together.

To comment on these three texts' prefaces, it is obvious that in 1938, the writing of prefaces was perceived differently than today. TT1 and TT2 are full of subjective comments and manipulative; however, TT4 is plain and fluent.

4.6. The Notes

According to Genette's general description: "A note is a statement of variable length (one word is enough) connected to a more or less definite segment of the text and either placed opposite or keyed to this segment" (1997:319). He continues by stating that notes are highly distinctive among the paratextual elements with their length, form, and place. The preface is also indicated as a note, but the difference is obvious between them in terms of their functions and place, form, and length (1997:319-329).

[T]he use of notes goes back to the Middle Ages, when the text – placed in the middle of the page – was apt to be surrounded, or sometimes larded in various ways, with explanations written in smaller letters; and this layout is still common in the incunabula of the fifteenth century [...]. In the sixteenth century "side notes," or marginal notes, appear; they are shorter and appended to more definite segments of text. In the eighteenth century it became customary to put the notes at the bottom of the page. But our present-day practice remains highly varied: notes are still placed in the margins between the lines, at the end of a chapter or book, or in a special volume. (Genette, 1997:320)

Currently notes are seen in the margins between lines, or at the end of the book or the chapter, and they have standardisation; for example, notes are written in a smaller font size compared to the general size in the texts. Generally, notes are indicated with special marks or identifiers to make them determinant. "Our most common practice consists of putting 'callouts' in the text, using one or another system (numbers, letters, or symbols) and pegging each note to the text [...]" (Genette, 1997:321). This marking clearly differentiates the notes from the main texts; in other words, these identifiers surround the text. Moreover, notes can be added in any edition of a text. They can be attached to the text at any time, which means that a newer edition may contain more or fewer notes compared to the first edition. According to Genette's classification, notes are accepted as original if they are added in the first edition, and they are seen as later notes when they added in the second edition of the same text. Naturally, delayed notes are those added long after the first and the second or more editions, which means that they are commonly posthumous (1997:322). In Genette's taxonomy, notes are divided into three groups according to their senders, addressees, and functions. Senders of notes are the same as the preface senders. Notes can be authorial, which means that they belong to the original writer; they can be allographic, which means that they belong to a third party such as translators or editors; or they can be actorial, which means that they are written by a character in the book (1997:322-323). Needless to say, the senders of notes are

accordingly classified as authors, translators, editors, and people who have performed critical studies of the text. The addressees are fundamentally readers who already own the text. They certainly become integrated with the text during the process of reading and the notes have ultimate importance in terms of leading them. Contrary to what is said about the addressees of the notes, however, there can be some exceptions. For example, notes may be optional for some readers, as will be seen in the case of the translations of *The Picture of Dorian Gray*; in other words, some notes are highly detailed and not strictly necessary for the novel: “Above all, we must observe that notes, even more than prefaces, may be statutorily optional for the reader and may consequently be addressed only to certain readers: to those who will be interested in one or another supplementary or digressive consideration” (Genette, 1997:324). Turning to the function of notes, they can be discussed as original, allographic, fictional, and actorial notes. Genette divides texts according to their function into two groups as discursive texts (history, essays, and so on) and fictional texts (dramatic fiction, lyrical poetry) (1997:325). Original notes for discursive or fictional texts are meant to be supplementary, commentary, and fortifying in the texts. In them, specific figurative meanings, exclusive definitions, and translations of some quotes and words from the source language can be found (1997:325). Later notes are added after the first edition and their aim is to respond to critics, while delayed notes are added to mention the author’s success (1997:328-330). Allographic notes are commonly added by a third party, or, to be more precise, by translators and editors, and, therefore, “The allographic note is almost inevitably an editorial note, for the addition of notes far exceeds what an author may expect (or wish) from the kindness of an ordinary third party – which hardly goes beyond a preface” (Genette, 1997:337). Thus, allographic notes aim at explaining, describing, and commenting on the text. *The Picture of Dorian Gray* does not contain any notes added by Wilde; however, in the six selected translations of the text, there are abundant allographic footnotes added at the bottoms of the pages. Footnotes are added by editors more often than by translators: “Solely because it is allographic, the editorial note draws us toward another fringe of the paratext, for it consists of an external commentary (most often posthumous) that in no way involves the responsibility of the author” (1997:337). Some of them are rather elaborate, while some of them are simply translations of French words used in the text. Continuing in the taxonomy, fictional notes are those written by the author again, but he or she writes the notes as if they were actually written by someone else. The final type is actorial notes, which are the notes written by another author for the text (1997:339-340). Concluding this topic, Genette propounds: “As we see, therefore, the note is a fairly elusive and receding element of the

paratext” (1997:342). In terms of allographic notes added by third parties, they are a kind of metatext creating the text into something with new bases with descriptions.

The six selected translations of *The Picture of Dorian Gray* include footnotes,¹⁸ ranging in number from several to abundant. All of the footnotes will be shown here in full with the help of tables to offer a detailed idea of them, and it must be stated here that the footnotes and the prefaces crucially constitute the backbone of this study in terms of determining the third parties’ decisions on using paratextual elements and manipulating the texts. The use of allographic footnotes in fact decides the reader’s place during the process of reading and it may be commented on as an intercultural activity; in other words, it creates a bridge between cultures. However, the number of footnotes is a whole case study in itself to be evaluated in detail. Each target text’s footnotes will be analysed. However, before analysing them, a more brief overview of the data analysis will be helpful. TT1 contains sixty footnotes added by the translators. These footnotes have several functions: the first function is to give Turkish translations of French and Latin words or sentences; the second function is for explaining Wilde’s epigrammatic style; the third function is to give information about elements taken from Greek and Roman mythology; and the fourth function is to mention cross-cultural elements. TT2 has sixty-seven footnotes and one of them is in the original authorial preface. They are generally more than one sentence long; they are sometimes even half a page long. Their functions are almost the same as those of TT1. However, some footnotes in TT2 were added by the editor. Reviewing their functions, they are again descriptive and informative. In contrast to TT1’s footnotes, TT2’s footnotes sometimes create a conversation between the translator and the reader, and the style is intimate and casual, like a dialogue. TT3 has only fourteen footnotes with the function of translating the French quotes in the text, and they are word-for-word translations without any comments that might affect the ST’s fluency. TT4 has eleven footnotes, added by both the translator and the editor. TT4 has similarly aimed to provide translations of French words in footnotes, like TT3. However, TT4 has the most unique function when compared to the other target texts. There are several footnotes that present the editorial changes made by Wilde, who was obliged to change some parts of the text’s first edition that were perceived as homoerotic and immoral. It should be kept in mind that TT4 was the first complete Turkish translation of *The Picture of Dorian Gray*, mixing both editions of the book, and as will be seen, in the footnotes the translator underlines the

¹⁸ All the footnotes are shown completely in the appendixes in tables.

changed parts in the second edition. TT5 has twenty-one footnotes providing information about less commonly known people mentioned in the text and, again, the translations of French words. Finally, TT6 has one hundred thirty-nine footnotes, the largest number. The translator explains anything and everything in the book; in other words, he presents a great deal of information that may be foreign to a Turkish reader.

TT1's footnotes¹⁹ were added by the translators, Ferhunde and Orhan Şaik Gökyay, because the text does not mention any other editorial information; in other words, the text's editors are its translators. It must be stated again that the text was translated in 1938, when resources about literature and culture were scarce. Accessing information was hard and obtaining information from a single source was impossible. In that sense, TT1's translators added many footnotes which would allow readers to obtain knowledge easily. Even simple terms are explained by the translators. As well as the translations of French words, cross-cultural elements are explained as footnotes. Moreover, there are many Arabic, Ottoman, and Persian phrases and words seen, even though nine years had passed since the reform of the alphabet. TT1 has sixty footnotes in total and some specific examples of these footnotes have been selected for evaluation below according to their functions.

The following selected examples from TT1 show necessary translational footnotes from French to Turkish and German to Turkish:

Example 1:

Fr. Madam. Çok sevinçliyim. [Madame je suis tout joyeux] (T.N.) (p. 170)

Madame. I am ecstatically happy.

Example 2:

Fr. Asrın sonu. [Fin de siècle] (T.N.) (p. 220)

The end of a century.

¹⁹ Complete footnotes from TT1 and their translations can be found in **Appendix 2**.

Example 3:

De. Bir musiki parçasının sonu. [Kadenz] (T.N.) (p. 268)

End of a musical piece.

Example 4:

Fr. Pek gayret. [trop de zèle] (T.N.) (p. 220)

Too much zeal.

For descriptive footnotes, the following examples may be considered:

Example 5:

[Adonis] Aphrodite'nin aşık olduğu güzel bir kral çocuğu. (T.N.) (p. 3)

The beautiful son of a king whom Aphrodite is in love with.

Example 6:

[Schmpack] Altın renginde çiçeklerinin kokusuyle meşhur Hindistanda yetişen Çampa çiçeği. (T.N.) (p. 165)

Champaka/Plumeria flower, which grows in India and is famous for its smell and golden colour.

Example 7:

[İngiliz Mavi Kitabı] Günün geçer adreslerini ihtiva eden kitap. Amerikada: Bütün memurların isimlerini ve maaşlarını havi kitap. (T.N.) (p.40)

Book that contains current addresses of its time. In America: Book that contains all officers' names and their salaries.

The final examples for footnotes in TT1 pertain to Greek and Roman mythology; however, there were two different Greek and Roman mythology books published in Turkey before 1938 according to data taken from the nadirkitap website²⁰. One of them, by Nüzhet Haşım Sinanoğlu, was published in 1931 by Hakimiyeti Milliye Matbaası with the title of *Grek ve Romen Mitolojisi* [*Greek and Roman Mythology*]; the second was by Nurullah Ata, published in 1932 by Kanaat Kütüphanesi with the title of *Mitoloji* [*Mythology*]. These books are still available in antique second-hand book sellers even if they are rare in number and quite fragile. Regarding this information and considering the high amount of translations of Western classics in 1938, which may have created familiarisation with Greek and Roman mythology, still, almost every mythological reference is explained by the translators of TT1.

Example 8:

[Marsyas] Meşhur bir ilahın adıdır. Apollo ile daha iyi flüt çalmak bahsine tutularak kaybetmiş ve ağır cezaya uğramıştır. (T.N.) (p. 267)

The name of a famous deity. He betted against Apollo for playing the flute better, lost, and was harshly punished for it.

Example 9:

[Narcissus] Irmak ilahı Kefisson'un güzel oğlu olup dağ perisi Echo'nun aşkını istihfaf ettiği için aşk ilahesi tarafından kendi kendine aşık olmak cezasına uğratılmıştı. Su içmek için bir pınara eğilince kendi hayaline aşık oldu ve tatmini kabil olmayan bir sevgi yüzünden kendini yeyip bitirdi. (T.N.) (p. 130)

He was the son of the river deity Cephissus. Since he humiliated the love of Oread, Echo, he was punished by the god of love with falling in love with himself. He fell in love with himself when he leaned over a spring to drink water and he became mad because of that love that was impossible to satisfy.

²⁰See

https://www.nadirkitap.com/kitapara_sonuc.php?kelime=mitoloji&siralama=fiyatartan&bks=5203&siralama=yayinyiliaz

Example 10:

[Apollo]: Güneş ilahi. (T.N.) (p. 170)

God of the sun.

According to the examples given above, TT1 makes the existence of the translators perceptible with informative footnotes because the translators are the readers-rewriters and the translators of the text at the same time. Ferhunde and Orhan Şaik Gökyay modelled a reader who was in need of knowing the information in these footnotes. For this reason, translations of some culture-specific items can be seen. Furthermore, the grammar and punctuation rules of the Turkish language are violated in these footnotes, but this is certainly because of the text's translation year, when the Turkish language was not yet comprehended or standardised well. However, harmoniously with Genette's definition of footnotes, the translators generally keep their footnotes' length to one sentence, and they are not that long.

TT2 is the most unique text including chatty footnotes, which are directly addressed to the reader, taking them from their seat of reading and forcing them to participate and comprehend. Especially in the translator's footnotes, this chatty atmosphere is observed; the editor's notes, meanwhile, are informative more than commenting. Süreyya Sami Berkem, the translator of the text, signed his footnotes with his initials, S.S.B., instead of indicating them as "translator's note". Berkem added a great number of footnotes and his voice can thus be heard throughout the book with many interruptions; in other words, he reminded the readers of himself as a translator and also reminded the readers that they were just readers who were in need of learning the intellectual connotations and references of the book. Furthermore, the editorial footnotes cannot be underestimated. The editor, İbrahim Hilmi, does not use any signs or labels to indicate his editorial footnotes, because Berkem has already indicated his own notes and thus they can be separated easily. Looking at İbrahim Hilmi's background, his contribution is indisputable in terms of the organisation and publication of the book. Even though the alphabet reform was valid in 1938, Arabic and Persian words are still often seen. Grammar and punctuation rules are also mostly ignored, for the same reason as in TT1, purely because of the publication year. TT2 has 67 footnotes in total; some of the footnotes²¹ from TT2 will be displayed here and evaluated according to

²¹ Complete footnotes from TT2 and their translations can be found in **Appendix 3**.

their functions. First, it must be remembered that in 1938, Turkish people did not have easy access to knowledge about Greek mythology, classics, British culture, or other homosexual stories from history. Thus, the footnotes may have changed the perception of the text for a deeper understanding at that time. Some selected editorial footnotes are as follows:

Example 1:

Tory = İngiliz muhafazakar fikrasına mensub olanlara verilen addır. (E.N.) (p. 265)

Tory: It is a name given to British conservative party members.

Example 2:

Aslende Fransızcadır. “Büyük bir gayretkeşlik,, manasına gelir. [trop de zèle] (E.N.) (p. 239)

This is from French. It means zealotry.

Example 3:

Misanthrope = İnsanlardan nefret eden ve onlara yardımdan hoşlanmayan adam. (E.N.) (p. 167)

Misanthrope = A person who hates people and dislikes helping them.

Example 4:

Bu kelime aslında da Fransızca olarak kullanılmıştır. Can sıkıntısı demektir. [ennui] (E.N.) (p. 278)

This word was used in French. It means boredom.

Example 5:

F.N.54: Asrın sonu. [Fin de siècle] (E.N.) (p. 241)

End of the century.

Example 6:

Ulster = Uzun, geniş, ağır palto. (E.N.) (p. 197)

Ulster = Long, wide, heavy coat.

Regarding the footnotes given above, the functions of the editor's footnotes can be listed in two general categories: the first one is to give translations of phrases or words in French or English, while the second one is to explain less-known terms or different cultural elements. Like a proper footnote as described by Genette, the editor, İbrahim Hilmi, often uses one sentence to describe things as footnotes. He uses a language that contains Arabic, Ottoman, and Persian words along with modern Turkish. Thus, it can be said that the challenge of transforming old language habits was hard even for a modernist editor. Moreover, his language is formal, but not didactic at all. The footnotes used by Hilmi are obviously intended to reach the reader and compensate for any deficiency in cross-cultural vocabulary knowledge; in that sense, these footnotes seem quite interfering.

For understanding Süreyya Sami Berkem, his footnotes will be analysed according to their varieties. First, dialogue-based footnotes will be presented below, in which he establishes direct dialogues with the readers to express his sensitivity for his translation from English to Turkish, and he makes a few comments along with these translations:

Example 1:

“Silver Shell,, diyor ki ancak (gümüş kabuk) diye tercüme edebiliriz. İngilizcede kaplumbağanın, istiridyenin, midyenin, hatta yumurtanın kabuğuna Shell denir. Burada Oscar Wilde bu kelime ile cigara tablası olarak bazan kullandığımız büyük, sedef renkli istiridye kabuklarını hatırlatmak istiyor. Aynı bu kabuklara benzetilişi hakikaten orijinal bir teşbihtir. (T .N.) (p.35)

It says “Silver Shell”, which can be translated solely as (silver shell). In English, the shells of turtles, oysters, clams, and even eggs are called “Shell”. Oscar Wilde wants to remind us of the big pearlescent oyster shells that we use sometimes as cigarette ashtrays. Associating the moon with these shells is a truly original simile.

Example 2:

F.N.15: (Background) kelimesinin dilimizde tam bir mukabilini bulamadım. Tarifi şudur: Bir manzaranın yahut bir tablonun gözle görünen en uzak kısmı. Bunun tek kelime ile mukabilini bulan olur ya da yazarsa minnettar olurum. Resimde Foreground’a “ön plan,, dediğimiz gibi buna da „art plan,, diyebilir miyiz acaba? (T.N. (p. 57)

I could not find an equivalent word in our language for (Background). Its description is like this: The furthest point of a painting or a landscape that can be seen by the eyes. I would appreciate if someone finds and sends me the single equivalent word for this. Is it possible to call this the “back front”, the same as calling the Foreground of a painting the “fore front”?

Example 3:

Dilimizin zenginleşmiye olan ihtiyacını insan tercüme yaparken daha kuvvetle hissediyor. (Page) tabirinin bir kelimedede tam mukabilini bulamadığım için bunu “küçük uşak,, diye tercüme ettim. Büyük otellerde kapıda duran ve hafif işlerde kullanılan çocuklara (Page) denilir. Zenginlerin konaklarında uşaklara yardımcı olanlar da bunlardır. (Butlar) ı nasıl tercüme etmeli? (Servant) e ne demeli? (Valet) için (Footman) için ne karşılık bulmalı? Biz bunların hepsine topyekün “uşak,, yahut “hizmetçi,, deyip geçiyoruz. Eskiden bu küçük çocuklara “iç oğlan,, derlermiş. Pekala işte! Fakat şimdi kullanamayız; “iç oğlan,, tabiri Osmanlılar zamanında o kadar iptizale uğramış ki! (T.N.) (p. 46)

Right now, I can feel the strong need for enrichment in our language while doing this translation. I translated this as “little butler,” since I could not find the exact equivalent of (Page) in a single word. (Page) is used to refer to children standing at

the door in large hotels and is used for easy jobs. These are the ones who help butlers in the mansions of the rich. How to translate (Butler)? What about (Servant)? What to find for (Footman), for (Valet)? For all of these we say “servant” or “vale”. They used to say “page” to these little boys. All right! But now we can’t use this today, as the “page”, so to speak, was so humiliated in Ottoman times.

According to the examples given above, Berkem wants to interact with the readers by describing his translation strategies. As can be seen from these examples, he struggles to reflect the text’s main body and meaning in the case of some terms, and he also stresses that he is not sure about the translation that he has done, suggesting the need for enrichment in the Turkish language. In the first example, he appreciates Wilde’s use of simile and he wants the reader to see Wilde’s literary genius, as well. In the second example, he asks readers to inform him if they find an exact equivalent of the word “background”. Regarding this example, intercultural translation was probably a hard task in the 1900s. In the third example, he touches on a sensitive side of translation activity. According to the Oxford Dictionary’s definition, a “page” is “a boy or young man, usually in uniform, employed in a hotel to open doors, deliver messages for people, etc.” It is translated as “iç oğlanı” in Turkish with the following definition presented in *Türk Dil Kurumu Sözlüğü*²² [Dictionary of the Turkish Language Association]:

“Osmanlı Devleti’nde, saraylarda türlü devlet hizmetleri için aday olarak yetiştirilen genç, celep” [A young man raised as a candidate for various services in the Ottoman Empire and palaces]. In that sense, the term “iç oğlanı” derives from Ottoman Turkish. Berkem says that this word was denigrating at that time. In fact, there are various rumours about this word’s meaning and sub-meanings. However, Berkem is not willing to talk about that, contrary to his general attitude in the other footnotes, which are very explanatory. Regarding all of these footnotes, it may be noted that Berkem reminds the readers that he is the translator, or the voice of the author, and he mentions the inadequacy of intercultural translation because of his limited word options.

The following examples highlight Berkem’s use of footnotes for the function of deciphering and revealing intended figures of speech and the literary epigrammatic style of Oscar Wilde.

²²<https://sozluk.gov.tr/>.

Example 4:

Oscar Wilde burada bir kelime oyunu yapıyor: (keşif) ile (bulunmak) kelimelerini kullanıyor. Bununla demek istiyor ki Amerika sadece bulunmuştur, fakat keşfedilerek üstünde yaşayan mahlûklar görülüp tesbit edilmiş, dağları, ırmakları, ormanları birer birer tetkik olunmuş değildir. (T.N.) (p. 62)

Oscar Wilde makes a play on words here, using the words (discovery) and (finding). He means that America has only been found, but the creatures living on it have not been discovered and detected and the mountains, rivers, and forests have not been verified one by one yet.

Example 5:

Burada Oscar Wilde bir telmih yapmak istemiş. Dorian Grey’i neden herhangi tarihi başka bir kralın saltanat kayığına bindirmemiş te bililtizam Adrian’ın kayığına bindirmiş? Sebebi şu olsa gerek:

Roma’nın meşhur İmparatoru Adrian Anadoluya geldiği sırada İzmit şehrinde Antinoüs adında son derece dilber bir delikanlıya raslamış ve bunu kendisine gözde edinmiş, yanından hiç ayırmamıştı. Adrian bu çocuğu o kadar seviyordu ki delikanlı Nil’de boğulduktan sonra İmparator onun hatırasını ebediyete kadar taşımak üzere koca Antinoüpolis şehrini onun namına bina etti. Adrian Mısır’da iken arasına Nil’de saltanat kayığı ile gezintiler yapar ve Antinoüs’ü kayığın baş tarafına oturturdu. Oscar Wilde’ın ne demek istediğini verdiğim bu izahat aydınlatmıştır sanırım. (T.N.) (p. 174)

Here, Oscar Wilde wants to allude to a story. Why did he not embark Dorian Gray in another king’s rowboat from any other date, but intentionally embarked Dorian in Hadrian’s boat? The reason must be as follows:

When Hadrian, the famous Emperor of Rome, came to Anatolia, he came across a very charming young man named Antinous in the city of Izmit and he took him as his favourite, and he never separated from this young man’s side. Hadrian loved this boy so much that after the young man drowned in the Nile, the Emperor built the big

city of Antinoupolis on his behalf, to carry his memory into eternity. While in Egypt, he would occasionally ride along the Nile in an imperial boat, and he had Antinous seated at the head of the boat. I think this explanation that I have given clarifies what Oscar Wilde meant.

Example 6:

İngilizcesi Philistine'dir ki Filistinli manasına gelir. Muhafazakar, softa ruhlu demek istiyor. (T.N.) (p. 89)

In English it is Philistine, which means Palestinian. He wants to say conservative and very pious.

Example 7:

Bu basit cümleyi izahsız geçemeyeceğim. İlk bakışta cümle insana manasız gibi görünüyor. Fakat izah edilecek olursa Lordun böyle kapalı konuşmasının zarureti kendini gösterir. Lord şöyle demek istiyor: “Halamla arkadaşmışsınız. Onunla East End gibi fakir işçi mahallelerine giderek fıkara menfaatine konserler veriyor, para topluyor, fakirlerin dertlerine deva oluyormuşsunuz. Bu gibi işler yaşını başını almış, her şeyden el etek çekmiş, hatta çehrece de züğürtlenmiş insanların harcıdır. Siz ki bu kadar genç, güzel ve sevimlisiniz, East End’de ne işiniz var?,,

Bu izahatı cümlenin kolaylıkla anlaşılması için verdim. (T.N) (p. 26)

I cannot pass by this simple sentence without explaining. At first glance, the sentence may seem meaningless. But, if it is to be explained, the Lord’s necessity of talking implicitly shows itself. The Lord wants to say: “You are friends with my aunt. You have been going to poor working-class districts like the East End and giving concerts for charity, collecting money, helping poor people with her. Such work is for people who have become old, retired, have wrinkled faces. You are so young, beautiful, and pretty. What are you doing in the East End?”

I have given this explanation for it to be understood easily.

It seems that Berkem feels a strong urge to explain the hidden figures of speech and innuendos within the main text, as can be seen in the last examples. He interrupts the text and adds these informative and explanatory sentences. He does not avoid being too informative, in fact, by revealing every literary figure of speech in the text without letting the reader guess the meaning of any. However, he may have thought that he was supposed to reveal and decipher all these references, similes, and literary discourses in this way in order to provide a comfort zone for readers during the process of reading, because the text may have felt totally foreign to them and they would be confused without crosschecking Berkem's footnotes. However, it is more likely that both ways would make the readers feel somewhat out of place. Before concluding the commentary on these examples given above, the second example must particularly be underlined. The second example obviously describes a homoerotic relationship between an emperor and a young boy: Hadrian and Antinous. Upon conducting simple research on them, it is seen that they are readily referred to as a gay couple. As Berkem states, Oscar Wilde mentions this story intentionally, and the following example will be illustrative: "Antinous, handsome attendant to the Roman emperor Hadrian. Where Ganymede dominates homoerotic representation in the visual arts of the Renaissance so Antinous reappears with striking regularity in the newly self-identified homosexual literature of the late Victorian period" (Waters, 1995:194-195). As a Victorian writer, Wilde's witty reference to homoeroticism is seen here. According to Sarah Water's article (1995:225-228), Wilde has intentionally emphasised the similarity between Dorian and Antinous, who are both young and lovable by men. On the other hand, Berkem's footnote remains quite implicit in terms of revealing this homosexual and affectionate love, so as not to create an unwanted shock for the readers. This approach is certainly understandable when the publishing year is taken into consideration.

Other footnotes can be described as providing mythological definitions, definitions of culture-specific items from British and Western society, and historical information. Generally, Berkem uses long sentences or block paragraphs in his footnotes, which is outside the scope of the common definition of footnotes as given by Genette. It is certain that Berkem has profound knowledge about *The Picture of Dorian Gray* and Wilde. It also seems that he feels a sincere struggle between conducting a loyal translation and adding something from himself. Considering Berkem's background, he was skilled at the Turkish language in

addition to both Arabic and Ottoman. Moreover, he was a journalist and a man of the world. Although he also knew French, all the French words in the main text were translated by the editor, İbrahim Hilmi. Berkem's style is certainly open to debate. However, the factor of the year of publication cannot be denied, when accessing information was difficult.

TT3 is an award-winning translation with an editor who is an expert on *Dorian Gray*. It includes only fourteen footnotes,²³ some of which are stated to be “yayıncı notu” [redactor or executive editor's note] and some of which are “çevirmen notu” [translator's note]. Generally, TT3's footnotes fulfil the functions asserted by Genette. They are one sentence in length and their main function is to give translations of French and Latin words and phrases and proper nouns in English found in the main text. Only two of the footnotes give extra information; one of them refers to Shakespeare's play *The Tempest* and one refers to the historical figure of Valeria Messalina. Some of these footnotes are presented and evaluated below.

Example 1:

Kraliçe Elizabeth ile Kral James'in Hükümdarlık Dönemleriyle İlgili Anılar. (T.N.)

(p. 141)

Historical Memoires on the Reigns of Queen Elizabeth and King James.

This is one of the most explicit examples of footnotes added by the translator. Ülker İnce usually only adds footnotes to translate French and Latin names, words, and phrases, while in this example she gives the original name of the book in the text to show the proper name, and she gives the Turkish translation of the name in the footnote. This may be for the benefit of readers who wonder about the mentioned memoir and desire to pursue future reading.

²³ Complete footnotes from TT3 and their translations can be found in **Appendix 4**.

Example 2:

Valeria Messalina (M.S. 17/20-48), Roma İmparatoru Cladius'un üçüncü karısı. Hafifmeşrepliğiyle tanınırdı; kocasına komplo kurduğu gerekçesiyle idam edildi. (T.N.) (p. 62)

Valeria Messalina (A.D. 17/20-48) was the third wife of Roman Emperor Claudius. She was known for her promiscuity; she was executed on the grounds that she had conspired against her husband.

Example 3:

Shakespeare'in *Firtına* oyunundan karakterler. (E.N.) (p. 69)

Characters from Shakespeare's play *The Tempest*.

Regarding these two examples, the footnotes of the redactor (the executive editor as well) seem more specific than the translator's footnotes. Berrak Göçer may think that these points are important, and she adds these footnotes to enlighten the readers.

Taking into consideration TT3's footnotes, it is seen that the editors and the translator want the readers to search for the unknown elements or terms in the text. Relatedly, they do not interrupt the readers in the process of reading and the readers are left to search for unknown or foreign elements by themselves. Moreover, the 13th footnote, which is translated from English to Turkish by İnce, is actually a French poem. İnce states that she translated this French poem not from its source language, but from its English translation.

TT4, which is the second and the last uncensored Turkish translation of the source text to date, has eleven footnotes²⁴ presented by the translator, Ferit Burak Aydar; only one footnote belongs to the editor, which presents the Turkish meaning of a French word. Aydar's footnotes are generally translations of French words. In contrast to the other target texts, Aydar emphasises the difference between the first and second editions of the source text by using footnotes. It is important to recall Aydar's statement in the translator's preface; he

²⁴ Complete footnotes from TT4 and their translations can be found in **Appendix 5**.

stresses that TT4 is the only book edition mixing both the 1890 and 1891 editions together. He mixes both editions in the main text to provide a complete and uncensored translation as well as a few footnotes. For this reason, the homoerotic connotations and some potentially offensive words are saliently presented. From this point, it can be deduced that the publishing perspective has improved positively; in other words, repressed expressions have become explicit. Some examples follow to permit a sufficient evaluation of TT4's footnotes.

Example 1:

Oscar Wilde 1891 baskısında řu satırları atmıřtır: "Elbet bazen sadece birkaç dakikalığına oluyor. Ama insanın taptığı biriyle geçirdiđi birkaç dakikanın anlamı çok büyüktür." (T.N.) (p. 21)

Oscar Wilde removed these lines from the 1891 edition: "Of course this happens only for a few minutes. But the meaning of a few minutes for spending time with a person you worship is immense."

Example 2:

Wilde ilk baskıda, "Söylesene, Sibyl Vane metresin mi?" birkaç satır sonra da, "sanırım bir gün metresin olacak," yazmıřtı. Wilde editörünün yaptıđı deđişiklikleri ya da sansürü koruyarak 1891 baskısında "gerçek" ve "senin olacak" eklemelerini yapmıřtır? (T.N.) (p. 68-69)

In the first edition, Wilde wrote "Is Vane your mistress?", and after a few lines, "I think one day you will have a mistress". Wilde preserved the editor's changes or censorship and made the additions of "real" and "will be yours"?

Example 3:

Nitekim burada da Dorian Gray'in ilk cümlesi "Böyle bir şey söylemeye nasıl cesaret edersin, Harry? Korkunç bu..." olurken, 1891 baskısında bu cümle çıkartılmıřtır. (T.N.) (p.69)

Thus, the first sentence of Dorian Gray is “How can you dare to speak like this, Harry? It is horrible...”, while this sentence is removed from the 1891 edition.

According to the examples given above, Aydar notes the cuts and additions applied to the text by Oscar Wilde. In the first example, Basil Hallward confesses his intimate feelings about Dorian Gray to Lord Henry Wotton. These feelings were found homoerotic and were subsequently censored in the 1891 edition. The word “worship” was also interpreted as daring. In many cultures, worship is generally only accepted for a deity or a holy entity; however, in *The Picture of Dorian Gray*, a man worships a young, inexperienced, and handsome boy. The main point here is that Aydar chose to put these uncensored lines as a footnote instead of putting them into the main text. In the main text, Aydar chooses to use the censored version of the sentence. This may be interpreted as a desire to not shock the readers with this idolatry. “The fact that this passage was cut suggests, of course, that Wilde recognized that this question of idolatry and of homoerotic worship was likely to be too scandalous for some of his readers” (Whitley, 2015:132). When this quotation is taken into consideration, Aydar may have thought just as Oscar Wilde did. For this reason, he includes the original sentence as a paratextual element instead of manifesting it within the main text. In the second and the third examples, the translator again gives information about the changes by Wilde that the source text saw in 1891.

TT5 has twenty-one footnotes²⁵ and one of them is located below the authentic authorial preface. The writer of the footnotes is indefinite and is never stated throughout the book. In fact, not defining the author of the footnotes in the text is an important publishing deficiency, because some readers may want to know the footnotes’ author to have ideas about their future choices of publishers, editors, or translators. For example, in TT2, an editor’s note is not indicated as “E.N.”; instead, only the translator’s notes are indicated; however, the writers of the footnotes are nevertheless clear. In terms of the footnotes’ functions, it can be said that TT5’s footnotes are generally translations of French words and descriptions of unfamiliar terms. Contrary to TT3 and TT4, TT5 also gives the meaning of uncommon words. Moreover, it must be stated that the footnotes are generally short and informative. In this case, the translator, Berna Kabacaoğlu, chooses to explain some famous fictional and

²⁵ Complete footnotes from TT5 and their translations can be found in **Appendix 6**.

non-fictional characters from well-known literary works and historical events. A few randomly selected examples are presented below:

Example 1:

Shakespeare'in Fırtına adlı oyunundaki bir karakterdir. (p. 5)

One of the characters from Shakespeare's play *The Tempest*.

Example 2:

On dokuzuncu yüzyıl tarihli, dokuz kısa parçadan oluşan Robert Schumann besteleridir. (p.23)

Robert Schumann's pieces, consisting of nine short compositions and dating from the 19th century.

Example 3:

Theophile Gautier (1811-1872): Fransız şair, ressam, eleştirmendir. (p. 137)

Theophile Gautier (1811-1872): French poet, painter, and critic.

Example 4:

Tiyatroda, sahne makyajında kullanılan beyaz malzemedir. (p. 77)

White material used in theatre stage makeup.

Example 5:

Frangipani: Hoş kokulu, büyük çiçeklere sahip tropikal bir bitkidir. (p.61)

Frangipani: Odorous tropical plant with large flowers.

In light of the examples given above, it is clearly seen that the translator provides information about unfamiliar words that are not common in the target culture. However, the explained names, like Robert Schumann, Diego Velazquez, and Theophile Gautier, are also somewhat known in the target culture. Since the translator aims to reach all types of readers, she may have felt the need of introducing them for any readers who would not know. Comparing these footnotes to those of TT1, TT2, TT3, and TT4, these names are explained for the first time here.

The last target text is TT6, which has 139 footnotes,²⁶ being by far the most abundant compared to the other target texts. The writer of the footnotes is not specified; it could be either Osman Çakmakçı or Tuğba Sivri. For this reason, the footnotes will be handled simply as if they belong to a third party. As was stated before, not mentioning the writer of the footnotes or not labelling them properly may create a negative impression among readers and may influence their further decisions. However, other readers may not pay attention to this. Regarding the abundance of footnotes in TT6, it is seen that the writer of these footnotes aims at reaching all kind of readers. From unfamiliar terms to well-known terms, almost everything is explained meticulously. Besides the translation of unfamiliar words and phrases from French, Latin, Italian, and Japanese, every single culture-specific item and every eminent person is explained. There is no doubt that the person who added these footnotes conducted extensive research with the aim of enlightening the readers; however, some readers may be disturbed by so much interference. Moreover, some of the footnotes are written for revealing Wilde's intentions and inspirations. Needless to say, all of the footnotes contain appropriate information in consideration of the publishing year. Some randomly selected footnotes are explained below.

Example 1:

Bu dekor, Basil Hallward'a esin kaynağı olduğu söylenen ressam Charles Ricketts'in (1866-1931) stüdyodan esinlenilmiştir. (p.8)

This decor was inspired by Charles Ricketts's (1866-1931) studio, who was said to be Basil Hallward's inspiration.

²⁶ Complete footnotes from TT6 and their translations can be found in **Appendix 7**.

Example 2:

Bazı eleştirilmenler Wilde'ı Wotton'la özdeşleştirmişlerdir, ama konuyla ilgili olarak Wilde'ın kendi görüşlerini hatırlamakta yarar var: “Basil Hallward'ın kendim olduğumu düşünüyorum; bütün dünya ise Lord Henry'nin ben olduğumu düşünüyor; bense Dorian olmak isterdim.” (Oscar Wilde'ın Ralph Payne'e yazdığı bir mektuptan, 12 Şubat 1894) (p. 8)

Some critics identified Wilde with Wotton, but it is important to remember Wilde's opinion in relation to this topic: “Basil Hallward is what I think I am: Lord Henry what the world thinks me: Dorian what I would like to be.” (From one of the letters written by Wilde to Ralph Payne, 12 February 1894)

Example 3:

Fransız Cezayir'inin başkenti; eşcinsellerin gittiği tanınmış bir tatil yeri. Wilde buraya sık sık giderdi. (p. 203)

The capital of French Algeria; a well-known vacation destination where homosexuals go. Wilde often visited this place.

These examples given above are considered as commentative footnotes because they include extra information, which emphasises the necessity of further reading. In other words, if a reader has significant interest in Oscar Wilde and *The Picture of Dorian Gray*, he or she will want to obtain more information with extensive research. In Example 3, the mention of homosexuality is not a strange thing in 2019.

Example 4:

Diego de Silva y Velazquez (1599-1606) İspanyol ressam; Whistler, Manet, Fransız izlenimcilerin üzerinde etkili olmuştur. (p. 300)

Diego de Silva y Velazquez (1599-1606), Spanish painter; Whistler, Manet, French impressionists were influenced by him.

Example 5:

John Debrett (1752-1822), İngiliz, İskoç ve İrlandalı Asilzadeler adlı kitabı derleyip yayımladı; günümüzde hala İngiliz ve İrlandalı unvan sahiplerinin eksiksiz kılavuzudur. (p. 255)

John Debrett (1752-1822) compiled and published the book *Peerage of England, Scotland, and Ireland*; it is still the complete guide to British and Irish title holders today.

Example 6:

Jacopo Robusti (1518-1594) Tintoretto olarak bilinen Venedikli ressam. (p. 235)

Jacopo Robusti (1518-1594), Venetian painter known as Tintoretto.

Example 7:

John Webster (1580-1634), John Ford (1586-1639) ve Cyril Tourneur (1575-1626). Metafizik bir bakış açısından ele alınan trajedileri intikam, cinayet ve aşk temaları çevresinde dönen Jakoben oyun yazarları. (p.150)

John Webster (1580-1634), John Ford (1586-1639), and Cyril Tourneur (1575-1626), Jacobean playwrights whose tragedies were taken from a metaphysical point of view and revolved around themes of revenge, murder, and love.

As seen above, each unfamiliar name in the main text is explained in the footnotes. Some of them may be known by the readers and some of them may not; however, readers are given no chance to search for them themselves.

Other footnotes provide explanations of mythological events, deities and people, and explanations of famous foreign places, literary works, and characters from literary works.

Before concluding this section about the footnotes, there are some points that should be noted. The first significant point, which is remarkable to underline, regards the common

footnotes used in all target texts. From TT1 to TT6, the footnotes of all target texts include the translations of French phrases and words; however, this coherence is not observed for the translations of German, Latin, Italian, and Japanese words. The second point pertains to the first two translations from 1938, which include long, explanatory, and detailed footnotes. Looking at them closely, it is seen that TT1 and TT2 have slight differences in terms of the functions of their footnotes. However, these mentioned footnotes are like dictionaries and encyclopaedias not only giving abundant information, but also introducing Wilde's style. TT3 and TT4 are the only editions that are uncensored, and their varieties of footnotes are almost the same, except for slight differences existing in TT4, which introduces both editions of the source text. TT5 can be evaluated as almost the same as TT3 and TT4. TT6 has many footnotes, which are seen at the bottom of almost every page. If one reads TT6, he or she does not need to conduct any personal research to scrutinise *The Picture of Dorian Gray* in depth. In terms of language, in TT1 and TT2, the footnotes are not just in Turkish, but in Persian, Arabic, and Ottoman, too. In that sense, some differences in grammatical structures, spellings, and punctuation are observed, which are caused by the transition period being experienced at that time. Despite the scarcity of books and technology at that time, TT1 and TT2 include accurate information that is worthy of note. The other target texts are also highly accurate, in the sense that mistakes are not observed. The final point to be noted here is the indefinite authorship of the footnotes in TT5 and TT6. Readers' perceptions for a translated works are important, and their future choices may be shaped according to the degree of fulfilment of their expectations during the process of reading. They may want to know the writer of the footnotes for their future choices of publishing houses or translators.

4.7. The Epitext

According to Genette, there are two types of paratextual elements, as was stated before; the first one is peritext and the second one is epitext. The epitext is not attached to the text like peritext; however, it is related to the text. To be more precise, it is an outside element, unlike the peritext.

The epitext is 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. The location of the epitext is therefore anywhere outside the book – but of course nothing precludes its later admission to the peritext. (Genette, 1997:344)

As Genette states, this spatial element is seen as “original interviews appended to posthumous scholarly editions, or the innumerable excerpts from correspondence or diaries quoted in the critical notes of such scholarly editions” (Genette, 1997:344). Related to this definition, this outsider function has an effect on texts’ perception in a pragmatic way. Genette also underlines that the epitext has a pragmatic function for an author who intervenes and introduces his or her work. However, epitexts are as not as permanent as prefaces attached to the texts; epitexts may disappear one day (1997:344). In addition to this, epitextual elements have two subcategories, which are called public epitext and private epitext. The public epitext is “[...] always, by definition, directed at the public in general” (Genette, 1997:378). In that sense, a public epitext is a communication with the public via an interlocutor or something else. In contrast to a public epitext, a private epitext is not for communication with or presentation to the public; needless to say, it is a subtle function of epitext. To exemplify, public epitexts are interviews on TV shows, while private epitexts are diaries or letters of the author. In fact, public epitext has been categorised into three types by Genette (1997), which are decided according to the sender: the publisher’s, semiofficial allographic, and public authorial (345). For the publisher’s epitext, “its basically marketing and ‘promotional’ function does not always involve the responsibility of the author in a very meaningful way” (Genette, 1997:347). The publisher’s epitext is exemplified by posters and advertisements. The next type is the semiofficial allographic epitext, which is defined by Genette as follows: “Most often, the semiofficial epitext takes the form of a critical article that is somewhat ‘remote-controlled’ by authorial instructions that the public is not in a position to know about, except from some posthumous disclosure” (Genette, 1997:348). The final type is the public authorial epitext, which is under the responsibility of the reader, unlike the publisher’s and the semiofficial allographic epitext. A public authorial epitext happens when the author writes a comment on his/her work, or, in other words, as Genette states, “as when an author publishes (in the form of an article or volume) a commentary on his work, or it may be mediated by the initiative and intervention of a questioner or interlocutor, as is the case in interviews and conversations, not to mention some intermediate regimes” (1997:352). In addition to this definition, public authorial epitexts are divided into three regarding the time of their appearance. “[W]hether autonomous or mediated, [they] may take different forms and fulfill different functions depending on the time of their production: original, later, or delayed” (Genette, 1997:352). As a result of this classification, six different subcategories are systematised by him. According to Genette’s taxonomy (1997), the first one is auto-reviews, which are written by the author, indicating reviews in

a newspaper or magazine. The second one is public response, directed to critics by the author openly. The third one is mediation, which is an appraisal of one's own work conducted in a question-and-answer format. The fourth one is interview, mostly seen in newspapers, magazines, and television segments and carried out by a professional journalist or interviewer. Moreover, an interview includes precise questions about the work of the author to popularise or introduce it. The fifth one is conversation, which is more personal than interview, and during a conversation the book published by the author is not the sole topic. The last one is generally off record or planned by more than one person, referred to as colloquia. For example, when the author is invited to a lecture or a discussion, it is called a colloquium. In that sense, colloquia are accepted as rare paratextual elements regarding their function (352-367). The final thing that Genette describes here is delayed autocommentaries: "Ten-day colloquia cantered on an author generally involve a statement by the 'interested party' which, despite the aforementioned constraints, belongs more to what I call the delayed autonomous epitext, or autocommentary" (1997:367).

The private epitext is simply labelled as "not for the public", as briefly stated above. Genette states that "undoubtedly this prescience does not affect the writing of these letters and journals in a way that undermines their private – indeed, intimate – character" (1997:367). Clearly, there is no intention to publish these private epitextual materials. He subdivides private epitexts into two and defines them as follows:

[T]he confidential epitext, in which the author addresses one (or more rarely, several) confidant(s), either in writing (correspondence) or orally (confidences, in the usual sense of the term), and the intimate epitext, in which the author addresses himself. This autodestination may, in turn, take two relatively distinct forms [...]. (1997:372)

According to the information given above, Oscar Wilde's private epitext has been found in the form of letters. He wrote those letters while he was in prison. Later, after his death, his letters were published in a book called *De Profundis* in 1905. In that book, he mentions *The Picture of Dorian Gray* two times.

[A] great deal of it is hidden away in the note of doom that like a purple thread runs through the texture of *Dorian Gray*. (Wilde, 1905:n.p.)

I said in *Dorian Gray* that the great sins of the world take place in the brain: but it is in the brain that everything takes place. We know now that we do not see with the eyes or hear with the ears. They are really channels for the transmission, adequate or

inadequate, of sense impressions. It is in the brain that the poppy is red, that the apple is odorous, that the skylark sings. (Wilde, 1905:n.p.)

These were private epitextual elements, later published by Wilde's friend Robert Ross. They are posthumous epitexts when considering that Wilde died in 1900. Other than this, no explicit interviews of Wilde with journalists or writers exist; however, in books dealing with Wilde, there are sometimes indirect sentences, like "In one of our conversations, Wilde said that..."

In the case of the target texts, there are no interviews to be noted. TT1 and TT2 are quite old and the advertisements given on the back covers of the books constitute their peritextual elements. All possible newspaper archives were examined in hopes of finding any signs of advertisement or discussion about the books, but nothing relevant was found. TT3²⁷ and TT6²⁸

have special introductions on their official webpages about *The Picture of Dorian Gray*. In light of this information, concrete epitextual elements cannot be defined for these books, except for the introductions, which were probably presented with pragmatic aims. However, epitextual elements are not nearly as effective as peritextual elements. In other words, epitextual elements do not directly affect the course of the ST in a literary system.

After these analyses of the paratextual elements in the translations of *The Picture of Dorian Gray*, it is clear that peritextual elements are generally highly effective on the reader's reception, while the epitextual elements are subtle. However, the please-inserts, prefaces, and footnotes in the target texts are the most important elements in terms of commenting on the publishing strategies of the third parties. At the same time, the name of the series, format, illustrations on the front covers, and colour choices are also important for identifying the text's position in the literary system.

The Six Target Texts' Strategies on Use of Paratextual Elements

In light of the information given above, the six selected translations of *The Picture of Dorian Gray*, which have already been analysed taxonomically according to Genette's work on paratextual elements will be summarized by using obtained data under this sub-topic.

²⁷ See <https://www.everestyayinlari.com/kitap/dorian-gray-in-portresi-oscar-wilde/11086>.

²⁸ See <https://www.vbky.com.tr/m/yeniden-dorian-grayin-portresi-b50>.

TT1 and TT2 were the first two translations of *The Picture of Dorian Gray*, dating back to 1938, in the time of Turkey's alphabet reform and Westernisation movement. In the following quotation, the Republic of Turkey's enthusiasm for Westernisation is described:

The Ottoman Empire had been occupied with the question of modernization and Westernization since the 18th century, but it was the Republican era, under the leadership of Mustafa Kemal Atatürk, that finally institutionalized this trend. The first twenty years of the Republic were marked by intensive planning activity aimed to Westernize Turkey while building a nation equipped with a unique Turkish identity. (Tahir-Gürçağlar, 2008:137)

The Turkish government encouraged publishers and translators to bring Western canonical literature to Turkey to create a more modern atmosphere in the country. Moreover, Ottoman writings were hard to comprehend, which meant that enhancing the activity of reading had vital importance. However, the Turkish language remained under the effect of Ottoman, Persian, and Arabic words to a large extent in that time period. Language purity was sought while using the Latin alphabet. At that time, as was stated, TT1 was translated by Ferhunde and Orhan Şaik Gökyay and it was published by Remzi Publishing, and TT2 was translated by Süreyya Sami Berkem and edited and published by İbrahim Hilmi, who was the founder of Hilmi Publishing. The original publication of the source text occurred in 1890, and only 48 years after that the first Turkish translations of Wilde were achieved. These two translations were completed and released in the same year by different publishers and translators.

Ferhunde and Orhan Şaik Gökyay, the translators of TT1, were married; Orhan Şaik Gökyay was a man of letters and Ferhunde Gökyay was a translator. They completed each other in this sense. Both of them worked within the fields of Turkish, British, and French literature. Their background contributed to their translations when the year of the translation is taken into consideration. In terms of paratextual element use, TT1 is one of the most outstanding translations. As was mentioned before, the most important paratextual elements detected during this study have been prefaces, please-inserts, and notes (especially footnotes). It must be kept in mind that the editor of TT1 was its translators because there is no extra information about editorial involvement. Considering the technological and physical conditions of Turkey in 1938, a total number of sixty footnotes seems normal. As reading and publishing activities were rare in Turkey in those years, Oscar Wilde and the references he made throughout the book may have been hard for society to understand. Footnotes in TT1 are

abundant, and they are important for introducing Wilde to Turkish society. Most of the footnotes offer translations of French and German expressions and introduce culture-specific and cross-cultural items, and, as Greek mythology books were not common in those years, as discussed in Chapter 4.1.6, there is also a great deal of mythological information in the footnotes. There is also a preface at the beginning of the book, and according to Genette's categorisations, it is an authentic allographic preface. In this prefatory note, Orhan Şaik Gökyay gives information about Wilde's life and his works; however, inevitably, the translator uses subjective sentences and observations that may lead the reader to different sets of perceptions. On the back cover of the book there is a please-insert presenting the other translated and published works of Remzi Publishing. If the publication date were not 1938, but 2000, it could be said that the extraordinary number of footnotes would lessen the reading pleasure by intervening in the main text and they would eliminate the possibility of achieving a taste of high literature. However, in 1938, the translators' intention was not to manipulate paratexts but to create so-called serious literature for creating new point of views for society.

Turning to TT2, Süreyya Sami Berkem was an educated translator with a literary background, and İbrahim Hilmi was one of the most enthusiastic supporters of the Westernisation movement. Detailed knowledge about their backgrounds is impossible to obtain; however, it is obvious that they were ahead of their age. TT2 contains 67 footnotes in total, some belonging to the editor while some belong to the translator. The editorial footnotes are formal, to the point, and necessary. On the other hand, Berkem's notes are commentative, intervening, and subjective; in other words, they construct new meanings. Throughout the novel, Berkem's footnotes are seen on almost all of the pages, and contrary to what Genette proposes about footnotes, Berkem uses very long sentences and sometimes these notes cover half of the page. Berkem also creates dialogues and asks questions via the footnotes. Thus, his presence as translator is felt strongly from the beginning to the end. He does not leave any space for readers to think for themselves. In contrast to his literary personality, fortified by an American education and knowledge of French, Arabic, and English, he aims for the translation to be suitable for the general public. On the other hand, Berkem apparently admires Wilde's literary genius. His personal admiration seems to suppress decisions during the process of paratextual elements use and Berkem becomes a model reader while translating the source text and he conducts much research to clarify all of the imageries, meanings, references, and foreign terms. He wants to share his accumulated knowledge about Wilde with the public to build appreciation for Oscar Wilde's literature.

According to Clifford E. Landers (2001), an excessive amount of footnotes hinder the desire of readers in the target language to verify the authenticity of the work and the translator becomes the focal point; even worse, the flow of reading is disturbed (93). As for the prefatory notes, the authentic allographic preface was written by İbrahim Hilmi and he uses objective language and his word choices have less Arabic, Persian, and Ottoman. Hilmi introduces Wilde and his literary presence along with his literary works. İbrahim Hilmi began a translation series of Western classics and he edited a great number of books. As the please-insert, İbrahim Hilmi displays advertisements for other upcoming translations by Hilmi Publishing. When İbrahim Hilmi's strategy is considered together with the year of publication, his choices are understandable. In addition to these, Süreyya Sami Berkem contributed a postludial end note. According to Genette's description, postludial notes are written for reviewing the topic of the book. Berkem again praises Wilde's literary personality here, and he affectionately pities Wilde's catastrophic end. It cannot be denied that Berkem has profound knowledge about both Oscar Wilde and *The Picture of Dorian Gray*. However, Berkem turns the text's high literary style into something that is popular and easy to read. He inserts excessive comments and he infers meanings from the text that he expresses in his footnotes.

As for the homoerotic and subversive content of the book, both TT1 and TT2 remain mute and never mention homosexuality. Wilde's homosexual connotations are reflected as "fellowship" or "close friendship" throughout the footnotes. It is not clear if they knew about Wilde's real intentions or not; however, from the prefatory notes to the footnotes, there is no hint of homoeroticism. For example, Lord Alfred Douglas is referred to as Wilde's close friend in both translations. Freedom in homosexual relationships is still not universally accepted in the world and this type of relationship is still marginalised in some places. Regarding Turkey in 1938, writing on homosexuality, the beauty of men, and hedonism would have been scandalous. Both translations obviously aimed to fortify the process of Westernisation by encouraging society to read, so shocking society would have been counterproductive. In other words, society was not ready yet and the publishing strategy took that into account. At this point, even the liminal non-textual devices become effective in terms of controlling the text, and the inner trajectories fed by the society of the third party become powerful. The following quotation summarises this situation:

While we agree that it is important to put greater emphasis on the translator and translation practices, we believe that the interaction of these and other elements, especially the prestige of a translated text as cultural artefact, the prestige of the translator within the target system and the target audience's horizon of expectation, must not be neglected. (Merkle, 2008:177)

TT3, which was the first uncensored translation of the source text, has one of the most unique examples of publishing strategy in accordance with paratextual elements use. Ülker İnce's background was shaped by literature and she has completed many translations, which were published by eminent publishers. As stated before, she taught translation studies at several universities. Meanwhile, the editor of the book is Nicholas Frankel, an academic specialist on Oscar Wilde. On the cover of TT3, the publishing house's strategy can be seen, because the painting choice is highly artistic, which enhances the prestige of the translation. The number of footnotes is fourteen and most of them are translations of foreign words or phrases. Moreover, there is no preface and no editorial notes. A short artistic please-insert appears on the back cover, which evokes suspension and mystery. Both İnce and Frankel are from the discipline of literature. Looking at the number of footnotes, the absence of prefatory notes, and the subtly written please-insert, TT3 aims to provide "high literature" reading and forces its readers to think for themselves. Pre-informed readers will probably have judgements or expectations, or, in other words, the use of paratextual elements affects the ST's perceptions to varying degrees. Oscar Wilde's canonical work is translated as so-called serious literature without any manipulation. The translator and the editor leave readers alone with the text, remaining invisible. In fact, the footnotes added by İnce and Frankel are adequate for modern Turkish readers, whose second language is generally English. The translation of French, Latin, and Italian words that appear in the text supports the fluency of reading, and Turkish readers can search for other unknown terms used by Wilde. Moreover, the 1891 edition of Wilde's novel does not include any footnotes. Unlike the other translations, TT3 presents the original name of the source text on the title page, followed by the publisher's information as Harvard University Press. This is an important strategy for generating a publisher's strategy. At this point, it may be said that TT3 chooses its readers as much as the readers choose it. The third party's decisions of TT3 can be described with a metaphoric discourse as follows:

The translator-priests see themselves as the guardians of the word and as the gate keepers and constructors of culture. They know that they have the power to select, to transform and to define, which also provides them with the key to socially accepted values and truths. (Vermeer 1992:52 as cited in Prunč, 2008:48)

TT4 is the second uncensored edition of the source text; however, according to the claim stated on the front cover, this edition is the first uncensored edition of the 1891 edition in Turkish. The translator, Ferit Burak Aydar, is a graduate of English language and literature and he has produced many translations, interviews, and books of his own. The editor of the translation is a graduate of American studies. In this translation again the combined decisions of the editor and the translator are seen. TT4 contains eleven footnotes in total and they are generally translations of foreign phrases in French. Other footnotes are used to show the differences between the 1890 and 1891 editions of the source text. Besides those, the footnotes do not contain extra information or commentary made by third parties. In the beginning of the translation, a delayed authentic allographic preface is seen under the title of “Translator’s Note”. In this note Aydar mentions the censorship of the source text’s editions and this topic is discussed by him in detail for the first time in comparison to the other translations. In addition to this, Aydar specifies the source text’s original publisher’s name to enhance the prestige and trustworthiness of the translation. On the back cover of the book a brief please-insert is seen with an intriguing tone. Regarding the translation date of TT4, mentioning homosexuality is no longer taboo. Exactly like TT3, TT4 is appropriate for readers expecting “high literature”.

TT5 was also translated by a field-oriented translator, Berna Kabacaoğlu; she is a graduate of American culture and literature and has been pursuing her career in translation since 2006. She has several published translations. Sufficient information about the editor of the text cannot be found, but her name is written on the title page. TT5 includes twenty-one footnotes in total and the writer of the footnotes is not indicated. The footnotes’ content is almost the same as that of TT3 and TT4, with slight differences. TT5 does not include a preface; instead, it has a please-insert on its back cover. Compared to other translations, TT5’s please-insert reflects a philosophical attitude towards the novel. A general abstract from the novel is displayed and a philosophical question is directed to probable readers or possible buyers of the book. Apart from this, the front cover illustration is a rare one, which may also be intriguing.

Lastly, TT6 is the most eclectic one in terms of analysing its paratextual elements. TT6 was translated by Osman Çakmakçı, who was the last translator of *The Picture of Dorian Gray* in 2019, making TT6 the most recent translation, as stated before. Neither the translator nor the editor are from a literary-oriented field; however, Osman Çakmakçı is a successful

translator with an established career. The total number of footnotes inserted in the texts is 139 and their writer is not specified. The footnotes' lengths are not extensive; however, almost every page inevitably has at least one footnote. Every detail from the text is described in the manner of a dictionary. The reader is greeted with a prepared and concentrated mass of footnotes. The text is translated under the title of "literature", but the meanings provided by the third party in footnotes ensures that Turkish readers will categorise this book as "easy to read". The excessive amount of footnotes lessens the pleasure of reading by interrupting the flow of the text. The target culture's reader's enthusiasm for further reading is eliminated automatically with the instant definitions in every page's margins. In other words, this strategy of explication eliminates the joy of reading to a large extent. TT6 does not include a preface; on the other hand, on the back cover of TT6, there is a please-insert intriguingly written, and additionally, the inserted intertextual reference is a prestigious practice. However, its language is a bit intricate for being understood. When one looks at the back cover, he or she may think that the novel is a piece of "high canonical literature", but the pages filled with notes may frustrate the readers.

CHAPTER 5

CONCLUSION

This study has aimed to demonstrate the strong effects of the paratextual elements surrounding the text and Gérard Genette's work on paratextual elements will be applied to the translated works and these later added paratextual elements are tried to be understood. For this study, Oscar Wilde's one and only novel, *The Picture of Dorian Gray*, was used as the source text. As the target texts, from 1938 to 2019, six Turkish translations were selected with a meticulous taxonomy. This study also provides a bibliographic survey (Table 1), displaying all Turkish translations of the source text between the years of 1938 and 2019. In light of this survey, it is obviously seen that *The Picture of Dorian Gray* holds an important place in Turkish literature as canonical high literature despite its controversial understanding of morality. General background information on Turkey has been given, especially for the year 1938, and in accordance with this knowledge, the probable reasons for the popularity of Oscar Wilde's novel have been sought. The reasons for the popularity of the text offer an important space for scrutinising its excessive translations even in difficult publishing conditions. After this information, the six selected translations of the source text were analysed using Gérard Genette's work on paratextual elements. These analyses have revealed several publishing strategies prevailing in Turkey from 1938 to 2019. Then, the third party's use of paratextual elements was interpreted with the obtained data. In the analysis, the utilised target texts were as follows: Ferhunde and Orhan Şaik Gökyay's translation, published by Remzi Kitabevi in 1938, 1st edition; Süreyya Sami Berkem's translation, published Hilmi Kitabevi in 1938, 1st edition; Ülker İnce's translation, published by Everest Yayınları in 2018, uncensored, 5th edition; Ferit Burak Aydar's translation, published by Turkuvaz Yayınları in 2019, uncensored, 1st edition; Berna Kabacaoğlu's translation, published by Zeplin Kitap in 2019, 1st edition; and Osman Çakmakçı's translation, published by Vakıfbank Kültür Yayınları in 2019, 1st edition.

The research questions raised at the beginning of the study will be answered below:

1. What types of paratextual elements are mostly applied to the translations of *The Picture of Dorian Gray*?

The Picture of Dorian Gray has been translated into Turkish 52 times since 1938. With reprints, the number of translations of the novel is 99 in total. What makes these translations

remarkable is the source text's theme and the author. *The Picture of Dorian Gray*'s dynamics are far different from the cultural structure of Turkish society because the novel generally consists of a great number of Greek mythological references, homoerotic implications, hedonistic dialogues, and controversial points of view for many; however, the novel is still popular and well-known, as can be deduced by looking at the number of retranslations of it. At this point, paratextual elements in the translations must be regarded carefully. According to this study's data, the prefatory notes, footnotes, and please-inserts are the strongest paratextual elements propounded by the third parties. These three elements are quite useful for manipulating the course of the main text.

In light of the data obtained from the analyses conducted so far, paratextual element use does not seem to be a consistent approach, especially in literary translation. In the six selected translations of *The Picture of Dorian Gray*, there are several different strategies in terms of using paratextual elements. Even though Genette offers an excellent taxonomy, its application is not predetermined and all of the target texts' strategies are different. Almost all the selected target texts have their strong and weak points and it is important to take into consideration that all the analysed translations were published under the series title of "Classics". In terms of **publisher's peritext** (format, series, the cover and its appendages, the title page and its appendages, typesetting, and printings), **the name of the author** (onymity, anonymity, and pseudonymity), **titles**, and **epitexts**, the six selected translations have almost the same practices; on the other hand, there is an important point to be noted: TT1, TT2, TT5, and TT6 do not contain any information about the source text's edition or the name of its publisher. In the case of *The Picture of Dorian Gray*, giving the name of the source text's original title is not enough. Due to censors and imposed changes, the source text has two different editions, published as censored and uncensored. A keen reader will probably search the title page of the translation for this indication. Only TT3 and TT4 state the edition and the name of the publisher that they used for the translation. Apart from this, there is another important point to be appreciated: all the translations' front cover designs suit the series title "Classics", and the seriousness and elaboration on the front covers prove that these texts are for adults and the text is given dignity by the involved third parties.

In terms of the case of **please-inserts** (i.e. short summaries of books on the back covers), **prefatory notes** (prefaces, notes, and comments written by the authors, editors, or publishers inside the book), and **notes**, all of the selected target texts display different styles. Obviously, these paratextual elements reflect subjective decisions of the third party because the

publishers' expectations, translators' styles and thus their strategies, and the editors' practices are different; however, a few generalisations can be made. First of all, the publishers' expectations and demands are one of the most influential points in this case because the text's course is shaped by them. For example, TT1, TT2, and TT6 include many footnotes and this makes the translator or editor more visible, such that readers may feel disrupted; on the other hand, some readers may approve of the abundance of the footnotes due to having easy information. Moreover, some readers will ignore all the footnotes and continue reading the text without wondering about the foreign terms. At this point, the publisher's strategy or aim must be regarded. For example, TT1 and TT2 wanted to be understood by Turkish society; TT6 seemingly wants to explain all unfamiliar things to readers to help them. On the contrary, TT3, TT4, and TT5 make great efforts not to interrupt the readers. In terms of please-inserts, TT1 and TT2 display advertisements while TT3, TT4, TT5, and TT6 include a summary of the text with the philosophical background of Wilde's masterpiece. In this case, it is seen that all the translations are loyal to the spirit of Wilde's work. In the case of prefatory notes, TT1, TT2, and TT4 are taken into consideration. TT3, TT5, and TT6 do not include any prefatory notes. This may be because of the third party's idea that Wilde's popularity is widely established, and in that sense, it is not necessary to add an extra informative preface. Another reason may be to avoid creating any manipulating effects on the readers' perceptions. When the 1938 translations are taken into consideration, the need to introduce Wilde to the readers is normal, but TT1 and TT2's prefatory notes include the most influential expressions, which have already been discussed. Furthermore, his homosexual choices are seemingly veiled to avoid any probable alienation that may be triggered among the readers because homosexuality was a major taboo in those times. TT4's prefatory note was added by the translator with the intention of enlightening readers about the censorship that Oscar Wilde experienced in 1890. This authentic allographic preface aims to demonstrate the differences between the censored and uncensored editions of the source text. It does not have any manipulating effects.

To summarise, paratextual elements must be taken into consideration in translated works as they shape the course of the text's perception from beginning to end. Even the book cover and the quality of the paper may reveal many clues about the text. In general, it is seen by looking its translations that *The Picture of Dorian Gray* and Oscar Wilde himself have been sincerely embraced in Turkey. To this end, the power of paratextual elements lies in the

hands of third parties who can be considered as power holders. These liminal devices have the ultimate power of affecting, manipulating, triggering, and presenting in-text elements.

2. How do the decisions and manipulations of translators and relatedly that of editors and publishers influence their use of paratextual elements in the translated works?

When Oscar Wilde and his influential novel's theme and philosophy are taken into consideration, the target culture may find it quite challenging. For this reason, the use of paratextual elements in the selected translations obviously differs based on their translation dates. In TT1 and TT2, the prefatory notes are quite long and give excessive information about the novel, and, additionally, readers may be affected after reading such manipulative and subjective statements. In fact, TT1 and TT2's prefatory notes are preludial, and for this reason their effects are inevitable on readers who are exposed to the notes offered by the third party at the beginning of the text. TT4 (2019) also has a preludial prefatory note, but Aydar's chooses to mention about homosexuality in the novel and the unnecessary of the censorship in Victorian Age. Moreover, during the text, he stays objective and almost silent, allowing his readers to search and find meanings. Taking into consideration the strategies and decisions of TT1's and TT4's translators, the editor and the publishers, their way of approaching the source text is clearly meticulous. Their prefatory notes are both objective; however, because of TT1's year of translation, it includes long paragraphs and slightly longer expressions. İbrahim Hilmi, as the editor of TT2, also uses a non-manipulative language in the authentic allographic preface part. However, Süreyya Sami Berkem's postludial endnote in TT2 contains subjective comments and manipulative personal ideas again. On the other hand, preludial notes are far more effective than postludial notes. Lastly, neither TT1 nor TT2 mentions about homosexuality in the source text and they hide the homosexual side of Wilde related to their periods' conditions. Moreover, by using footnotes, they hinder the homosexual connotations.

Looking at the please-inserts on the back covers of all of the translations, author names are not given for any of them. Thus, the readers remain uninformed about the owners of the please-inserts. For this reason, all of the please-inserts are accepted as simply belonging to the third party. In that sense, the third party's decisions can be related to their marketing policies. Publishing strategies are shaped by the target society's consumption habits and cultural capital. According to this study's conclusion, it is seen that the publishing strategies are the most influential one. According to the strategy of marketing, publishers may tend to structure salient trends.

The footnotes, included in target texts, offer much to say in terms of the strategies of using paratextual elements. In this case, it is hard to make certain inductions such as "translator's

decisions”, but that can be turned into “third parties’ general decisions”. The person making decisions about the paratextual elements is not solely the translator, as has been explained in this study. On the contrary, the third party becomes an entity that should be regarded as a whole decision makers on the text. Publishing strategies lead publishers and, respectively, the publishers lead the translators, and then editors comply with the strategies of the publishers by intervening in the translators’ works and the texts thus become ready for release. TT1 and TT2’s publishers were encouraged by the government to pursue Westernisation and they accordingly published series of Western classics. In those times, limited access to technology and information led translators and editors to be more informative. However, technology has improved and access to information greatly increased in the 2000s in Turkey. At this point, translators have much more freedom in terms of reflecting their decisions in their translations. For example, the translators of TT3, TT4, and TT5 and even the editors have strong literary backgrounds and, according to their orientation, their use of paratextual elements is less; they remain silent, leaving readers to explore this canonical source text themselves. However, TT6’s third party’s publishing year conflicts with the place of the source text in literature. The abundance of footnotes interrupts readers, disrupting the fluency of the text. However, that may be a publishing strategy, as well. Since popular literature is prevalent today, some readers may be afraid of reading classics, but with many footnotes, such readers may feel comfortable with this source text.

To conclude, picturing Oscar Wilde in the translations of *The Picture of Dorian Gray* with paratextual elements is like seeking the hidden and subtle brushstrokes of the translators. The power of these liminal devices shaped by the third parties are strong enough to create new perceptions among readers, whether they are ignored or regarded.

Suggestions

In this study Genette’s work on paratextual elements are applied for only six translated works without looking at the main text. The source text of this study does not include any footnotes. However, for the further analysis more target texts can be used to theorize the strategies of the third party on using paratextual elements in the translations. Moreover, a source text including footnotes may enhance the study to create compare and contrast between two cultures. When study is conducted with newly dated translations, several epitextual sources may be gathered as well.

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APPENDICES

APPENDIX 1

PLEASE-INSERTS OF TT3, TT4, TT5 AND TT6

TT3's Please-insert:

Olağanüstü güzellikteki bir genç adamın, çekiciliğinden aldığı güçle zaman içinde yozlaşmasını anlatan Dorian Gray'ırı Portresi, yayımlandığı zaman okurları da eleştirmenleri de derinden sarsmış ve Oscar Wilde isminin edebiyat tarihine kazınmasına neden olmuştur. Fakat günümüzdeki baskılarda temel alman metin, kitabın ilk olarak Lippincott's Monthly Magazine'de çıkan ve tepki çektiği için dergi editörleri ve ardından bizzat Wilde tarafından sansürlenmiş halidir.

Nicholas Frankel'in editörlüğünü yaptığı bu baskıda, Dorian Gray'in Portresi'nin 1890'da dergiye teslim edilen sansürsüz nüshası esas alındı. Böylece Dorian Gray'in hikâyesi, "düzelti" adı altında hoyratça yapılan budamalardan, "ahlaksızca" olduğu düşüncesiyle "yumuşatılmış" ifadelerden arındırılıp, ilk defa Wilde'm asıl kurguladığı biçimiyle hayat bulmuş oldu.

TT4's Please-insert:

Oscar Wilde kendisini romandaki Basil Hallward karakteriyle özdeşleştirdiğini, ancak aslında Dorian olmak istediğini söylemiş, "Belki başka çağlarda," diye de eklemiştir. Yaşadığı çağda zulüm gören ve "ahlak bozukluğundan" hapse atılan Wilde'm gotik öğeler taşıyan büyüleyici romanı Dorian Gray'in Portresi, bugün nihayet özgün hali ve Ülker İnce'nin, Dünya Kitap dergisi, 2014 "Yılım Çeviri Kitabı Ödülü"nü alan Türkçesiyle okurların karşısına çıkıyor. (Wilde, 2014)

TT5's Please-insert:

Başarılı bir ressam ile İngiliz sosyetesinin gözde yakışıklılarından genç Dorian Gray'in bir araya gelişi, onun hayatındaki felaketlerin de başlangıcı olur. Güzellik, ahlak, soyluluk gibi kavramlara ilişkin yerleşik algılarımızın hayatımızı etkileyen inançlara dönüşmesinin ardında yatan tehlikelerin farkında mıyız? İnsanın kötücül yanının sanat ve estetikle bir araya gelmesinin oluşturduğu lezzet: Oscar Wilde'm ilk ve tek romanı olan Dorian Gray'in Portresi'nin uzun yıllar okurlar ve eleştirmenler tarafından beğenilerek okunmasının asıl sebebi, kötülük probleminin kitaptaki ele alınış biçimidir. (Wide, 2019)

APPENDIX 1 (cont.)*TT6's Please-insert:*

İnsanın “ruh”u keşfettiği zamanlardan bu yana mesele ettiği ruh ve beden ikiliğini, edebi ifadeyi şahikasına çıkartarak ele alan bir başyapıt Dorian Gray'in Portresi. 19. yüzyıl Britanya edebiyatının dâhi çocuğu Oscar Wilde'ın tek romanı.

Wilde bu eserde gençlik güzelliğinin bilincinde, bu güzelliğe kendi “kutsal”ına tapar gibi hayran bir genç adamın, hayat yolculuğunda sırtladığı deneyim bohçasını, vicdanının kendine biçtiği acılar yerine, bireyciliğin kendine düşkün hazlarıyla doldurma hikâyesini anlatıyor. Vicdanının acılarının bedeninde bıraktığı izlerden kaçarak, güzelliğini korumak uğruna ruhundan vazgeçme hikâyesini. Ve portresini. Başta güzelliğinin yansımasıyken, vicdanının yansımasına dönüşen, ona kendi hikâyesini anlatırken, işlediği her bir günaha karşılık bir lekeyle Dorian'ın peşini bırakmayan portresini. Dorian Gray'in Portresi, imajlara hapsolmuş günümüz dünyası insanına ve onun, Oscar Wilde'ın Hamlet göndermesiyle, “Bir hüznün resmi gibi/Kalbi olmayan bir yüz” gibi yaşamına dair asla eskimeyecek bir klasik! (Wilde, 2019)

APPENDIX 2

Complete Footnotes of TT1

F.N.1: Aphrodite'nin aşık olduğu güzel bir kral çocuğu. (Ç.N.) (p. 3)	F.N.1: A beautiful son of a king whom Aphrodite is in love with. (T.N.) (p. 3) F.N.2:
F.N.2: İmparator Hadrian'ın gözdesi olup, elimize kalan aşağı yukarı üç yüz resmine göre tanıdığımız en güzel insanlardan biridir. (Ç.N.) (p. 12)	Favourite of Emperor Hadrian; according to paintings that remain, one of the most beautiful people we know. (T.N.) (p. 12)
F.N.3: Zevk mezhebi (Ç.N.) (p. 27)	F.N.3: Hedonism (Sect of pleasure) (T.N.) (p. 27)
F.N.4: Fil bahar çiçeği (Ç.N.) (p. 27)	F.N.4: Clematis (Spring flower) (T.N.) (p. 27)
F.N.5: Eski mabutlardan zekâ ve sırkat ilahı. (Ç.N.) (p. 32)	F.N.5: Mercury (Ancient god of intelligence and thievery) (T.N.) (p. 32)
F.N.6: Orman ilahı (Ç.N.) (p. 32)	F.N.6: Faun (God of forest) (T.N.) (p. 32)
F.N.7: İngilterede muhafazakâr parti. (Ç.N.) (p. 39)	F.N.7: Tory (Conservative party in England) (Ç.N.) (p. 39)
F.N.8: Günün geçer adreslerini ihtiva eden kitap. Amerikada: Bütün memurların isimlerini ve maaşlarını havi kitap. (Ç.N.) (p. 40)	F.N.8: Book that contains current addresses of its time. In America: Book that contains all officers' names and their salaries. (T.N.) (p. 40)
F.N.9: Büyük, kuvvetli adam. (Ç.N.) (p. 44)	F.N.9: Titan (Big, strong man) (T.N.) (p. 44)
F.N.10: Ağaç perisi (Ç.N.) (p. 45)	F.N.10: Dryad (Wood fairy) (T.N.) (p. 45)
F.N.11: Bacchus'a refakat eden kadınlar, kendilerini tamamen zevk ve safaya vermiş kadınlar ve erkekler. (Ç.N.) (p. 51)	F.N.11: Women who accompany Bacchus, women and men who completely devote themselves to pleasure and self-indulgence. (T.N.) (p. 51)
F.N.12: Dionysos'un mürebbisi olup, ihtiyar, dazlak başlı, ekseriya sarhoş olduğu için eşeğe biner, fakat eşekten de düşer. (Ç.N.) (p. 51)	F.N.12: Mentor of Dionysus; old and bald man, occasionally rides a donkey when drunk but falls. (T.N.) (p. 51)
F.N.13: Roma imparatorlarından biri. (Ç.N.) (p. 55)	F.N.13: One of the Roman emperors. (T.N.) (p. 55)
F.N.14: Amerikanın bir nevi zehir ağacı. (Ç.N.) (p. 58)	F.N.14: A type of poisonous tree of America. (T.N.) (p. 58)
F.N.15: Eski Kelt'lerin şairi. (Ç.N.) (p. 65)	F.N.15: Poet of the old Celts. (T.N.) (p. 65)
F.N.16: Pişmiş topraktan yapılan heykelciklerle meşhur bir şehir. (Ç.N.) (p. 94)	F.N.16: Famous city with sculptures made of terra-cotta. (T.N.) (p. 94)
F.N.17: Çiriş otu. (Ç.N.) (p. 126)	F.N.17: Asphodel (T.N.) (p. 126)
F.N.18: İrmak ilahı Kefisson'un güzel oğlu olup dağ perisi Echo'nun aşkı istihfaf ettiği için aşk ilahesi tarafından kendi kendine aşık olmak cezasına uğratılmıştı. Su içmek için bir pınara eğilince kendi hayaline aşık oldu ve tatmini kabil olmayan bir sevgi yüzünden kendini yeyip bitirdi. (Ç.N.) (p. 130)	F.N.18: He was the son of the river deity Cephissus. Since he humiliated the love of Oread, Echo, he was punished by the god of love with falling in love with himself. He fell in love with himself when he leaned over a spring to drink water and he became mad because of that love that was impossible to satisfy. (T.N.) (p. 130)
F.N.19: İnsaniyet dostu. (Ç.N.) (p. 136)	F.N.19: Philanthropist. (T.N.) (p. 136)
F.N.20: İnsaniyet düşmanı. (Ç.N.) (p. 136)	F.N.20: Misanthropist. (T.N.) (p. 136)
F.N.21: Sanatların tesellisi. (Ç.N.) (p. 136)	F.N.21: "La Consolation des arts" (Consolation of arts). (T.N.) (p. 136)

APPENDIX 2 (cont.)

F.N.22: Trovali (Ç.N.) (p. 142)	F.N.22: Trojan (T.N.) (p. 142)
F.N.23: Roma imparatorlarından biri. (Ç.N.) (p. 142)	F.N.23: Hadrian (one of the Roman emperors) (T.N.) (p. 142)
F.N.24: Büyük sandık. (Ç.N.) (p. 142)	F.N.24: Big chest. (T.N.) (p. 142)
F.N.25: Zerafet hükmü. (Ç.N.) (p. 160)	F.N.25: Decree of grace. (T.N.) (p. 160)
F.N.26: Mukaddes ekmeğin içinde bulunduğu göz. (Ç.N.) (p. 162)	F.N.26: Eye found within sacred bread. (T.N.) (p. 162)
F.N.27: Mukaddes ekmek. (Ç.N.) (p. 162)	F.N.27: Sacred bread. (T.N.) (p. 162)
F.N.28: Altın renginde çiçeklerinin kokusuyla meşhur Hindistanda yetişen Çampa çiçeği. (Ç.N.) (p. 165)	F.N.28: Champaka/Plumeria flower, which grows in India and is famous for its smell and golden colour. (T.N.) (p. 165)
F.N.29: Hovenie: Asyada tek cins olarak bulunan bir nebat. (Ç.N.) (p. 165)	F.N.29: Hovenie: A plant in Asia with one species. (T.N.) (p. 165)
F.N.30: Asil, pek kıymetli. (Ç.N.) (p. 167)	F.N.30: Noble, very precious. (T.N.) (p. 167)
F.N.31: Hayvanların midesinde teşekkül eden bir taş ki panzehirdir. (Ç.N.) (p. 168)	F.N.31: A stone found in an animal's stomach is also an antidote. (T.N.) (p. 168)
F.N.32: Atina şehrinin ilahesi. (Ç.N.) (p. 170)	F.N.32: God of Athens. (T.N.) (p. 170)
F.N.33: Romada büyük Anfiteatr. (Ç.N.) (p. 170)	F.N.33: Great amphitheatre in Rome. (T.N.) (p. 170)
F.N.34: Çadır kubbesi. (Ç.N.) (p. 170)	F.N.34: Dome of tent. (T.N.) (p. 170)
F.N.35: Güneş ilahi. (Ç.N.) (p. 170)	F.N.35: God of sun. (T.N.) (p. 170)
F.N.36: Madam. Çok sevinçliyim. (Ç.N.) (p. 170)	F.N.36: Madame je suis tout joyeux. (Madame. I am ecstatically happy). (T.N.) (p. 170)
F.N.37: Kırmalı, uzun elbiseli kadınlar şeklinde sütunlar. (Ç.N.) (p. 171)	F.N.37: Pillars in shape of women with pleated long dresses. (T.N.) (p. 171)
F.N.38: Katolik rahiplerinin göğsündeki arma. (Ç.N.) (p. 172)	F.N.38: Emblem on chest of Catholic priests. (T.N.) (p. 172)
F.N.39: Rahip yamaklarının ayın esnasında giydikleri elbiseler. (Ç.N.) (p. 172)	F.N.39: Gowns worn by apprentices of priests. (T.N.) (p. 172)
F.N.40: Mukaddes eşyanın üzerine örtülen keten örtüler. (Ç.N.) (p. 172)	F.N.40: Linen covers for holy items. (T.N.) (p. 172)
F.N.41: Romalıların yüzlerini sildikleri peşkir. (Ç.N.) (p. 172)	F.N.41: Towel that Romans wiped their faces with. (T.N.) (p. 172)
F.N.42: Porto başrahibi, 891 den 894 e kadar papa olmuştur. (Ç.N.) (p. 179)	F.N.42: High priest of Porto, was Holy Father between 891 to 894 (T.N.) (p. 179)
F.N.43: Taht, hükümet tacı. (Ç.N.) (p. 180)	F.N.43: Throne, crown of state. (T.N.) (p. 180)
F.N.44: Üstü insan altı at esatiri bir mahluk. (Ç.N.) (p. 180)	F.N.44: Creature with upper body of a human and lower body of a horse. (T.N.) (p. 180)
F.N.45: Zeus'un halk ağzındaki genç delikanlı adı. (Ç.N.) (p. 180)	F.N.45: Zeus's name as a young boy in colloquial language. (T.N.) (p. 180)
F.N.46: Dropes Kralı Theidomas'nin oğlu, Yunan psikolojisinde bir genç. (Ç.N.) (p. 180)	F.N.46: Son of Theidomas, King of the Dryopes, a young man in Greek psychology. (T.N.) (p. 180)
F.N.47: İngiliz meftunluğu (Ç.N.) (p. 184)	F.N.47: Anglomania (T.N.) (p. 184)
F.N.48: Şarap renginde bir maden suyu. (Ç.N.) (p. 184)	F.N.48: A sparkling water with the colour of wine. (T.N.) (p. 184)
F.N.49: Orman ilahi. (Ç.N.) (p. 194)	F.N.49: God of forest. (T.N.) (p. 194)
F.N.50: Deniz yeşili bir nevi kıymetli taş. (Ç.N.) (p. 203)	F.N.50: A sort of precious stone with sea green colour. (T.N.) (p. 203)

APPENDIX 2 (cont.)

F.N.51: Pek gayret (Ç.N.) (p. 220)	F.N.51: Too much zeal. (T.N.) (p. 220)
F.N.52: Pek cüret. (Ç.N.) (p. 220)	F.N.52: Too much audacity. (T.N.) (p. 220)
F.N.53: Asrın sonu. (Ç.N.) (p. 220)	F.N.53: Fin de siècle (The end of a century) (T.N.) (p. 220)
F.N.54: Dünyanın sonu. (Ç.N.) (p. 220)	F.N.54: Fin de glob (End of the world) (T.N.) (p. 220)
F.N.55: İngiliz asilzadelerin nüfus kütüğü. (Ç.N.) (p. 224)	F.N.55: State register for noble Englishmen. (T.N.) (p. 224)
F.N.56: İspanyanın beyaz şarabı. (Ç.N.) (p. 225)	F.N.56: White wine of Spain (T.N.) (p. 225)
F.N.57: Menşei Amerikanın sıcak mıntıkları olan Fonda nevinden bir nebat. (Ç.N.) (p. 240)	F.N.57: A plant of the Fonda type from America's hot regions. (T.N.) (p. 240)
F.N.58: Saatçiliği ve demirciliği ile tanınmış Müttehit Amerika şehirlerinden biri. (Ç.N.) (p. 263)	F.N.58: One of the cities of America famous for its clock-making and iron-working. (T.N.) (p. 263)
F.N.59: Meşhur bir ilahın adıdır. Apollo ile daha iyi filüt çalmak bahsine tutularak kaybetmiş ve ağır cezaya uğramıştır. (Ç.N.) (p.267)	F.N.59: The name of a famous deity. He betted against Apollo for playing the flute better, lost, and was harshly punished for it.
F.N.60: Bir musiki parçasının sonu. (Ç.N.) (p. 268)	F.N.60: End of a musical piece. (T.N.) (p. 268)

APPENDIX 3

Complete Footnotes of TT2

<p>F.N-Preface: Mitolojiye göre Kaliban (Caliban) Shakespeare "Fırtına,, adlı eserinde kölesi rolünü vermiştir. Ernest Shakespeare gave him the role of Prospero's slave. Ernest Renan continued the story of Caliban in his play in 1878, where Shakespeare left off.</p>	<p>F.N.-Preface: According to mythology, Caliban son extremely ugly, freckled, wild, deformed creature. In his play entitled "The Tempest", buna Prospero'nun Prospero's Renan 1878 de yazdığı bir hikayesine Shakespeare'in kaldığı etmiştir. (Ç.N.) (p. XIV) (T.N.) (p. XIV)</p>
<p>F.N.1: Southwark, Londra'nın cenubi şarkisinde kain 171,660 nüfuslu bir işçi mahallesidir. (Ç.N.) 171,600 workers, is in the south part of London, to the east. (T.N.) (p. 15)</p>	<p>F.N.1: Southwark, which is a neighbourhood of 171,600 workers, is in the south part of London, to the east. (T.N.) (p. 15)</p>
<p>F.N.2: Antinoös = Vaktile şimali garbi Anadolu'da kain Claudiopolis şehrinde yaşamış fevkalade yakışıklı bir delikanlının adıdır. Bu genç, Roma imparatoru meşhur Hadrian'ın gözdesi ve müsahibi idi. Miladın 130 uncu yılında Nil'de boğuldu. Hadrian bu gencin hatrasına büyük saygı göstermiş ve Antinopolis şehrini onun adına izafe eylemişti. Antinoös sanatta pek sevilmiş bir mevzudur. (Ç.N) (p. 17)</p>	<p>F.N.2: Antinous = The name of a remarkably handsome young man, who once lived in the northwest Anatolian city of Claudiopolis. This man was the companion of the famous Roman Emperor Hadrian and his favourite. He drowned in the Nile in 130 A.D. Hadrian honoured his memory and gave his name to the city of Antinopolis. Antinous is a very popular topic in art. (T.N) (p. 17)</p>
<p>F.N.3: Ist End = East End = Londra'nın fakir işçi mahallesidir. (Ç.N) (p. 22)</p>	<p>F.N.3: Ist End = East End = District of poor workers in London. (Ç.N) (p. 22)</p>
<p>F.N.4: Bu basit cümleyi izahsız geçemeyeceğim. İlk bakışta cümle insana manasız gibi görünüyor. Fakat izah edilecek olursa Lordun böyle kapalı konuşmasının zarureti kendini gösterir. Lord şöyle demek istiyor: "Halamla arkadaşmışsınız. Onunla East End gibi fakir işçi mahallelerine giderek fıkara menfaatine konserler veriyor, para topluyor, fakirlerin dertlerine deva oluyormuşsunuz. Bu gibi işler yaşını başını almış, her şeyden el etek çekmiş, hatta çehrece de züğürtlenmiş insanların harcıdır. Siz ki bu kadar genç, güzel ve sevimlisiniz, East End'de ne işiniz var?,, Bu izahatı cümlenin kolaylıkla anlaşılması için verdim. (Ç.N) (p. 26)</p>	<p>F.N.4: I cannot pass by this simple sentence without explaining. At first glance, the sentence may seem meaningless. But, if it is to be explained, the Lord's necessity of talking implicitly shows itself. The Lord wants to say: "You are friends with my aunt. You have been going to poor working-class districts like the East End and giving concerts for charity, collecting money, helping poor people with her. Such work is for people who have become old, retired, have wrinkled faces. You are so young, beautiful, and pretty. What are you doing in the East End?" I have given this explanation for it to be understood easily (T.N) (p. 26)</p>
<p>F.N.5: "Serin el,, tabiri şüphesiz ki bize biraz yabancı gelecek. Fakat, eski Yunan heykellerindeki mermer elleri hatırlarsanız müellifin neyi kasdetmek istediği çabucak anlaşılır. (Ç.N) (p. 34)</p>	<p>F.N.5: "Cold hand," a term undoubtedly a bit strange for us. But if you remember the marble hands of old Greek sculptures, the author's intention can be understood quickly. (T.N) (p. 34)</p>
<p>F.N.6: "Silver Shell,, diyor ki ancak (gümüş kabuk) diye tercüme edebiliriz. İngilizcede kaplumbağanın, istiridyenin, midyenin, hatta yumurtanın kabuğuna Shell denir. Burada Oscar Wilde bu kelime ile cigara tablası olarak bazan kullandığımız büyük, sedef renkli istiridye kabuklarını hatırlatmak istiyor. Ayın bu kabuklara benzetilişi hakikaten orijinal bir teşbihtir. (Ç.N.) (p. 35)</p>	<p>F.N.6: It says "Silver Shell", which can be translated solely as (silver shell). In English, the shells of turtles, oysters, clams, and even eggs are called "Shell". Oscar Wilde wants to remind us of the big pearlescent oyster shells that we use sometimes as cigarette ashtrays. Associating the moon with these shells is a truly original simile (T.N.) (p. 35)</p>

APPENDIX 3 (cont.)

<p>F.N.7: (1)Hedonism = hayatta başlıca hedefin zevk ve eğlence olduğunu isbata çalışan felsefi bir nazariyedir. Bu nazariye çok eski zamanlarda teessüs etmiş ve muhtelif tefsirlere uğramıştır. Buna dair yazılan en güzel eser, İngiliz muharrirlerinden J. Watson'un 1895 de yazdığı (Hedonistic Theories) ünvanlı kitaptır. (Ç.N.) (pp. 36-37)</p>	<p>F.N.7: (1)Hedonism = A philosophic theory which tries to prove that the main aim of life is pleasure and enjoyment. This theory arose in very old times and it was interpreted several times. The finest work written for this is the book (Hedonistic Theories) written by English author J. Watson in 1895. (T.N.) (pp. 36-37)</p>
<p>F.N.8: Clematis = Asma gibi büyüyen ve yasemin gibi kokan beyaz çiçekli ağaç. (E.N.) (p. 37)</p>	<p>F.N.8: Clematis = Tree with white flowers that grows like a vine and smells like jasmine. (E.N.) (p. 37)</p>
<p>F.N.9: Burada “övme, kelimesi “Complimentes,, mukabilinde kullanılmıştır. (Ç.N) (p. 40)</p>	<p>F.N.9: Here the word “Complimentes” is used as “compliment” (T.N) (p. 40)</p>
<p>F.N.10: Hermes = Mitolojide eski Yunan tanrılarında Zeus ile Marianın oğlu ve Apollo'nun kardeşi olup rüya, jimnastik ve fesahat allahıdır. (Ç.N.) (p. 42)</p>	<p>F.N.10: Hermes = Son of Zeus and Maia and brother of Apollo; god of dreams, gymnastics, and wisdom in mythology. (T.N.) (p. 42)</p>
<p>F.N.11: Faun = Eski Roma efsanelerine göre çobanların hamisi ve tanrısıdır. (C.N.) (p. 42)</p>	<p>F.N.11: Faun = In Ancient Roman myths, god and protector of shepherds. (T.N.) (p. 42)</p>
<p>F.N.12: Dilimizin zenginleşmeye olan ihtiyacını insan tercüme yaparken daha kuvvetle hissediyor. (Page) tabirinin bir kelime tam mukabilini bulamadığım için bunu “küçük uşak,, diye tercüme ettim. Büyük otellerde kapıda duran ve hafif işlerde kullanılan çocuklara (Page) denilir. Zenginlerin konaklarında uşaklara yardımcı olanlar da bunlardır. (Butlar) ı nasıl tercüme etmeli? (Servant) e ne demeli? (Valet) için (Footman) için ne karşılık bulmalı? Biz bunların hepsine topyekün “uşak,, yahut “hizmetçi,, deyip geçiyoruz. Eskiden bu küçük çocuklara “iç oğlan,, derlermiş. Pekala işte! Fakat şimdi kullanamayız; “iç oğlan,, tabiri Osmanlılar zamanında o kadar iptizale uğramış ki! (Ç.N.) (p. 46)</p>	<p>F.N.12: Right now, I can feel the strong need for enrichment in our language while doing this translation. I translated this as “little butler,” since I could not find the exact equivalent of (Page) in a single word. (Page) is used to refer to children standing at the door in large hotels and is used for easy jobs. These are the ones who help butlers in the mansions of the rich. How to translate (Butler)? What about (Servant)? What to find for (Footman), for (Valet)? For all of these we say “servant” or “vale”. They used to say “page” to these little boys. All right! But now we can't use this today, as the “page”, so to speak, was so humiliated in Ottoman times. (T.N.) (p. 46)</p>
<p>F.N.13: Tory = İngiliz muhafazakar fikrasına mensup olan adam. (E.N.) (p. 50)</p>	<p>F.N.13: Tory: A man who is a supporter of the English conservative party. (E.N.) (p. 50)</p>
<p>F.N.14: Steeplchase (Stiplçes) = İngiliz at yarışlarının bir nevidir. (Ç.N.) (p. 55)</p>	<p>F.N.14: Steeplechase (Stiplçes) = A sort of English horseracing. (T.N.) (p. 55)</p>
<p>F.N.15: (Background) kelimesinin dilimizde tam bir mukabilini bulamadım. Tarifi şudur: Bir manzaranın yahut bir tablonun gözle görünen en uzak kısmı. Bunun tek kelime ile mukabilini bulan olur ya da yazarsa minnettar olurum. Resimde Foreground'a “ön plan,, dediğimiz gibi buna da „art plan,, diyebilir miyiz acaba? (Ç.N.) (p. 57)</p>	<p>F.N.15: I could not find an equivalent word in our language for (Background). Its description is like this: The furthest point of a painting or a landscape that can be seen by the eyes. I would appreciate if someone finds and sends me the single equivalent word for this. Is it possible to call this the “back front”, the same as calling the Foreground of a painting the “fore front”? (T.N.) (p. 57)</p>

APPENDIX 3 (cont.)

<p>F.N.16: Titan'lar, Yunan mitolojisinin güzel bir efsanesi olduğu için kısaca yazmayı faydalı buldum:</p> <p>Titanlar Uranus (gökyüzü) ile Gaea'nın (yer yüzü) oğul ve kızlarıdır. Bunlar on iki kardeşler; alırsı erkek, altısı kız. Rivayete göre dünyanın ilk hakimi olan Uranus, oğullarını Tartarus'un (gayya) içine attı. Buna fena halde kızan Gaea, Titan'ları babalarına karşı ayaklanmaya teşvik etti. Bunun üzerine Titan'lar Uranus'u hapsederek kardeşlerini kurtardılar ve Cronus'u tahta geçirdiler. Fakat, tahttan indirileceği evvelce çocuklarından biri tarafından kendisine haber verildiği için Cronus bütün çocuklarını birer birer yuttu. Bunlardan Rhea Girit adasına gitti ve orada Dictean mağarasında Zeus'u dünyaya getirdi. Zeus büyüyünce Thetid'in yardımıyla, Cronus'a bir ilaç içirdi ve onun evvelce yuttuğu çocukları gerisin geri çıkarttırdı. Erkek ve kız kardeşleriyle birleşen Zeus bu sefer Cronus ile hâkim mevkiinde bulunan Titan'lara harp açtı. Bu savaş on sene sürdü. Nihayet, Cyclopes ile Hecatoncheires'in Tartarus'dan kurtulmaları şartıyla, Gaea'a Zeus'a yardım vadinde bulundu. Buna muvafakat eden Zeus, Cyclopes'in muhafızı olan Campe'yi öldürdü ve Cyclopes gök gibi gürlendi ve şimşek gibi çaktı. Titan'lar nihayet yenilmişlerdi. Bunlar yakalanarak Tartarus'dan daha derin bir gayyaya atıldılar. (Ç.N.) (p. 58) F.N.17: Meşhur İtalyan heykeltıraş Micheal Angelo'nun soy adıdır.</p>	<p>F.N.16: I found it useful to write about Titans briefly, as they were the best legends in Greek mythology:</p> <p>The Titans are the sons and daughters of Uranus (sky) and Gaea (earth). They are twelve siblings: six boys, six girls. According to legend, Uranus, the world's first judge, threw his sons to Tartarus (Gaea). Gaea, angry at this, encouraged the Titans to revolt against their father. Upon this, the Titans imprisoned Uranus and saved their brothers and put Cronus on the throne. However, Cronus swallowed all his children one by one, since he was informed that he was to be dethroned by one of his children. Rhea went to the island of Crete and brought Zeus into the world in the Dictaeon cave. When Zeus grew up, with the help of Thetid, he made Cronus drink a medicine and expel the children he had swallowed. Uniting with his brothers and sisters, this time, he attacked Cronus and the Titans in his dominant position. This war lasted ten years. Finally, on the condition that the Cyclopes and Hecatoncheires would get rid of Tartarus, Gaea would aid Zeus. Consenting to this, Zeus killed Campe, the guard of Cyclopes, and Cyclopes roared like the heavens and flashed like lightning. The Titans were finally defeated. They were captured and thrown deeper than Tartarus. (T.N.) (p. 58)</p>
<p>(E.N.) (p. 59)</p>	<p>F.N.17: It is the surname of the famous Italian sculptor Michelangelo. (E.N.) (p. 59)</p>
<p>F.N.18: Oscar Wilde burada bir kelime oyunu yapıyor: (keşif) ile (bulunmak) kelimelerini kullanıyor. Bununla demek istiyor ki Amerika sadece bulunmuştur, fakat keşfedilerek üstünde yaşayan mahlûklar görülüp tesbit edilmiş, dağları, ırmakları, ormanları birer birer tetkik olunmuş değildir. (Ç.N.) (p. 62)</p>	<p>F.N.18: Oscar Wilde makes a play on words here, using the words (discovery) and (finding). He means that America has only been found, but the creatures living on it have not been discovered and detected and the mountains, rivers, and forests have not been verified one by one yet. (T.N.) (p. 62) F.N.19:</p>
<p>F.N.19: Yani Sir Thomas. (E.N.) (p. 63)</p>	<p>So, Sir Thomas. (E.N.) (p. 63) F.N.20: In the</p>
<p>F.N.20: Orhon anıtlarında bizim eskiden "Kavsi Kuzeh,, yahut "alaimi sema,, dediğimiz şeye öz Türkçe olarak (Tanrı köprüsü,, denilmiştir ki bunu biz de böylece kullanmakla çok isabet ederiz sanıyorum.</p>	<p>Orhon monuments, what we used to call "Kavsi Kuzeh" or "alaimi sema", which was called (bridge of God) in pure Turkish, which I think will be very convenient. (T.N.) (p. 67)</p>
<p>(Ç.N.) (p. 67) F.N.21: Bacchante = Eski Yunan mitolojisine göre şarap tanrısı Bacchus'ün kayın babasıdır. (Ç.N.) (p. 67)</p>	<p>F.N.21: Bacchante = According to ancient Greek mythology, he is the father-in-law of Bacchus, the god of wine. (T.N.) (p. 67)</p>

APPENDIX 3 (cont.)

<p>F.N.22: Silenus = Eski klasik mitolojide güzel şarkı söylemekle ve geleceği keşfetmekle meşhur bir orman tanrısı idi. Aynı zamanda Bacchus'un arkadaşı olup yanında daima bir şarap tulumu bulundururdu. Sileanus, mitolojinin muhtelif rivayetlerine göre, Hermes'in yahut Pan'ın</p>	<p>F.N.22: He was a forest god famous for singing beautifully and seeing the future in ancient classical mythology. He was also a friend of Bacchus and always kept a wineskin with him. Sileanus was the son of either Hermes or Pan, according to various accounts of mythology. (T.N.) (p. 67)</p>
<p>oğlu idi. (Ç.N.) (p. 67) F.N.23: Herhalde Omer Hayyam'ı kastediyor. (Ç.N.) (p. 67)</p>	<p>F.N.23: Probably he means Omar Khayyam (T.N.) (p. 67)</p>
<p>F.N.24: Margaret of Valois = (1553- 1615) Fransa kralı Henry II. ile Catherine of Medici'nin kızı olup 1527 de Henry of Navarre ile evlenmişti. St. Bartholomew katliamında Henry sarayından kaçmış ve karısı altı sene ondan ayrı yaşamıştı. Sonra yine onu ihmal etmiş ve nihayet 1599 da kocasından boşanmıştı. Hatıraları 1682 yılında neşrolundu. (Ç.N.) (p. 71)</p>	<p>F.N.24: Margaret of Valois = (1553- 1615) Daughter of French king Henry II and Catherine de Medici; she married Henry of Navarre in 1527. During the St. Bartholomew massacre, Henry escaped from the palace and his wife lived separately from him for six years. Then he neglected her again and finally she divorced him in 1599. Her memoir was published in 1682. (T.N.) (p. 71)</p>
<p>F.N.25: Cupid = Klasik Yunan edebiyatında aşk tanrısına verilen isimdir. Ressamlar bunu elinde yay, kanatlı ve çıplak küçük bir çocuk şeklinde tehayyül ederler. (Ç.N.) (p. 79)</p>	<p>F.N.25: Cupid: It is the name given to the god of love in classical Greek literature. Painters draw this as the form of a naked little winged boy who has a bow in his hand. (T.N.) (p. 79)</p>
<p>F.N.26: Cornucopia = "Aslı Cornu Copiae'dır. Sonraları Cornucopia diye kullanılmaya başlanmıştır. "Bolluk boynuzu,, manasına gelir. Eskiden bolluk, bereket sembolü olarak kullanılmış. Mimarlık ve heykeltıraşlıkta boynuz ekseriyetle Plutus'un, Fortuna'nın yahut başkalarının elinde görülür ve bunlar boynuzdan bol bol meyva ile buğday dökerler_ "Everyman's Encyclopaedia",, (E.N.) (p. 79)</p>	<p>F.N.26: Cornucopia = "Original is Cornu Copiae. Later, it started to be used as Cornucopia. Means "the horn of plenty". In the past, it was used as a symbol of abundance and fertility. In architecture and sculpture, the horn is mostly seen in the hands of Plutus, Fortuna, or others, and they pour abundant fruits and wheat from the horn" - "Everyman's Encyclopaedia" (E.N.) (p. 79)</p>
<p>F.N.27: Ginger _ Beer = Jamaica zencefilinden yapılmış sarhoşluk vermeyen bir nevi İngiliz içkisidir. (E.N.) (p. 79)</p>	<p>F.N.27: Ginger _ Beer = A non-intoxicating British drink made from Jamaican ginger. (E.N.) (p. 79)</p>
<p>F.N.28: İngilizcesi Philistine'dir ki Filistinli manasına gelir. Muhafazakar, softa ruhlu demek istiyor. (Ç.N.) (p. 89)</p>	<p>F.N.28: In English it is Philistine, which means Palestinian. He wants to say conservative and very pious. (T.N.) (p. 89)</p>
<p>F.N.29: Picturesque kelimesinin "resimane,, den başka dilimizde bir mukabilini bulamadım. (Ç.N.) (p. 89)</p>	<p>F.N.29: I couldn't find a counterpart of the word picturesque in our language other than "painting-like". (T.N.) (p. 89)</p>
<p>F.N.30: Hikmet kelimesini Wisdom mukabilinde kullandım. İngilizcede Wise hakim, akıl kimseye denir. "İnce dudaklı hikmet,, tabiri kulaklarımıza biraz, hatta bir hayli yabancı gelirse de ne yapalım ki aslını değiştirmek hakkında malik değiliz! (Ç.N.) (p. 95)</p>	<p>F.N.30: I used the word <i>Hikmet</i> for Wisdom. In English wise is said for an intelligent and clever one. "Thin-lipped wisdom" may sound a bit foreign to you, but what can I do, we are not entitled to change it! (T.N.) (p. 95)</p>
<p>F.N.31: Victoria = dört tekerlekli, üstü açık araba (E.N.) (p. 106)</p>	<p>F.N.31: Victoria = Four-wheeled cabriolet. (E.N.) (p. 106)</p>

APPENDIX 3 (cont.)

<p>F.N.32: Messaline = Roma imparatoru Claudiusun karısıdır. Kocasının aczi yüzünden fuhşa olan iptilasını son dereceye vardırılmış, Roma’da yapmadığı rezaleti bırakmamış kendisine nasihat edenleri birer birer öldürtmüştür. Cür’etkarlığı o kadar ilerletmiştir ki kocasının muvakkaten Ostia’ya gidişinden istifade ederek sevgililerinden Silius ile alenen evlemekten bile çekinmemiştir. Bu haber İmparatora gidince artık sabrı tükenmiş ve idamına karar çıkmıştır. Messaline adı o günden beri fuhuşa ve zülme alem olmuştur. (Ç.N.) (p. 114)</p>	<p>F.N.32: Messalina = Roman Emperor Claudius’s wife. She had reached the utmost level of addiction to prostitution because of her husband’s impotency, and she did every disgraceful thing in Rome, and killed those who gave her advice one by one. She was so extremely insolent that when her husband went to Ostia, she called her lover Silius to her house explicitly. When this news was heard by the emperor, he decided on her execution. The name Messalina has become known for prostitution and tyranny. (T.N.) (p. 114)</p>
<p>F.N.33: Buradaki “yaprak,, tan murat, eşil yapraklar değil, çiçeğin kendi “vüreykai tüveyciye,, leridir. (E.N.) (p. 124)</p>	<p>F.N.33: The “leaf,” here, is not the unique leaves with will, but the “flower petal”. (E.N.) (p. 124)</p>
<p>F.N.34: Adelina Juana Maria Patti = (1843-1919) Madrid’te doğmuş bir İtalyan muganniyesidir. İlk defa Newyork operasında sahneye çıkmış ve 1861 de İngiltereye gelerek sesinin güzelliği ile Londra’da büyük bir muvaffakiyet kazanmıştır. Bir sene sonra Paris’e gitmiş ve mamafih her sene Londra’yı ziyaretten geri kalmamış, Marquis de Caux ile evlenmiş, 1885 de boşanmış, ertesi sene İtalyan tenoru Nicolini’ye varmış. 1898 de bunun ölmesi üzerine Baron Ceduström ile evlenmiş ve nihayet 1919 da ölmüştür. En ziyade şu operadaki rolleriyle meşhurdu: Puritani, Sonnambula, Norma, Trovatore, Lucia di Lammermoor, Traviata. (Ç.N.) (p. 150)</p>	<p>F.N.34: Adelina Juana Maria Patti = (1843-1919) Female Italian singer born in Madrid. She appeared on stage for the first time in the New York opera and came to England in 1861 and gained great success in London with the beauty of her voice. She went to Paris a year later and did not stop visiting London every year, she married Marquis de Caux, divorced in 1885, and married the Italian tenor Nicolini the following year. Upon his death in 1898, she married Baron Ceduström and finally died in 1919. She was most famous for her roles in the opera: Puritani, Sonnambula, Norma, Trovatore, Lucia di Lammermoor, Traviata. (T.N.) (p. 150)</p>
<p>F.N.35: Sacrament = Protesranlarca iki münhasır ve Katoliklerce yediye iblağ olunan din sünnetlerinin her biri demektir. (Ç.N.) (pp. 159-160)</p>	<p>F.N.35: Sacrament = means the religious rites, which were considered to be two by Protestants and seven by Catholics. (T.N.) (pp. 159-160)</p>
<p>F.N.36: Mezar ve emsali yerlere hürmetsizlik etmeye İngilizler Desecration derler. Burada bunu bir kelime ile tercümeyle imkan bulunmadığından aynen aldım. (Ç.N.) (p. 160)</p>	<p>F.N.36: The British call it Desecration to disrespect graves and special places. Since it is not possible to translate this with one word, I used it directly here. (T.N.) (p. 160)</p>
<p>F.N.37: Narcissus = Yunan mitolojisine göre güzelliğiyle meşhur bir delikanlıdır ki Echo adlı su perisi de dahil olduğu halde herkes onun aşığı idi. Fakat o, hepsini reddetti. Tanrılar da ona şöyle bir ceza verdiler: Su birikintilerinde aksini göreceksin ve kendi kendine aşık olacak! Sonradan bu delikanlı çiçeğe tehavvül etti ki buna biz nergis diyoruz. İşte nergisin böyle bir macerası vardır. (Ç.N.) (pp. 160-161)</p>	<p>F.N.37: Narcissus = According to Greek mythology, he is a young man so famous for his beauty that everyone was in love with him, even a nymph named Echo. But he refused them all, and the gods gave him the following penalty: He would see the reflection of himself on the water and fall in love with himself! Later, this young man turned into a flower, which we call daffodil. Here the daffodils have such an adventure. (T.N.) (pp. 160-161)</p>

APPENDIX 3 (cont.)

F.N.38: Misanthrope = İnsanlardan nefret eden ve onlara yardımdan hoşlanmayan adam. (E.N.) (p. 167)	F.N.38: Misanthrope = A person who hates people and dislikes helping them. (E.N.) (p. 167)
F.N.39: Bu cümle aslında Fransızcadır; (E.N.) (p. 167)	F.N.39: This sentence is in fact French. (E.N.) (p. 167)
F.N.40: Porfection kelimesini bilmem nasıl tercüme etmeli? “Kemal ile yüz yüze,, mi demeli? Bir kelime ile tercüme edemezsek izah yollu tercüme de bilmem doğru olur mu? (Ç.N.) (p. 173)	F.N.40: I do not know how the translate the word Porfection. Should I call it “Face to face with Perfection”? Is it right to describe a word in the event of not translating it into a word? (T.N.) (p. 173)
F.N.41: Yunan mitolojisine göre: Paris Priam ile Hekuba'nın ikinci oğludur. Doğduğu zaman Ida dağına atılmış ve orada bir çoban tarafından bakılıp büyütülmüş, sürülerin ve çobanların müdaafii kesilerek Aleksandr yani “İnsan müdafii,, adını almıştır. Paris, resimde ve heykelde başında Frijiya serpuşuyle güzel çehreli, sakalsız bir genç olarak temsil olunur. (Ç.N.) (p. 174)	F.N.41: According to Greek mythology: Paris is the second son of Priam and Hecuba. When he was born, he was thrown to Mount Ida and was taken care of by a shepherd, and he became the advocate of shepherds and took the name of Alexander, which means “supporter of humankind”. Paris is represented in paintings and sculptures as a beautiful-faced, beardless young man with the cap of Phrygia. (T.N.) (p. 174)
F.N.42: Adonis = Esatiri bir Yunan avcısı ve Afrodit'in sevgilisidir ki bir yaban domuzu tarafından öldürülmüştür. Afrodit, bunun kanına kevser suyu serpti ve bundan Anemon çiçeği hasil oldu. Peresfon, bunu Afrodit'e vermeği reddetti ve araya Zeus girerek meseleyi şu şekilde halletti: Anemon senenin üçte ikisini her iki mebudenin yanında geçirecek ve biri de kendine ait olacak. Adonis erkek güzelliğini temsil eder ve sanatta bu manada kullanılır. (Ç.N.) (p. 174)	F.N.42: Adonis was a hunter and a lover of Aphrodite who was killed by a wild boar. Aphrodite sprinkled a heavenly nectar onto his blood and from this the anemone flower came into existence. Persephone refused to give this to Aphrodite and Zeus intervened, solving the problem as follows: Anemone will spend one-third of the year at the side of each of the two goddesses and one-third of the year alone. Adonis represents male beauty and this name is used in art for this sense. (T.N.) (p. 174)
F.N.43: Burada Oscar Wilde bir telmih yapmak istemiş. Dorian Grey'i neden herhangi tarihi başka bir kralın saltanat kayığına bindirmemiş te bililtizam Adrian'ın kayığına bindirmiş? Sebebi şu olsa gerek: Roma'nın meşhur İmparatoru Adrian Anadoluya geldiği sırada İzmit şehrinde Antinoüs adında son derece dilber bir delikanlıya raslamış ve bunu kendisine gözde edinmiş, yanından hiç ayırmamıştı. Adrian bu çocuğu o kadar seviyordu ki delikanlı Nil'de boğulduktan sonra İmparator onun hatrasını ebediyete kadar taşımak üzere koca Antinoüpolis şehrini onun namına bina etti. Adrian Mısır'da iken arasıra Nil'de saltanat kayığı ile gezintiler yapar ve Antinoüs'ü kayığın baş tarafına oturturdu. Oscar Wilde'ın ne demek istediğini verdiğim bu izahat aydınlatmıştır sanırım. (Ç.N.) (p. 174)	F.N.43: Here, Oscar Wilde wants to allude to a story. Why did he not embark Dorian Gray in another king's rowboat from any other date, but intentionally embarked Dorian in Hadrian's boat? The reason must be as follows: When Hadrian, the famous Emperor of Rome, came to Anatolia, he came across a very charming young man named Antinous in the city of Izmit and he took him as his favourite, and he never separated from this young man's side. Hadrian loved this boy so much that after the young man drowned in the Nile, the Emperor built the big city of Antinoupolis on his behalf, to carry his memory into eternity. While in Egypt, he would occasionally ride along the Nile in an imperial boat, and he had Antinous seated at the head of the boat. I think this explanation that I have given clarifies what Oscar Wilde meant. (T.N.) (p. 174)

APPENDIX 3 (cont.)

F.N.44: İtalyanca bir kelime ki yük dolabı olsa gerek. (E.N.) (p. 185)	F.N.44: It is an Italian word, probably meaning a wardrobe. (E.N.) (p. 185)
F.N.45: Professional invalid tabirini kullanıyor ki “Hastalığı maluliyeti kendine itiyat edinmiş,, demek istediği anlaşılıyor. (Ç.N.) (p. 187)	F.N.45: A professional used the term invalid, which can be understood as “he did not make habits of illness and disablement”. (T.N.) (p. 187)
F.N.46: Ulster = Uzun, geniş, ağır palto. (E.N.) (p. 197)	F.N.46: Ulster = Long, wide, heavy coat. (E.N.) (p. 197)
F.N.47: Satyr = Ust kısmı insan ve belinden aşağısı keçi diye tahayyül olunan esatiri bir mahluk. (E.N.) (p. 210)	F.N.47: Satyr: A mythological creature described as its upper part being human and its lower part being goat. (E.N.) (p. 210)
F.N.48: Opal için gerek Şemsettin Sami ve gerek İngilizce – Türkçe lügat sahibi Redhouse “Aynüşşems,, diyorlar. Bunun dilimizde başka bir mukabili olup olmadığını bilmiyorum. Bu taş, hafif mavi dumanlı sedefi andırır. En çok Ural dağlarında vardır. Yemen’de de tesadüf olduğunu işittim. (Ç.N.) (p. 220)	F.N.48: For the naming of opal in Turkish, both Şemsettin Sami and the Redhouse English-Turkish dictionary say “Aynüşşems”. I don’t know if this has any other equivalent in our language or not. This stone resembles light blue, smoky nacre. It is mostly found in the Ural Mountains. I heard that it was also encountered in Yemen. (T.N.) (p. 220) F.N.49:
F.N.49: Tintoret = Venedikli meşhur bir ressamdır. (E.N.) (p. 221)	Tintoret = Famous Venetian painter. (E.N.) (p. 221)
F.N.50: Obelisk, mabet kapılarının önüne dikilmek için eski Mısır’lılar tarafından yapılan tepeleri Piramid şeklinde ve dört cepheli “dikili taş,, lara verilen isimdir. Mehmet Ali Paşa bunlardan birini Fransaya hediye etmişti. (Ç.N.) (p. 221)	F.N.50: Obelisk is the name given to the four-sided “stele stones” with peaks like pyramids, which were erected in front of temple gates by the ancient Egyptians. Mehmet Ali Pasha gifted one of them to France. (T.N.) (p. 221)
F.N.51: Marguerite de Navarre (1492- 1549) = Marguete de Angouleme diye de maruftur. Fransa kralı birinci Francis’in kız kardeşi olup 1509 da Alencon dükü ile ve 1527 de Navarre kralı Henry d’Albert ile evlenmiştir. Bu kadın Protestanlık reformünü yapanları himayesine almış, sanat ve edebiyatın inkişafına yardım etmiştir. Yazdığı şiirler 1547 yılında bir mecmua halinde neşrolunmuştur. (Ç.N.) (p. 239)	F.N.51: Marguerite de Navarre (1492-1549) = Marguerite is also known as Angouleme. She was the sister of Francis the First, who was the king of France, and she married the Duke of Alencon in 1509 and then married the king of Navarre, Henri d’Albert, in 1527. This woman took Protestant reformers under her protection and helped the development of art and literature. Her poems were published as a magazine in 1547. (T.N.) (p. 239)
F.N.52: Aslende Fransızcadır. “Büyük bir gayretkeşlik,, manasına gelir. (E.N.) (p. 239) F.N.53: Bu da aynen Fransızcadır. “Cüretkarlık, küstahlık,, manasına geliyor. (E.N.) (p. 239)	F.N.52: This is from French. It means zealotry. (E.N.) (p. 239) F.N.53: This one is French, too. It means insolence and daringness. (E.N.) (p. 239)
F.N.54: Asrın sonu. (E.N.) (p. 241)	F.N.54: Fin de siecle! (End of the century) (E.N.) (p. 241)
F.N.55: Dünyanın sonu. (E.N.) (p. 241)	F.N.55: Fin du globe! (End of the world) (E.N.) (p. 241)
F.N.56: O.W. Song kelimesini kullanmış. Ben de Şarkı diye aynen tercüme ettim. Tabii müzik kastolunuyor. (Ç.N.) (p. 251)	F.N.56: O.W. used the word song. I translated it as song in the same way. Certainly, music is meant. (T.N.) (p. 251)
F.N.57: Paradox = muamma demektir. İki bir yerde „Muamma Prensi,, olur. (E.N.) (p. 264)	F.N.57: Paradox = means dilemma. Both somehow become the Prince of Paradox. (E.N.) (p. 264)

APPENDIX 3 (cont.)

F.N.58: Tory = İngiliz muhafazakar fikrasına mensub olanlara verilen addır. (E.N.) (p. 265)	F.N.58: Tory: It is a name given to British conservative party members. (E.N.) (p. 265)
F.N.59: Tartuffe = aynı adı taşıyan meşhur komedisinde canlandırdığı riyakar zahit tipine Moliere'in verdiği addır. Moliere bu piyeste dindeki riyakarlıklarla inceden inceye alay eder. Eserdeki nüktelerin keskinliği ve tenkit zarafeti zamanın mutaassıb papaslarını harekete getirmiş ve bunları Louis XIV ye müracaatla piyesin oynatılmamasını istemeğe kadar sevketmiştir. Piyes ancak yazılışından beş sene sonra (yani 1699 da) büyük bir muvaffakiyetle sahneye konuldu. (Ç.N.) (p. 265)	F.N.59: Tartuffe = Moliere's name for the hypocritical type of witness in the famous comedy of the same name. In this play, Moliere mocks the hypocrisy of religion in depth. The sharpness of the humour and the grace of the criticism in the work prompted the pontiffs of the time to act, and they applied to Louis XIV to ask that the play not be staged. However, the play was staged with great success only five years after its writing (in 1699). (T.N.) (p. 265)
F.N.60: Sceptic (Iskeptik) = dine olan iymanı şüpheli adam, demektir. (E.N.) (p. 266)	F.N.60: Sceptik (Isceptic) = A person who is suspicious about faith. (E.N.) (p. 266) F.N.61:
F.N.61: Parthian = Milattan 250 sene evvel İran boyunduruğundan kendilerini kurtararak istiklallerini ilan eden ve Hazer Denizinden Fırat nehrine, Hint Denize ve Parthian (Parsi) ler bilhassa atlı cenklerde şöhöret kazanmışlardı. Bunlar, birçok muharebelerde ricat ediyor gibi görünerek birdenbite geriye dönüp düşman üzerine atılmışlar ve onları yenmişlerdir. „Parsi'ler gibi ricat etme., tabiri bundan kalmıştır. (Ç.N.) (p. 271)	250 years before Christ, the Parthians (Parsi), who freed themselves from Iranian oppression by declaring their independence, gained fame thanks to their triumphant battles on horseback from the Caspian Sea to the Euphrates River and to the Indian Ocean. These people seemed to retreat in many battles, but they would suddenly turn back and throw themselves on the enemy and defeat them. The expression of “retreating like Parthians” comes from this strategy. (T.N.) (p. 271)
F.N.62: Bu kelime aslında da Fransızca olarak kullanılmıştır. Can sıkıntısı demektir. (E.N.) (p. 278)	F.N.62: This word was used in French in fact. It means boredom. (E.N.) (p. 278)
F.N.63: Müellif Foil kelimesini kullanmış. Foil ucu düğmeli talim meçidir. Ucundaki düğme düşünce meçin ne hal alacağı malum. Düşesle güzel bir istihza! (Ç.N.) (pp. 282-283)	F.N.63: The author used the word Foil. Foil is a gold leaf with buttoned practicing sword. It is obvious what will happen to the sword when the button drops. A good mockery with the Duchess! (T.N.) (pp. 282-283)
F.N.64: Perdita, Shakespeare'in „Kışın hikayesi- The Winter's Tale., adlı komedisinde bir köylü kızın ismidir. Florizel ise Bohemia kralı Polixenes'in genç oğludur. Bunlar birbiriyle sevişirlerdi. (E.N.) (p. 288)	F.N.64: Perdita is a peasant girl's name in “The Winter's Tale”, a comedy written by Shakespeare. Florizel is the young son of the Bohemian King Polixenes. They made love to each other. (E.N.) (p. 288)
F.N.65: Scotland Yard – Londra zabıtasının emniyet kısmına verilen isimdir. (E.N.) (p. 290)	F.N.65: Scotland Yard – Security department of the London Metropolitan Police. (E.N.) (p. 290)
F.N.66: Huvayt telaffuz olunur; Bir kulüp adı olsa gerek. (E.N.) (p. 299)	F.N.66: Pronounced as “Huvayt”. It must be a club's name. (E.N.) (p. 299)

APPENDIX 4

Complete Footnotes of TT3

F.N.1: Fra. Boyanmak ve zeka. (Y.N.) (p. 47)	F.N.1: To be painted and genius. (E.N.) (p. 47)
F.N.2: Fra. Büyükbabalarımız hep haksız. (Ç.N.) (p. 49)	F.N.2: Our grandfathers are always wrong. (T.N.) (p. 49)
F.N.3: Valeria Messalina (M.S. 17/20-48), Roma İmparatoru Cladius'un üçüncü karısı. Hafifmeşrepliğiyle tanınırdı; kocasına komplo kurduğu gerekçesiyle idam edildi. (Y.N.) (p. 62)	F.N.3: Valeria Messalina (A.D. 17/20-48) was the third wife of Roman Emperor Claudius. She was known for her promiscuity; she was executed on the grounds that she had conspired against her husband. (E.N.) (p. 62)
F.N.4: Shakespeare'in <i>Firtına</i> oyunundan karakterler. (Y.N.) (p. 69)	F.N.4: Characters from Shakespeare's play <i>The Tempest</i> . (E.N.) (p. 69)
F.N.5: Fra. Büyük tutku. (Y.N.) (p. 106)	F.N.5: Great passion. (E.N.) (p. 106)
F.N.6: Amerikalı bir Margarite. (Y.N.) (p. 133)	F.N.6: Margarite, who is from America. (E.N.) (p. 133)
F.N.7: Fra. Bezeli (Y.N.) (p. 134)	F.N.7: Covered. (E.N.) (p. 134)
F.N.8: Fra. "Madam, ben muyluyum." (Y.N.) (p. 135)	F.N.8: Madam, I am happy. (E.N.) (p. 135)
F.N.9: Fra. Başlangıç. (Y.N.) (p. 140)	F.N.9: Starting (E.N.) (p. 140)
F.N.10: Kraliçe Elizabeth ile Kral James'in Hükümdarlık Dönemleriyle İlgili Anılar. (Ç.N.) (p. 141)	F.N.10: <i>Historical Memoires on the Reigns of Queen Elizabeth and King James</i> . (T.N.) (p. 141)
F.N.11: Lat. Hayattan bıkkınlık ve nefret etme durumu. (Y.N.) (p. 143)	F.N.11: Latin. A situation that bears weariness and boredom. (E.N.) (p. 143)
F.N.12: Lat. Heykel gibi güzel. (Ç.N.) (p. 144)	F.N.12: Latin. Beautiful like a statue. (T.N.) (p. 144)
F.N.13: Fra. Göğsü incilerle kaplı/Gövdesi büyüleyici,/Çıkıyor Adriyatik Venüs'ü/Koyun renkli dalgaların içinden. Suyun üzerinde kabaran kubbeler/Takılıyor müziğin uzayıp giden berrak/Ritminin peşine ve kabarıyor tıpkı/ Aşkın iç çekişiyle kabaran göğüsler gibi. Palamarımı bağıyorum bir direğe,/ Karaya çıkıyorum karnavalın önünde/ Açık pembe cepmeli bir binanın/ Mermer merdivenlerinde. (Ç.N.) (p. 165)	F.N.13: To see, her bosom covered o'er/With pearls, her body suave, /The Adriatic Venus soar/On sound's chromatic wave. The domes that on the water dwell/Pursue the melody/In clear drawn cadences, and swell/Like breasts of love that sigh. My chains around a pillar cast/I land before a fair/ And rosy-pale façade at last, /Upon a marble stair. (T.N.) (p. 165) (This translation is taken from the source text's appendix.)
F.N.14: Fra. Sevimli canavar. (Ç.N.) (p. 167)	F.N.14: Charming monster. (T.N.) (p. 167)

APPENDIX 5

Complete Footnotes from TT4

F.N.1: Oscar Wilde 1891 baskısında şu satırları atmıştır: “Elbet bazen sadece birkaç dakikalığına oluyor. Ama insanın taptığı biriyle geçirdiği birkaç dakikanın anlamı çok büyüktür.” (Ç.N.) (p. 21)	F.N.1: Oscar Wilde removed these lines from the 1891 edition: “Of course this happens only for a few minutes. But the meaning of a few minutes for spending time with a person you worship is immense”. (T.N.) (p. 21)
F.N.2: Fra. Allık/ruh ile mizah/espri. (Ç.N.) (p. 64)	F.N.2: Fr. Humour/joke with rogue/spirit. (T.N.) (p. 64)
F.N.3: Fra. Büyük tutku. (Ç.N.) (p. 65)	F.N.3: Fr. Great passion. (T.N.) (p. 65)
F.N.4: Fra. Dedelerimiz her zaman haksızdır. (Ç.N.) (p. 66)	F.N.4: Fr. Our grandfathers are always wrong. (T.N.) (p. 66)
F.N.5: Wilde ilk baskıda, “Söylesene, Sibyl Vane metresin mi?” birkaç satır sonra da, “sanırım bir gün metresin olacak,” yazmıştı. Wilde editörünün yaptığı değişiklikleri ya da sansürü koruyarak 1891 baskısında “gerçek” ve “senin olacak” eklemelerini yapmıştır? (Ç.N.) (pp. 68-69)	F.N.5: In the first edition, Wilde wrote “Is Vane your mistress?”, and after a few lines, “I think one day you will have a mistress”. Wilde preserved the editor’s changes or censorship and made the additions of “real” and “will be yours”? (T.N.) (pp. 68-69)
F.N.6: Nitekim burada da Dorian Gray’in ilk cümlesi “Böyle bir şey söylemeye nasıl cesaret edersin, Harry? Korkunç bu...” olurken, 1891 baskısında bu cümle çıkartılmıştır. (Ç.N.) (p. 69)	F.N.6: Thus, the first sentence of Dorian Gray is “How can you dare to speak like this, Harry? It is horrible...”, while this sentence is removed from the 1891 edition. (T.N.) (p. 69)
F.N.7: Sanattan anlamaz, kültürsüz, hamkafa. (Ç.N.) (p. 73)	F.N.7: One who does not understand art and is uncultured, dumb. (T.N.) (p. 73)
F.N.8: Fra. Tablo, sahne. (Ç.N.) (p. 80)	F.N.8: Fr. Painting, scene. (T.N.) (p. 80)
F.N.9: Fra. Sanatın tesellisi. (Ç.N.) (p. 135)	F.N.9: Fr. Consolation of art. (T.N.) (p. 135)
F.N.10: Fra. Çok mutluyum, madam. (Ç.N.) (p. 166)	F.N.10: Fr. I am so happy, Madame. (T.N.) (p. 166)
F.N.11: Fra. Fransız aristokrasisini temsil eden bir çiçek deseni. (E.N.) (p. 167)	F.N.11: Fr. A flower design that symbolises French aristocracy. (E.N.) (p. 167)

APPENDIX 6

Complete Footnotes from TT5

F.N.-Preface: Shakespeare'in Fırtına adlı oyunundaki bir karakterdir. (p. 5)	F.N.-Preface: One of the characters from Shakespeare's play "The Tempest". (p. 5)
F.N.1: On dokuzuncu yüzyıl tarihli, dokuz kısa parçadan oluşan Robert Schumann besteleridir. (p. 23)	F.N.1: Robert Schumann's pieces, consisting of nine short compositions and dating from the 19 th century. (p. 23)
F.N.2: O dönemde kullanılan toplum rehberine (telefon defterine benzerdir) verilen isimdir. (p. 44)	F.N.2: Name of a community's guide (like a phone book) used in that era. (p. 44)
F.N.3: Yunan mitolojisinde şarap tanrısı Dionysos'un Roma mitolojisindeki ismidir. (p. 55)	F.N.3: In Roman mythology the name of Dionysus, who is the god of wine in Greek mythology. (p. 55)
F.N.4: Dionysos'un şarap müritlerinden biridir. (p. 55)	F.N.4: He is one of Dionysus's disciples of wine. (p. 55)
F.N.5: Frangipani: Hoş kokulu, büyük çiçeklere sahip tropikal bir bitkidir. (p. 61)	F.N.5: Frangipani: Odorous tropical plant with large flowers. (p. 61)
F.N.6: Giordano Bruno (1548?-1600): İtalyan filozof ve rahiptir. Düşünceleri Rönesans felsefesinde önemli bir yer tutar. (p. 75)	F.N.6: Giordano Bruno (1548?-1600): Italian philosopher and priest. His thoughts had an important place in Renaissance philosophy. (p. 75)
F.N.7: Tiyatroda, sahne makyajında kullanılan beyaz malzemedir. (p. 77)	F.N.7: White material used in theatre stage makeup (p. 77)
F.N.8: Boyacılıkta kullanılan zehirli, bazik kurşun karbonattır. (p. 123)	F.N.8: It is a toxic, basic lead carbonate used in dyeing. (p. 123)
F.N.9: Fr. Sanatın tesellisi. (p. 137)	F.N.9: Fr. Consolation of art. (p. 137)
F.N.10: Theophile Gautier (1811-1872): Fransız şair, ressam, eleştirmendir. (p. 137)	F.N.10: Theophile Gautier (1811-1872): French poet, painter, and critic. (p. 137)
F.N.11: Richard Wagner tarafından 1845'de yazılmış üç perdelik operadır. (p. 166)	F.N.11: Opera consisting of three acts written by Richard Wagner in 1845. (p. 166)
F.N.12: Fr. İşkence izlerinden henüz arınmamış. (p. 198)	F.N.12: Fr. The signs of torture have not faded away yet. (p. 198)
F.N.13: Fr. Sevimli canavar. (p.200)	F.N.13: Fr. Charming monster. (p. 200)
F.N.14: Yazar, metinde Homburg şeklinde ifade edilmiştir. (p. 212)	F.N.14: Author stated it as Homburg in the text. (p. 212)
F.N.15: Fr. Aşırı cüretkarlık. (p. 215)	F.N.15: Too much zeal. (p. 215)
F.N.16: Fr. Aşırı cesaret. (p. 215)	F.N.16: Too much audacity. (p. 215)
F.N.17: Fr. Yüzyılın sonu. (p. 217)	F.N.17: End of the century. (p. 217)
F.N.18: Fr. Dünyanın sonu. (p. 217)	F.N.18: End of the world. (p. 217)
F.N.19: Perdita ve Florizel, Shakespeare'in <i>Kış Masalı</i> oyunundaki iki aşıktır. (p. 255)	F.N.19: Perdita and Florizel are two lovers in Shakespeare's <i>Winter's Tale</i> play. (p. 255)
F.N.20: Diego Velazquez (1599-1660): Daha çok <i>Nedimeler</i> adlı tablosuyla tanınan İspanyol ressamdır. (p. 257)	F.N.20: Diego Velazquez (1599-1660): Spanish painter known mostly for his painting <i>Las Meninas</i> . (p. 257)

APPENDIX 7

Complete Footnotes from TT6

<p>F.N. Preface's Title: Oscar Wilde'in estetik görüşlerinin en çok alıntılanan özetidir. İlk <i>Fortnightly Review</i> dergisinin Mart 1891 sayısında yayımlanmıştır. (p. 005)</p>	<p>F.N. Preface's Title: This is the most quoted summary of Oscar Wilde's aesthetic views. It was published for the first time in March 1891 in <i>Fortnightly Review</i> magazine. (p. 005)</p>
<p>F.N. Preface: William Shakespeare'in <i>The Tempest</i> adlı oyununda Prospero adasında oturan cahil köle; bundan dolayı ki kaba ve görgsüzdür. (p. 005)</p>	<p>F.N. Preface: An illiterate slave residing on Prospero's island in William Shakespeare's play <i>The Tempest</i>; hence, he is rude and uncouth. (p. 005)</p>
<p>F.N.1: Bu dekor, Basil Hallward'a esin kaynağı olduğu söylenen ressam Charles Ricketts'in (1866-1931) stüdyodan esinlenilmiştir. (p. 8)</p>	<p>F.N.1: This decor was inspired by Charles Ricketts's (1866-1931) studio, who was said to be Basil Hallward's inspiration. (p. 8)</p>
<p>F.N.2: Bazı eleştirilenler Wilde'ı Wotton'la özdeşleştirmişlerdir, ama konuyla ilgili olarak Wilde'in kendi görüşlerini hatırlamakta yarar var: "Basil Hallward'ın kendim olduğumu düşünüyorum; bütün dünya ise Lord Henry'nin ben olduğumu düşünüyor; bense Dorian olmak isterdim." (Oscar Wilde'in Ralph Payne'e yazdığı bir mektuptan, 12 Şubat 1894.) (p.8)</p>	<p>F.N.2: Some critics identified Wilde with Wotton, but it is important to remember Wilde's opinion in relation to this topic: "Basil Hallward is what I think I am: Lord Henry what the world thinks me: Dorian what I would like to be." (From one of the letters written by Wilde to Ralph Payne, 12 February 1894) (p. 8)</p>
<p>F.N.3: 1877 yılında açılan ve özellikle avangart ressamların eserlerini sergileyen resim galerisi. (p. 9)</p>	<p>F.N.3: A painting gallery opened in 1877, especially exhibiting the paintings of avant-garde painters. (p. 9)</p>
<p>F.N.4: Klasik mitolojide Afrodite'in sevdiği yakışıklı genç adam; bir yabandomuzu tarafından öldürülerek erguvan rengi bir çiçeğe dönüşmüştür. (p. 11)</p>	<p>F.N.4: A handsome young man who was loved by Aphrodite in classical mythology, killed by a wild boar, and turned into a purple flower. (p. 11)</p>
<p>F.N.5: Suda gördüğü kendi yansımasına âşık olmuş olan yakışıklı genç bir adam, daha sonra üzüntüye kapılıp nergis çiçeğine dönüştü. (p. 11)</p>	<p>F.N.5: A handsome young man who fell in love with his reflection upon seeing it on the water, and then he grieved and turned into the flower called daffodil. (p. 11)</p>
<p>F.N.6: Roma imparatoru Hadrianus'un içoğlanı, Nil Nehrinde boğulmuştur. (p. 21)</p>	<p>F.N.6: The page of the Roman Emperor Hadrian, drowned in the Nile River. (p. 21)</p>
<p>F.N.7: Sir William Agnew (1825-1910) Sanat komisyoncusu ve danışmanı. (p. 22)</p>	<p>F.N.7: Sir William Agnew (1825-1910) was an art broker and consultant. (p. 22)</p>
<p>F.N.8: Robert A. Schumann (1810-56) Alman Romantik bestecisi; <i>Orman Manzaraları</i> adlı eserini 1848-49 yıllarında yazmıştır. (p. 27)</p>	<p>F.N.8: Robert A. Schumann (1810-56) was a German composer: he wrote his piece <i>Forest Scenes</i> between the years of 1848 and 1849. (p. 27)</p>
<p>F.N.9: Londra'da bir beyefendiler kulübü. Wilde'in aşığı olan Lord Alfred Douglas'ın babası 9. Queensberry Markisi bu kulübün üyelerinden biriydi. (p. 30)</p>	<p>F.N.9: A gentlemen's club in London. The 9th Queensberry Marquess, the father of Oscar Wilde's lover Lord Alfred Douglas, was one of the members of the club. (p. 30)</p>

APPENDIX 7 (cont.)

F.N.10: Bu, Huysmans'ın 1884 yılında basılan <i>A Rebours</i> adlı kitabına dolaylı bir gönderme olabilir. Arthur Symons bu kitabı "Dekadan edebiyatın kutsal kitabı" olarak nitelemiştir. (p. 34)	F.N.10: This may be an implicit reference to book called <i>A Rebours</i> written by Huysmans. Arthur Symon labelled this book as "The holy book of decadent literature" (p. 34)
F.N.11: MÖ 4. Yüzyılda Aristippus'a dayanan bir öğretisi. Haz arayışının hayatın amacı olduğunu öne sürer. (p. 38)	F.N.11: A discipline whose roots are based in Aristippus in 4 B.C. It asserts that the meaning of life is the search for pleasure. (p. 38)
F.N.12: Geçmiş 1693'e dayanan beyefendiler kulübü. (p. 46)	F.N.12: A gentlemen's club with history dating back to 1693. (p. 46)
F.N.13: 1802 yılında şık bekar erkek odalarına dönüştürülmüş olan Piccadilly'de bir pansiyon; çok prestijli bir yerdi. (p. 49)	F.N.13: A hostel in Piccadilly whose rooms were turned into rooms for elegant single men in 1802; it was a prestigious place. (p. 49)
F.N.14: II. Isabella, 1833 ile 1868 arası İspanya kraliçesi. Juan Prim y Prats (1814-70) İspanyol general ve devlet adamı. Kraliçe II. Isabella'nın tahttan indirilmesinde büyük payı vardır. (p. 49)	F.N.14: Isabella II was Queen of Spain between the years 1833 and 1868. Juan Prim y Prats (1814-70) was a general and statesman. He played an important role in the dethronement of Queen Isabella II. (p. 49)
F.N.15: Parlamento'nun resmi ve istatistiksel raporları: ilk olarak 1835 yılında satışa çıkarıldı. (p. 51)	F.N.15: Official and statistical reports of the Parliament: first put up for sale in 1835. (p. 51)
F.N.16: İngiltere Sivil Hizmet Departmanlarına Haziran 1870 tarihinde sınavla eleman alınmaya başlandı. (p. 51)	F.N.16: British Civil Service Departments started to be recruited by the exam in June 1870. (p. 51)
F.N.17: Eski Yunan mitolojisinde en büyük tanrılardan biri; gök tanrısı Uranüs ile yer tanrısı Gaia'nın çocuğu. (p. 57)	F.N.17: One of the greatest gods in ancient Greek mythology; the child of the sky god Uranus and the earth god Gaea. (p. 57)
F.N.18: Klasik mitolojide orman perisi. (p. 57)	F.N.18: Wood nymph in classical mythology. (p. 57)
F.N.19: Platon'un ideal biçimler doktrini. Buna göre algılanan bütün nesnelere ve düşünceler bir mağaranın duvarlarındaki gölgelerdir. (p. 57)	F.N.19: Plato's doctrine of ideal forms. Accordingly, all perceived objects and thoughts are shadows on the walls of a cave. (p. 57)
F.N.20: Tam adı Michelagnolo de Lodovico Buonarroti (1475-1564). İtalyan heykeltıraş, ressam ve şair; daha çok Michelangelo olarak bilinir. (p. 57)	F.N.20: His full name was Michelangelo di Lodovico Buonarroti (1475-1564). Italian sculptor, painter, and poet; he is better known as Michelangelo. (p. 57)
F.N.21: Eski Yunanlar tarafından Dionysos olarak bilinen eski Roma tanrısı Bacchus'un tanrıçası. (p. 64)	F.N.21: The ancient Roman god Bacchus, known by the ancient Greeks as Dionysus. (p. 64)
F.N.22: Bacchus'un tembelle, sarhoş babalığı. (p. 64)	F.N.22: Bacchus's lazy, drunk father. (p. 64)
F.N.23: Ömer Hayyam (1048-1131) İranlı şair. Rubaileri 1859 yılında İngilizceye çevrilmiştir. (p. 65)	F.N.23: Omar Khayyam (1048-1131), Iranian poet. His work <i>Rubaiyat</i> was translated into English in 1859. (p. 65)
F.N.24: Entelektüellerin ve sanatçıların gittiği bir kulüp. (p. 67)	F.N.24: A club where intellectuals and artists went. (p. 67)

APPENDIX 7 (cont.)

F.N.25: Kırk üyesi bulunan ve 1629’da kurulan Fransız Akademisi’nin bir taklidi olan kuruluş. (p. 67)	F.N.25: An institution with forty members, an imitation of the French Academy founded in 1629. (p. 67) F.N.26: Claude
F.N.26: Claude Michel Clodion (1738-1814). Özellikle klasik mitoloji ve efsanelerinin kahramanlarını yansıttığı heykelleriyle tanınan Fransız heykeltıraş. (p. 68)	Michel Clodion (1738-1814). French sculptor, especially known for his sculptures reflecting the heroes of classical mythology and legends. (p. 68) F.N. 27:
F.N. 27: Philippe de Vigneulles tarafından 1505 ile 1515 yılları arasında yazılan Fransız hikayeleri toplamı. (p. 68)	Collection of French stories written by Philippe de Vigneulles between 1505 and 1515. (p. 68)
F.N.28: Navarre Kralı’nın karısı (1553-1615). (p. 68)	F.N.28: The wife of the King of Navarre (1553-1615). (p. 68)
F.N.29: Fransız sarayının ciltçisi ve illüstratörü (1584-1635); yaptığı ciltler Wilde’in kuşakdaşı olan estetler tarafından çok beğeniliyordu. (p. 68)	F.N.29: Binder and illustrator of the French palace (1584-1635); the volumes he made were highly appreciated by aesthetes from Wilde’s generation. (p.
F.N.30: Abbe de Prevost d’Exiles (1697-1763) tarafından yazılan ve genç bir adamın bir fahişe uğruna hayatını mahvetmesini anlatan “duygu romanı”. (p. 69)	68) F.N.30: “Romance” written by Abbe de Prevost d’Exiles (1697-1763), telling of a young man ruining his life for a prostitute. (p. 69)
F.N.31: Alman besteci Richard Wagner’in (1813-83) 1850’de yazdığı opera. (p. 70)	F.N.31: Opera written by German composer Richard Wagner (1813-83) in 1850. (p. 70)
F.N.32: Oscar Wilde’in yaşadığı dönemde antika dükkanlarıyla ünlü bir sokak. (p. 71)	F.N.32: A street famous for its antique shops in the period when Oscar Wilde lived. (p. 71)
F.N.33: Bir tür yasemin kokusu; adını bu kokuyu bulan bir İtalyan’dan almıştır. (p. 72)	F.N.33: A kind of jasmine fragrance; it got its name from the Italian who found the smell. (p. 72)
F.N.34: (Fr.) Büyük tutku. (p. 75)	F.N.34: (Fr.) Great passion. (p. 75)
F.N.35: (Fr.) Büyükbabalarımız her zaman yanılıyorlardı. (p. 76)	F.N.35: (Fr.) Our grandfathers were always wrong. (p. 76)
F.N.36: Piccadilly’de bulunan pahalı bir otel. (p. 84)	F.N.36: An expensive hotel in Piccadilly. (p. 84)
F.N.37: 1548-1600 yılları arasında yaşamış, geleneklere aykırı ve panteistik görüşleri yüzünden idama mahkûm edilmiş İtalyan filozof ve bilim adamı. (p. 88)	F.N.37: Italian philosopher and scientist who lived 1548-1600 and was sentenced to death because of his anti-traditional and pantheistic views. (p. 88)
F.N.38: Beyaz bizmut özellikle tiyatro makyajında boya olarak kullanılır. (p. 90)	F.N.38: White bismuth is used especially as a dye in theatrical makeup. (p. 90)
F.N.39: Bayan Vane’in görünümü ve davranışlarıyla ilgili bu ve izleyen sayfalardaki tasvir, Oscar Wilde’in annesi Lady Wilde hakkındaki belgelerde anlatılanlara çok benziyor. Ama bu benzerlik yalnızca bir rastlantıdan da ibaret olabilir. (pp. 91-92)	F.N.39: This depiction of Ms. Vane’s appearance and behaviour is very similar to what was described in documents about Oscar Wilde’s mother, Lady Wilde. However, this similarity may be just a coincidence. (pp. 91-92)
F.N.40: Kuzey Londra’da aşağı orta sınıfın oturduğu sokak. (p. 97)	F.N.40: Lower middle-class street in North London. (p. 97)
F.N.41: Parfümlerde kullanılan iris çiçeği tozu. (Ç.N.) (p. 102)	F.N.41: Iris flower powder used in perfumes. (p. 102)
F.N.42: Dört tekerlekli hafif araba. (p. 102)	F.N.42: Four-wheeled light car. (p. 102)

APPENDIX 7 (cont.)

F.N.43: Sir Richard Westmacott tarafından yapılan, bir Yunan kahramanının bronz heykeli; Lane Parkına Wellington Dükü ve askerlerinin anısına 1822 yılında dikilmişti. (p. 103)	F.N.43: Bronze statue of a Greek hero made by Sir Richard Westmacott; erected in Lane Park in 1822 in memory of the Duke of Wellington and his soldiers. (p. 103)
F.N.44: (25-48) Roma İmparatoru Claudius'un sadakatsiz ve ikinci genç karısı; kocasına karşı bir komplo kurduğu gerekçesiyle idam edildi. (p. 110)	F.N.44: (25-48) The unfaithful and vindictive young wife of the Roman Emperor Claudius; she was executed on the grounds that she had conspired against her husband. (p. 110)
F.N.45: Antik şehir Tanagra'nın mezarlarında bulunan kızıl kilden tapılmış heykelcik. (p. 112)	F.N.45: Worshipped red clay figurine found in the tombs of the ancient city of Tanagra. (p. 112)
F.N.46: Miranda ve Caliban: Shakespeare'in <i>Fırtına</i> adlı oyunundaki Prospero'nun güzel kızı ile hayvan. (p. 119)	F.N.46: Miranda and Caliban: Prospero's beautiful daughter and the animal in Shakespeare's play <i>The Tempest</i> . (p. 119)
F.N.47: Adelina Patti (1843-1919). On dokuzuncu yüzyılın en büyük şarkıcılarından biri. (p. 144)	F.N.47: Adelina Patti (1843-1919). One of the greatest singers of the nineteenth century. (p. 144)
F.N.48: Cennet bahçelerini kapladığı söylenen beyaz ya da sarı Akdeniz zambağı; ölümü ve ölümsüzlüğü simgeler. (p. 148)	F.N.48: White or yellow Mediterranean lily, said to cover the gardens of paradise; it symbolises death and immortality. (p. 148)
F.N.49: John Webster (1580-1634), John Ford (1586-1639) ve Cyril Tourneur (1575-1626). Metafizik bir bakış açısından ele alınan trajedileri intikam, cinayet ve aşk temaları çevresinde dönen Jakobean oyun yazarları. (p. 150)	F.N.49: John Webster (1580-1634), John Ford (1586-1639), and Cyril Tourneur (1575-1626), Jacobean playwrights whose tragedies were taken from a metaphysical point of view and revolved around themes of revenge, murder, and love. (p. 150)
F.N.50: Paris'te 1882 yılında kurulan ve Georges Petit'in yönettiği bir resim galerisi. Bu galeride özellikle empresyonist ressamların eserleri sergileniyordu. (p. 163)	F.N.50: A painting gallery founded in Paris in 1882, managed by Georges Petit. In this gallery, especially the works of impressionist painters were exhibited. (p. 163)
F.N.51: Truva Kralı Priam'ın yakışıklı oğlu. Helen'i Ispartalı kocasından kaçırmaması Truva Savaşları'nın başlamasına neden olmuştur. (p. 165)	F.N.51: Handsome son of the Trojan King Priam. The kidnapping of Helen from her Spartan husband caused the Trojan Wars to begin. (p. 165)
F.N.52: Michel de Montaigne (1533-1592) Fransız hümanist ve deneme yazarı. Johann Winckelmann (1717-1768) Alman arkeolog ve sanat tarihçisi. Wilde, Shakespeare'in de dahil olduğu bu ünlü kişilerin eşcinsel aşkı bildiklerini düşünüyordu. (p. 172)	F.N.52: Michel de Montaigne (1533-1592), French humanist and essayist. Johann Winckelmann (1717-1768) is a German archaeologist and art historian. Wilde thought that these famous people, including Shakespeare, knew about homosexual love. (p. 172)
F.N.53: Vathek'in yazarı William Beckford'un (1760-1844) inziva içinde yaşadığı, Wiltshire'daki gotik malikane. 1822'de evini ve içindeki eşyaları satmıştı. (p. 174)	F.N.53: The gothic manor house in Wiltshire, where <i>Vathek</i> 's author William Beckford (1760-1844) lived in seclusion. In 1822, he sold his home and belongings. (p. 174)
F.N.54: (İtl.) Sandık. (p. 175)	F.N.54: (İtl.) Chest. (p. 175)

APPENDIX 7 (cont.)

F.N.55: Bu deyim, Walter Pater tarafından <i>Marius the Epicurean</i> adlı eserinde alıntılanmıştı, ama Dante'nin değildir. (p. 185)	F.N.55: This phrase was quoted by Walter Pater in <i>Marius the Epicurean</i> , but not from Dante. (p. 185)
F.N.56: Gautier'nin 1 Mayıs 1857 tarihli <i>Goncourt Günlüğü</i> 'nden yapılan bir alıntı. (p. 185)	F.N.56: A quotation from Gautier's <i>Goncourt Journal</i> dated 1 May 1857. (p. 185)
F.N.57: 1890'lı yıllarda "Züppe" figürünün önemli çağdaş toplum tarafından kabul ediliyordu ve bu figürün değişik biçimleri Jules Barbey ve Baudelaire gibi yazarlarca incelenmişti. (p. 186)	F.N.57: In the 1890s, the "dandy" figure was accepted by the important contemporary society, and different forms of this figure were studied by authors such as Jules Barbey and Baudelaire. (p. 186)
F.N.58: MS 66 yılında ölen Petronius Arbiter, "modern öncüsü", Nero'nun yakın dostu; sarayda düzenlenen eğlencelerin mimarı. (p. 186)	F.N.58: Petronius Arbiter, who died in 66 A.D., was a "modern pioneer" and a close friend of Nero; the architect of the entertainments organised in the palace. (p. 186)
F.N.59: Zarafet hakemi. (p. 186)	F.N.59: Jude of grace. (p. 186)
F.N.60: Hazcılık. (p. 187)	F.N.60: Hedonism. (p. 187)
F.N.61: Kader tarafından ahlaki kısıtlamalardan özgür tutulduklarına inananların oluşturduğu ve belli başlı Hıristiyanlar arasında (özellikle on altıncı yüzyılda Almanya'da) yaygın olan sapkın bir inanış; bu yüzden ahlak yasalarına uymayı reddederlerdi. (p. 191)	F.N.61: A heretical belief prevalent among major Christians (especially in Germany in the sixteenth century), who believed that they were kept free of moral constraints by fate, so they refused to comply with moral laws. (p. 191) F.N.62:
F.N.62: Charles Darwin'in (1809-1882) evrim kuramı özellikle Almanya'da etkili oluyordu. Ernst Haeckel tarafından temsil edilen ve Darwin'in kuramını savunan bir hareket. (p. 191)	Charles Darwin's (1809-1882) theory of evolution was particularly influential in Germany. A movement represented by Ernst Haeckel and advocating Darwin's theory. (p. 191) F.N.63: Franz Schubert
F.N.63: Franz Schubert (1797-1828) melankolik şarkılarıyla ünlü olan Avusturyalı besteci; Frederic Chopin (1810-1849) Romantik piyano müzikerleriyle ünlü Polonyalı besteci; Ludwig van Beethoven (1770-1827) büyük bir yaratıcı güce sahip olan Alman Romantik bestecisi. (p. 192)	(1797-1828) is an Austrian composer famous for his melancholic songs; Frederic Chopin (1810-1849), Polish composer famous for his Romantic piano songs; Ludwig van Beethoven (1770-1827), German Romantic composer with great creative power (p. 192)
F.N.64: Bernal Diaz del Castillo (1492-1581) ile Hernando Cortes (1485-1547) yılında birlikte Meksika'yı fethetmişlerdi. (p. 193)	F.N.64: Bernal Diaz del Castillo (1492-1581) and Hernando Cortes (1485-1547) conquered Mexico together. (p. 193)
F.N.65: Alman müzisyen Richard Wagner'in (1813-1883) yılında yazdığı opera. (p. 194)	F.N.65: Opera written by German musician Richard Wagner in 1813-1883. (p. 194)
F.N.66: Fransa Kralı III. Henri'nin (1561-1587) erkek gözdesi. (p. 194)	F.N.66: The male favourite of Henry III, King of France (1561-1587). (p. 194)
F.N.67: Eski, değerli. (p. 194)	F.N.67: Old and precious. (p. 194)
F.N.68: Alphanso'nun Clericals Disciplina'sı. Daha önce bir Yahudi olan Petrus Alphonso'nun nasıl Hıristiyanlığa geçtiğini anlattığı 1106 tarihli kitap. (p. 195)	F.N.68: <i>Disciplina clericalis</i> by Petrus Alphonsi. A book dated from 1106 wherein Petrus Alphonsi, who was a Jew, described how he converted to Christianity. (p. 195)

APPENDIX 7 (cont.)

F.N.69: Büyük olasılıkla Büyük İskender (MÖ 356-323) (p. 195)	F.N.69: Most likely Alexander the Great (356-323 B.C.) (p. 195)
F.N.70: Philostratus Flavius (170-245) eski Yunan Sofist düşünürü. (p. 195)	F.N.70: Philostratus Flavius (170-245) is an ancient Greek Sophist thinker. (p. 195)
F.N.71: Demokritos (MÖ 460-370) Atinalı bir bilim felsefecisi. (p. 195)	F.N.71: Democritus (460-370 B.C.) is an Athenian philosopher of science. (p. 195)
F.N.72: Thomas Lodge (1558-1625) tarafından yazılan serüven hikayesi. (p. 196)	F.N.72: Adventure story written by Thomas Lodge (1558-1625). (p. 196)
F.N.73: 1254-1324 yılları arasında yaşamış Venedikli tacir ve Asya'da kaşif gezilerine çıkan kaşif. (p. 196)	F.N.73: Venetian merchant who lived between 1254-1324 and explorer who went on expedition in Asia. (p. 196)
F.N.74: 490-562 Yılları arasında yaşamış Bizanslı tarihçi. General Belisarius'un sekreteri ve Kral Perozes'in savaşlarının vakanüvisi. (p. 196)	F.N.74: Byzantine historian who lived between 490 and 562. Secretary of General Belisarius and chronicler of the wars of King Perozes. (p. 196)
F.N.75: Pierre de Bourdeille Brantome (1540-1614), asker ve Fransız sarayıyla ilgili canlı ve ağzı bozuk anekdotla anlattığı bir kitabın yazarı. (p. 197)	F.N.75: Pierre de Bourdeille Brantome (1540-1614) is the author of a book about a soldier and the French palace, with lively and ribald anecdotes. (p. 197)
F.N.76: I. James ve II. Edward'la birlikte (II. Edward'ın gözdesi Piers Gaveston idi) Richard, tarihçiler tarafından eşcinsel eğilimleri bulunan İngiliz Kralı olarak değerlendirilir. (p. 197)	F.N.76: James I and Edward II together with Richard were regarded by historians as the British kings with homosexual tendencies (Edward II's favourite was Piers Gaveston). (p. 197)
F.N.77: Edward Hall (1497-1547), tarihçi. (p. 197)	F.N.77: Edward Hall (1497-1547), historian. (p. 197)
F.N.78: Burgonya Dükü Charles (1433-1477), savaşlarda gösterdiği başarılarından ötürü "Gözüpek" olarak bilinir, üç kere evlenmiştir ama hiç erkek çocuğu olmamıştır. (p. 197)	F.N.78: Charles, Duke of Burgundy (1433-1477), is known as the "Fearless" because of his success in wars; he was married three times, but did not have a son. (p. 197)
F.N.79: Pallas Athena; Yunan bilgelik, savaş ve barış tanrıçası. (p.198)	F.N.79: Pallas Athena; Greek goddess of wisdom, war, and peace. (p. 198)
F.N.80: Neron; Roma İmparatoru (37-68), Apollon; Güneş Tanrısı. (p. 198)	F.N.80: Nero, Roman Emperor (37-68); Apollo, God of Sun. (p. 198)
F.N.81: Kral Chilperic (539-584), dönemin Neron'u olarak nitelendirilen kral. (p. 198)	F.N.81: King Chilperic (539-584), who was called the Nero of his time. (p. 198)
F.N.82: Charles (1391-1465) Orleans'lı bir Fransız soylusu ve askeriydi. Agincourt'ta İngilizlere esir düştü, yirmi beş yıllık esaretten sonra serbest kaldı. (p. 199)	F.N.82: Charles (1391-1465) was a French noble and soldier from Orleans. He was captured by the British in Agincourt, then released after twenty-five years of captivity. (p. 199)
F.N.83: Çok sevinçliyim, madam. (p. 199)	F.N.83: I am happy, madam. (p. 199)
F.N.84: Burgonya Dükü II.Robert'in kızı ve VI. Philip'in (1293-1350) ilk karısı. (p. 199)	F.N.84: Daughter of Robert II, Duke of Burgundy, and the first wife of Philip VI (1293-1350). (p. 199)

APPENDIX 7 (cont.)

F.N.85: 1519-1589 yılları arasında yaşamış Muhteşem Lorenzo'nun kızı, Fransız II. Henri'nin karısı ve 1559-1579 yılları arasında Regent Kraliçesi; döneminde sayısız komplolara ve suikast girişimlerine adı karışmıştır. (p. 199)	F.N.85: Daughter of Lorenzo the Magnificent, who lived between 1519 and 1589; the wife of French Henry II, and the Regent Queen between 1559 and 1579; in her lifetime, her name was mixed up in numerous conspiracies and assassination attempts. (p. 199)
F.N.86: III. John (1629-1696), Türklere karşı yapılan savaşlarda yiğitlik göstermiş bir asker ve güzel sanatların koruyucusu. (p. 199)	F.N.86: John III (1629-1696) was a soldier who gained skill in the wars against the Turks and was a protector of the fine arts. (p. 199)
F.N.87: (Fr.) Fransız aristokrasisini simgeleyen, süsen çiçekli amblem. (p. 200)	F.N.87: (Fr.) Floral emblem of an iris, symbolising the French aristocracy. (p. 200)
F.N.88: (Japonca) Armağanları paketlemekte kullanılan ipekli kumaş. (p. 200)	F.N.88: (Japanese) Silk fabric used to wrap the gifts. (p. 200)
F.N.89: Rönesans resminde bir kazığa bağlanmış ve vücudu oklarla delik deşik edilmiş genç bir adam olarak tasvir edilen Hıristiyan din şehidi. (Ç.N.) (p. 201)	F.N.89: Christian religious martyr depicted as a young man tied to a stake in a Renaissance painting, his body riddled with arrows. (p. 201)
F.N.90: Londra'nın Shadwell ve Limehouse arasında kalan arka mahallesi, haşhaş içilen evleri ve denizcilerin gittiği genelevleri ile ünlüdür. (p. 202)	F.N.90: A London back street, between Shadwell and Limehouse, famous for its opium dens and houses of prostitution visited by sailors. (p. 202)
F.N.91: Fransa'da deniz kenarında bir tatil yeri. (p. 203)	F.N.91: A seaside resort in France. (p. 203)
F.N.92: Fransız Cezayir'inin başkenti; eşcinsellerin gittiği tanınmış bir tatil yeri. Wilde buraya sık sık giderdi. (p. 203)	F.N.92: The capital of French Algeria; a well-known vacation destination where homosexuals go. Wilde often visited this place. (p. 203)
F.N.93: 1593-1659 yılları arasında yaşayan Francis Osborne, <i>Kraliçe Elizabeth ve I. James'in Saltanatlarının Geleneksel Anıları</i> adlı kitabını yazmıştır. (p. 206)	F.N.93: Francis Osborne, who lived between 1593 and 1659, wrote the book <i>The Traditional Memories of the Reign of Queen Elizabeth and James I.</i> (p. 206)
F.N.94: 1584-1650 yılları arasında yaşayan Herbert, I. James'in gözdesiydi. (p. 206)	F.N.94: Herbert, who lived between 1584 and 1650, was the favourite of James I. (p. 206)
F.N.95: Gelecekteki IV. George (1762-1830), 1811-1820 yılları arasında veliaht prensi; safahat; alemlerine düşkünlüğüyle tanınıyordu. (p. 207)	F.N.95: Later George IV (1762-1830), crown prince of 1811-1820; known in his realms for his devotion to indulgence (p. 207)
F.N.96: Emma Lyon (1761-1815). Büyükelçi Sir William Hamilton'un karısı, Horatio Nelson'un metresi; borç batağı ve sefalet içinde ölmüştür. (p. 208)	F.N.96: Emma Lyon (1761-1815). The wife of Ambassador Sir William Hamilton and mistress of Horatio Nelson; she died in debt and misery. (p. 208)
F.N.97: (MÖ 42-MS 37) Roma imparatoru; 26-31 yılları arasında Capri Adası'nda sürgünde yaşamıştı; oradaki yaşamını sefalet ve cinsel sapıklıklar içinde geçirdiği söylenir. (p. 209)	F.N.97: (42 B.C.-37 A.D.) Roman emperor; he lived in exile on the island of Capri between 26 and 31; it is said that he spent his life there in debauchery and sexual perversions. (p. 209)

APPENDIX 7 (cont.)

F.N.98: (12-41) Roma İmparatoru, Tiberius'un halefi. Hükümrانlığı sırasındaki zalimliğiyle tanınır. (p. 209)	F.N.98: (12-41) Roman Emperor, successor of Tiberius. He is known for his cruelty during his reign. (p. 209)
F.N.99: (51-96) Roma imparatoru, bir komploda suikasta kurban gitmişti. (p.209)	F.N.99: (51-96) Roman emperor, assassinated in a conspiracy. (p. 209)
F.N.100: (Lat.) Yaşam bezginliği. (p.209)	F.N.100: (Lat.) Weariness of life. (p. 209)
F.N.101: (204-222) Roma İmparatoru, aynı zamanda “Güneş’İN Papazı” olarak da bilinir. (p. 209)	F.N.101: (204-222) The Roman Emperor is also known as the “Priest of the Sun”. (p. 209)
F.N.102: (Ölümü 1412) Gian Galeazzo Viscoti'nin (1351-1402) kana susamış büyük oğlu; Milano'nun dükü. (p. 210)	F.N.102: (Death: 1412) Gian Galeazzo Viscoti's (1351-1402) bloodthirsty eldest son; Duke of Milan. (p. 210)
F.N.103: Cesare Borgia (1476-1507) Papa VI. Alexander'ın gayri meştu oğlu, 1499'da papanın ordularının komutanı olmuş, düşmanlarını yenerek orta İtalya'nın kontrolünü eline geçirmeye girişmiştir. Perotto is Papa VI. Alexander'ın dalkavuşu olarak bilinir. (p. 210)	F.N.103: Cesare Borgia (1476-1507), Pope Alexander VI's illegitimate son, became the commander of the pope's armies in 1499, attempting to take control of central Italy by defeating his enemies. Perotto is also known as Pope Alexander VI's lackey. (p. 210)
F.N.104: Eski Yunan mitolojisinde insan başlı at biçiminde yaratıklar. (p. 210)	F.N.104: Creatures in the form of a human-headed horse in ancient Greek mythology. (p. 210)
F.N.105: Yunan mitolojisinde Ganymede Zeus'un kadehini taşıması için seçilen genç, güzel çocuk. (p. 210)	F.N.105: Ganymede is a young, beautiful boy chosen to carry Zeus's cup in Greek mythology. (p. 210)
F.N.106: Yunan Mitolojisinde Herkül'ün aşık olduğu genç oğlan çocuğu. (p. 210)	F.N.106: A young boy who was loved by Hercules in Greek mythology. (p. 210)
F.N.107: (Ölümü 1474) IV. Sixtus'un (1471-1484 yılları arasında papalık yapmıştır) yeğeni; onun oğlu olduğu sanılmaktadır. (p. 210)	F.N.107: (Death: 1474) Nephew of Sixtus IV (who served as pope between 1471-1484), thought to be his son. (p. 210)
F.N.108: Ezzelino da Romano (1194-1259), İtalyan tiran. (p. 211)	F.N.108: Ezzelino da Romano (1194-1259), Italian tyrant. (p. 211)
F.N.109: (Ölümü 1492) IV. Sixtus'un halefi; 1484 yılından ölümüne kadar papalık yapmıştır. (p. 211)	F.N.109: (Death: 1492) The successor of Sixtus IV; he served as pope from 1484 until his death. (p. 211)
F.N.110: (1417-1468) İlk ve ikinci karısı olan Polissona Sforza ile Ginevra d'Este'yi öldürdüğüne inanılan, Rimini'nin yönetici sınıfından bir ailenin reisi. (p. 211)	F.N.110: (1417-1468) The head of a family from Rimini's ruling class, believed to have killed his first and second wives, Polissona Sforza and Ginevra d'Este. (p. 211)
F.N.111: (1368-1422) Çılgın Charles olarak da bilinen Fransa Hükümdarı. (p. 211)	F.N.111: (1368-1422) French ruler, also known as Charles the Mad. (p. 211)
F.N.112: Grifonetto Baglioni... Astorre... Simonetto... Atalanta... 1488 ile 1534 yılları arasında Kuzey İtalyanşehri Perugia'yı yöneten Baglioni ailesinin üyeler. (p.211)	F.N.112: Grifonetto Baglioni... Astorre... Simonetto... Atalanta... Members of the Baglioni family, who ruled the northern Italian city Perugia between 1488 and 1534. (p. 211)
F.N.113: Aşırı İngiliz hayranlığı. (p. 214)	F.N.113: Extreme Anglomania. (p. 214)

APPENDIX 7 (cont.)

F.N.114: Piccadilly’de bir sanat galerisi, Whistler’in resimlerini sergileyerek ün yapmıştır. (p. 216)	F.N.114: An art gallery in Piccadilly that has become famous for exhibiting Whistler paintings. (p. 216)
F.N.115: Dönemin toplum rehberi (telefon rehberi gibi) için kullanılan genel terim; sokak ağzıdır. (p. 231)	F.N.115: General term used for the community directory (such as a phone book) of the period; street language. (p. 231)
F.N.116: İlk olarak 1852’de basılmıştır; Gautier tarafından hazırlanan son baskısı 1872’de yapılmıştır. (p. 234)	F.N.116: It was first published in 1852; the last edition, prepared by Gautier, was produced in 1872. (p. 234)
F.N.117: İşkence izlerinden henüz arınmamış. (p. 234)	F.N.117: The signs of torture have not faded away yet. (p. 234)
F.N.118: Jacopo Robusti (1518-1594) Tintoretto olarak bilinen Venedikli ressam. (p. 235)	F.N.118: Jacopo Robusti (1518-1594), Venetian painter known as Tintoretto. (p. 235)
F.N.119: Sevimli canavarlar. (p. 236)	F.N.119: Charming monsters. (p. 236)
F.N.120: Anton Rubinstein (1829-1894). Rus piyanist ve bestecisi. (p. 237)	F.N.120: Anton Rubinstein (1829-1894). Russian pianist and composer. (p. 237)
F.N.121: Jöle içinde soğuk et ya da balık yemeği. (p.252)	F.N.121: Cold meat or fish in gelatine. (p. 252)
F.N.122: (Fr.) Açık, dekolte. (p. 252)	F.N.122: Indecent, low-cut. (p. 252)
F.N.123: (Fr.) Lüks baskı. (p. 252)	F.N.123: Deluxe edition. (p. 252)
F.N.124: (Fr.) İşgüzarlık. (p. 253)	F.N.124: Obtrusiveness. (p. 253)
F.N.125: (Fr.) Gözü karalık. (p. 253)	F.N.125: Fearlessness. (p. 253)
F.N.126: (Fr.) Yüzyıl sonu. (p. 255)	F.N.126: End of the century. (p. 255)
F.N.127: (Fr.) Dünyanın sonu. (p. 255)	F.N.127: The end of the world. (p. 255)
F.N.128: John Debrett (1752-1822), <i>İngiliz, İskoç ve İrlandalı Asilzadeler</i> adlı kitabı derleyip yayımladı; günümüzde hala İngiliz ve İrlandalı unvan sahiplerinin eksiksiz kılavuzudur. (p. 255)	F.N.128: John Debrett (1752-1822) compiled and published the book <i>Peerage of England, Scotland, and Ireland</i> ; it is still the complete guide to British and Irish title holders today. (p. 255)
F.N.129: Bir kurama ya da düşünceye kendini adanmış kişilere verilen ad. (p. 257)	F.N.129: The name given to those who are committed to a theory or thought. (T.N.) (p. 257)
F.N.130: Moliere’in yergisel komedisinin ikiyüzlü kahramanı. (p. 276)	F.N.130: The hypocritical hero of Moliere’s satirical comedy. (p. 276)
F.N.131: Eski Part atlıları geri çekilirken bir saldırma biçimi geliştirmişlerdi, kaçarken arkalarından gelen düşmanlara ok fırlatıyorlardı. (p. 281)	F.N.131: When the former Parthian horsemen retreated, they developed a form of attack, firing arrows at enemies from behind while running. (p. 281)
F.N.132: Av Tanrıçası Diana’nın Yunan mitolojisindeki adı. (p. 290)	F.N.132: The name of Diana, the goddess of hunting, in Greek mythology. (p. 290)
F.N.133: İngiltere’de dükalık tacına çilek yaprakları işlenir. (p. 192)	F.N.133: Strawberry leaves are incorporated into the ducal crown in England. (p. 192)

APPENDIX 7 (cont.)

<p>F.N.134: Perdita ve Vefasız Florizel: Shakespeare'in <i>Bir Kış Masalı</i> adlı oyununun IV. Perdesinde geçen Perdita çoban bir kızdı ve Bohemya Prensi Florizel ona kur yapıyordu. Bir koyun kırpma yortusu sırasında Perdita konuklarına şifalı otlar sunuyordu. (pp. 297-298)</p>	<p>F.N.134: Perdita and Unfaithful Florizel: In Shakespeare's <i>A Winter's Tale</i>, Perdita was a shepherd girl and Bohemian Prince Florizel was courting her in the 4th stage. During a sheep-shearing festival, Perdita offered her guests medicinal herbs. (pp. 297-298)</p>
<p>F.N.135: Connecticut'ta Waterbury'de imal edilen bir saat; çalışmaya değmeyecek kadar ucuzdu. (p. 300)</p>	<p>F.N.135: A watch made in Waterbury, Connecticut; it was too cheap to work. (p. 300)</p>
<p>F.N.136: Diego de Silva y Velazquez (1599-1606) İspanyol ressam; Whistler, Manet, Fransız izlenimcilerin üzerinde etkili olmuştur. (p. 300)</p>	<p>F.N.136: Diego de Silva y Velazquez (1599-1606), Spanish painter; Whistler, Manet, French impressionists were influenced by him. (p. 300)</p>
<p>F.N.137: Apollon ve Marsyas: Yunan mitolojisinde Marsyas, Apollon'a kendisi ile müzik yapma yarışmasına girmek için meydan okumuş; ama sonunda yarışmayı kaybetmiş Frigyalı flütçüdür. (p. 305)</p>	<p>F.N.137: Apollo and Marsyas: in Greek mythology, Marsyas challenged Apollo to enter a musical competition with him, but the Phrygian flutist eventually lost the competition. (p. 305)</p>

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GAZİLİ OLMAK AYRICALIKTIR..



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