SUITED FOR TRANSLATION:
ORHAN PAMUK'S NOVELS IN A GLOBALIZED WORLD

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF HUMANITIES AND SOCIAL SCIENCES
OF
İSTANBUL ŞEHİR UNIVERSITY

BY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARTS
IN
CULTURAL STUDIES

MAY 2019

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts in Cultural Studies

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ABSTRACT

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Öztürk, Sinem
MA in Cultural Studies
Thesis Advisor: Assist. Prof. Mehmet Fatih Uslu
May 2019, 107 pages

This thesis sets out to investigate how being written for translation shapes the very form and narration of the novels when international audiences are taken into account. Within this scope, I will tackle Orhan Pamuk's three novels, *Snow*, *The Museum of Innocence* and *A Strangeness in My Mind* as case studies. I argue that Pamuk's these novels are seemingly suited and written for translation although they owe their international success to other factors such as literary quality of his works, reviews, and extra textual elements as well. This study does not tackle all of his novels within this framework, though, as Pamuk's works seem to experience a turning point compared to his early works. This study suggests that *Cevdet Bey ve Oğulları*/ *Cevdet Bey and His Sons* and *Sessiz Ev*/ *The Silent House* differ from these novels in that they can be positioned more within the Republican Literary Tradition. The term "self-translation" (Paker 2004; Akbatur 2010) in a conceptual sense and "born-translated" concept (Walkowitz 2015) will underline the theoretical framework of this study. Analyzing some other authors from minor literatures to find out how they consider all the aspects from scratch regarding the prospective translation process, I will mainly dwell upon the key aspects of Pamuk's writing aimed at a prospective translational process and provide various examples showing how he *self translates* the socio-cultural and political issues of his country for target readers as well as how he adjusts his discourse in his *born-translated* novels.

Key words: Orhan Pamuk, minor literature, self-translation, born-translated, narration

ÖZ

ÇEVİRİYE UYARLANMAK: KÜRESELLEŞEN DÜNYADA ORHAN PAMUK ROMANLARI

Öztürk, Sinem
Kültürel Çalışmalar Yüksek Lisans Programı
Tez Danışmanı: Dr. Öğr. Üyesi Mehmet Fatih Uslu
Mayıs 2019, 107 Sayfa

Bu çalışmanın amacı, uluslararası okurlar göz önüne alınarak çevrilmek üzere yazılan romanların biçimsel ve anlatısal açıdan nasıl şekillendiğini ele almaktır. Bu kapsamda, Orhan Pamuk'un *Kar*, *Masumiyet Müzesi*, *Kafamda Bir Tuhaflık* romanları vaka incelemesi olarak analiz edilmektedir. Bu çalışma, Pamuk'un söz konusu romanlarının uluslararası başarısında her ne kadar edebi nitelikleri, üzerine yazılan makaleler ve metin dışı unsurlar önemli rol oynasa da bahsi geçen bu romanlarının çevrilmek üzere uyarlandığını ve yazıldığını ileri sürmektedir. Ancak, bütün romanlarının çevrilmek üzere yazıldığını iddia etmek doğru olmaz çünkü Pamuk'un ileri dönem eserleri ilk eserlerine göre farklılık göstermektedir. Bu amaçla, ilk dönem eserleri *Cevdet Bey ve Oğulları* ile *Sessiz Ev* romanlarının daha ziyade Cumhuriyetçi edebiyat çizgisi içerisinde konumlandırılabileceği örnekler üzerinden tartışılacaktır. Bu çalışmanın kuramsal zeminini "öz çeviri" kavramı (Paker 2004; Akbatur 2010) ve "çeviri doğan romanlar" (Walkowitz 2015) kavramı belirlemektedir. Öncelikle minör edebiyat içerisinde yer alan çeşitli yazarların ileriki çeviri süreçlerini göz önünde bulundurarak eserlerini en baştan nasıl çeviriye uyarladığını ele alıp ardından Orhan Pamuk'un bu yazma biçimine ait eserlerinde rastlanılan unsurlara değinilecektir. Pamuk'un "çeviri doğan" romanlarında, kendi ülkesinin sosyo-kültürel ve politik meselelerini hedef kitle için nasıl *çevirdiği* ve anlatı dilini nasıl uyarladığı ele alınmaktadır.

Anahtar kelimeler: Orhan Pamuk, minör edebiyat, öz çeviri, çeviri doğanlar, anlatı

ACKNOWLEDGEMENTS

Firstly, I would like to express my deepest gratitude to my advisor Assist. Prof. Mehmet Fatih Uslu for his invaluable support not only during his lectures but also the entire course of this study. This thesis would not have been possible without his encouragement and continuous feedback.

I also wish to thank Assist. Prof. Perihan Duygu Tekgül and Assist. Prof. Şule Demirkol Ertürk, who kindly accepted to be members of my thesis committee. I am grateful to them for their valuable remarks and comments, which helped me to broaden my framework. I also wish to present my thanks to Assist. Prof. Arzu Akbatur for her suggestions regarding my theoretical framework.

I would like to express my warmest thanks to my dear father Fuat Alparslan and my dear mother Aliye Alparslan who gave ceaseless support and passion for me and helped me to become the person I am. I also express my gratitude for all my family members who boosted my motivation and energy throughout this process.

I also owe a debt to my husband, Şahin Öztürk, who has been there whenever I need him the most and supported me forever and ever. Without his help and inspiration, I would not find the courage to embark on this journey.

I also thank Cansu Canseven for supporting me with her friendship and for standing by my side when times get hard.

Lastly, I would like to express my deepest love for my baby girl, Aylin, who has given me the extra strength and motivation with her sincere smiles. I will always find the courage to achieve and explore things with you.

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CHAPTER I

INTRODUCTION

1.1 Translation from Minor Literatures and the Changing World of Translation

It is obvious that literary translation occupies an integral part of the literary *repertoire* of many minor literatures. However, literary translation should not be only perceived as a medium reaching us literature beyond our own nations. As Edith Grossman has written in *Why Translation Matters*, translation "represents a concrete literary presence with the crucial capacity to ease and make more meaningful our relationships to those with whom we may not have had a connection before, 'helping readers' to see from a different angle, to attribute new value to what once may have been unfamiliar" (2010, p.5). Thus, translation broadens our ability to explore the world of people from different societies and time through literature. It expands and deepens our notions, our consciousness in countless ways.

"Translation promotes cosmopolitanism; it protects us from provincialism" (Roberts, Nelson, 2011, p. 53) and it plays a vital role in literary culture. Edith Grossman also highlights "how the very notion of literature would be inconceivable without translation" (2010, p.22), referring to Goethe's belief that national literatures mostly languish when they close themselves to the influences of other cultures and literatures (2010, p.22). Authors have always borrowed and been influenced by writers in other languages. In his work, *The Curtain*, Milan Kundera argues that when cultures remain in their own boundaries, they actually experience a loss:

> […] because a novel is bound up with its language, in nearly every university in the world it is studied almost exclusively in the small, national context. Europe has not managed to view its literature as a historical unit, and I continue to insist that this is an irreparable intellectual loss. Because, if we consider just the history of the novel, it was to Rabelais that Lawrence Sterne was reacting, it was Sterne who set off Diderot, it was from Cervantes that Fielding drew constant inspiration, it was against Fielding that Stendhal measure himself, it was Flaubert's tradition living on in Joyce, it was through his reflection on Joyce that Hermann Broch developed his own poetics of the novel, and it was Kafka who showed García Márquez the possibility of

> departing from tradition to "write another way." […] [G]eographic distance sets the observer back from the local context and allows him to embrace the large context of world literature, the only approach that can bring out a novel's aesthetic value – that is to say: the previously unseen aspects of existence that this particular novel has managed to make clear; the novelty of form it has found. (Kundera 2007, p. 35-6)

David Damrosch makes a similar point while discussing the term "world literature". Damrosch's definition of world literature comprises "all literary works that circulate beyond their culture of origin, either in translations or in their original language" (2003, p.4). As a concept, world literature, therefore, signifies "not an infinite, ungraspable canon of works but rather a mode of circulation and of reading [. . .] a form of detached engagement with worlds beyond our own place and time" (Damrosch, 2003 p.281). According to Damrosch, the study of world literature does not consist of a number of works from the written and oral cultures of different countries, nor of mastering a given canon of classics; rather, it concentrates on following the movement of works that travel well between contexts, eras, and languages (2003, p.281). Thus, his definition underlines the role world literature plays in bringing people to a different world, in other words, to a target culture. He further states "World literature is always as much about the host culture's values and needs as it is about a work's source culture" (2003, p.283). Therefore, translation is a crucial point in that world literature gains in translation, as Damrosch says "translations can give us a unique purchase on the global scope of the world's cultures, past and present" (2003, p.289). Similarly, Pascale Casanova recognizes the close connection between the world literature and the role translators play in it (2004, p.14). She defines the world literature as below:

> This space is not an abstract and theoretical construction but an actual – albeit unseen— world made up by lands of literature; a world in which what is judged worthy of being considered literary is brought into existence; a world in which the ways and means of literary art are argued over and decided. (2004, p. 2-3)

In today's world, Casanova considers Paris "the city endowed with the greatest literary prestige on earth", as the capital of this literary space (2004, p.23-24),

however, she also emphasizes the "transitional phase" in which the system is going towards a polycentric one, with London and New York, mainly, followed by Rome, Barcelona, and Frankfurt in competition with Paris (2004, p.164). Furthermore, she mentions another dimension of the dynamicity of the world literary system in which every writer from the "literarily disinherited countries" (2004, p.127), or a "dispossessed national space" (2004, p.109) has to participate for the sake of gaining "literary legitimacy" (200, p.40). However, this approach has been regarded as problematic since "she tackles the issue from the point of view of a major language suggesting that the minority status of a language could be the reason for a country to be —literarily deprived or that it is the—legitimate authorities (from the literary capitals) that could judge the literariness of texts from minor languages." (Akbatur, 2010 p.11). Furthermore, due to her categorization of prestigious literature with places such as Paris, London and so on, it is considered Eurocentric (Eker, 2015a p.9) David Damrosch also conceives Casanova's account of world literature "unsatisfactory" because it "is actually a good account of the operation of world literature within the modern French context" (2003, p. 27) only, thus failing to approach the world literature in a comprehensive framework. Damrosch, on the contrary, approaches the world literature in a broader perspective:

> I take world literature to encompass all literary works that circulate beyond their culture of origin, either in translation or in their original language. ... In its most expansive sense, world literature could include any work that has ever reached beyond its home base ... [A] work only has an effective life as world literature whenever, and wherever, it is actively present within a literary system beyond that of its original culture. (2003, p.4)

Despite the differences between Damrosch's and Casanova's definition of world literature, they both emphasize the role translation plays in it. As it is clearly stated in the above quotation, Damrosch's definition of world literature, can only be possible through translation.

The role translation plays in shaping the literature is undeniable, especially for minor literatures as they mostly depend on translation while creating their *repertoires*. The

terms “repertoire” and “literary system” were deployed by Itamar Even Zohar in his “Polysystem Theory”, proposed in 1970s. This theory has its roots in Russian Formalism in the 1920s, and Israeli scholar Even Zohar borrowed ideas from Formalists and developed the theory in order to deal with larger dynamics in cultures. As Even Zohar states, “Polysystem theory--under whatever formulation --eventually strives to account for larger complexes than literature”, thus allowing literature to function as an “integral part of a larger system” rather than “an isolated activity in society” (1990, p. 2). In other words, literature becomes a part of cultural, social, political and literary framework. These literary systems correlate with each other and the translated literature which is being imported to a country can influence the literary works of that country. Even Zohar categorizes translated literature into two groups: center vs periphery. According to him, in some cases, translated literature maintains a central position in the literary polysystem and it participates actively in shaping the center of polysystem. He designates three major circumstances in which translated literature participates in shaping the center of polysystem:

> when a polysystem has not yet been crystallized, that is to say, when a literature is “young,” in the process of being established; (b) when a literature is either “peripheral” (within a large group of correlated literatures) or “weak,” or both; and (c) when there are turning points, crises, or literary vacuums in a literature. (1990, p. 47)

In other words, through foreign works, new features and many literary types are introduced to the home culture, which consolidates the position of translated literature. Therefore, translations from major languages and cultures occupied a more prevalent position to build or strengthen national literature. On the contrary, when the translated literature occupies a periphery position, it does not have a crucial effect over the central system and it is “modelled according to the norms already conventionally established by an already dominant type in the target literature” (1990, p. 48). However, it may be argued that it is a straightforward approach to position a translated literature as central or peripheral as these terms vary according to the vantage point from which this description is made. As Theo Hermans states, this center vs periphery binary is “deeply troubling” (1999, p.109),

because “characterizing a literature as young or weak or in crisis or as containing a vacuum requires a criterion to ascertain such things” (1999, p.109).

Although the terms “center/periphery” and “minor/major” (which I will further tackle below) are problematic, I deploy “peripheral literature” or “minor literature” term to mean less translated languages or literatures compared to English and Anglophone literature. Recently, works belonging to minor literatures have started to gain popularity and it is possible to see profound effects of globalism on many literatures. Today, the translation and circulation of literature are remarkable considering how quickly books enter numerous markets across the world. Translation gains more validity and importance all around the world. Undoubtedly, it does not change the fact that there is a hegemony of English-language books being translated into many other languages. However, recently, more and more authors from some non-English speaking countries such as Japan, Turkey or Spain have become bestsellers all around the world, which has been realized thanks to the translation of their novels. However, no matter how qualified they are, not all the best authors from those minor literatures have a chance to travel into other languages and they mostly remain within the borders of their national literature. I would like to address a crucial question at this point: “Why do certain novels in those minor literatures get translated into certain languages and even become bestsellers whereas the others do not have the honor of existing in the world of translation?” However, since this is a very broad question for an MA research, I will provide a list of some authors within this context tackling the elements which make these authors reach international audiences. This will constitute the introduction of my study whereas my main research area is to focus on Orhan Pamuk’s later works and I hypothesize that Pamuk substantially enables a smooth translation in his later works and facilitate the comprehension of the source texts for the target audience. Certainly, relating the translation of his works only with this would be a very incomplete approach as it is impossible to ignore the literary quality of his works, the extra textual factors and the role reviews play in creating an image of Pamuk and his novels. However, I would like to emphasize that the way he narrates his novels also greatly contributes to reaching foreign readers. Within this regard, the concept of “self-translation” regarding its

usage to identify *minority writing* as proposed by Saliha Paker (2004) and Arzu Akbatur (2010) and the concept "born-translated" (2015) put forward by Rebecca Walkowitz will provide insight as to Pamuk's translational position.

Before I proceed with Pamuk, I would like to dwell upon the term "minority" to exemplify the position of Pamuk within this framework. The term "minority" has been widely used in translation studies, particularly by Venuti. Since Venuti bases his own conceptualization of "minority" on the term Deleuze and Guattari deployed while defining "minor literature" in their work *Kafka: Toward a Minor Literature* (1986), it would be better to explain their term to better figure out the relationship between "minority" and "translation". According to Deleuze and Guattari, "a minor literature doesn't come from a minor language; it is rather that which a minority constructs within a major language" (1986, p.16). They associate three characteristics with "minority literature". The first one is "deterritorialization of language" (1986, p.16) which is "appropriate for strange and minor uses" such as Prague German (1986, p.17). The second characteristic is that such literatures deal with "political concerns" rather than "individual issues" (1986, p.17). Finally, "collective assemblages of enunciation" (1986, p.17) is another feature of minor literatures. In other words, in minor literatures, the author's individual statements constitute a common action. Deleuze and Guattari's statements in their work, "A Thousand Plateaus: Capitalism and Schizophrenia" (1987) also bring up some discussion as to major/minor binary suggesting that any language can occupy a major position compared to other minor variables:

> Doubtless, in the Austrian Empire Czech was a minor language in relation to German; but the German of Prague already functioned as a potentially minor language in relation to the German of Vienna or Berlin; and Kafka, a Czechoslovakian Jew writing in German, submits German to creative treatment as a minor language, constructing a continuum of variation. (p.104)

Since Venuti applies the term "minority" in translation studies deriving from Deleuze and Guattari's, I would like to touch upon how Venuti relates the two. He basically defines "minority" as "a cultural or political position that is subordinate, whether the

social context that so defines it is local, national or global" (1998a, p.135). Minorities include "the nations and social groups that are affiliated with [...] languages and literatures [that lack prestige or authority], the politically weak or underrepresented, the colonized and the disenfranchised, the exploited and the stigmatized" (1998a, p.135). Affiliating a similar position with "translation", Venuti states, "translation is likely to be forgotten, neglected, or repressed as the foreign is variously assimilated to target codes because it is approached as a minor use of language, a lesser art, an invisible craft" (1998a, p.135). Venuti also tackles the forms translation takes when it is done by or on behalf of minorities, in other words "minority translating" or "minor translating", which can be related to Venuti's "foreignization" concept (1995) suggesting that when a text is translated into a target language, foreign elements are protected in the target text. Venuti's "foreignization" and "domestication" (1995) concepts have been commonly used in translation studies to determine how much a text gets closer to the norms of target culture. However, this binary is too much polarized and does not refer to paradoxical cases (Akbatur, 2010, p. 65). Another issue is that the terms major/minor or central/periphery are deployed in relation with non-Western literatures/ languages and this would be problematic (Akbatur, 2017, p.119) as these terms are dependent on various contexts and may vary according to the literature/language compared. In this study, I use the term "minor literature" referring to literature produced in a minor language, which exports far less translations than it imports. Within this regard, the translations of Pamuk's novels from Turkish to English can be considered to occupy a minority status as Turkish is a minor language and literature compared to English considering the extent of circulation within world literature.

Although belonging to a minor literature, Orhan Pamuk has been on the agenda in many parts of the world and his novels have been translated into more than 60 languages. Reaching to such a mass audience, his works have been praised, criticized and analyzed in many articles, reviews, dissertation, book chapters, books, conferences and so on. Even his translators have been seemingly affected by all these factors. Güneli Gün's translation of *The Black Book* got the award of the "worst translation" in Britain. When Maureen Freely was translating *Snow*, she was

bombarded with hate campaigns in Turkey. Thanks to *My Name is Red*, Erdağ Göknar and Orhan Pamuk were awarded the 2003 International IMPAC Dublin Literary Award, a 100,000 Euro prize that acknowledges both translator and author. Considering all these points, it is indisputable that Pamuk has always been popular on the literary scene especially in reviews, articles and books.

The crucial question is how my thesis "Suited for Translation: Orhan Pamuk's Novels in a Globalized World" will contribute to the literature and in which ways it will differ from the studies that have been issued so far. Rather than the newspaper or book reviews, I first searched for the dissertations dwelling upon the translated works of Orhan Pamuk. Although there are comprehensive and contributory studies focusing on the translation or "afterlife" of Pamuk's novels, my study aims to ground on the view that writing for international audience shapes the narrative structures and discourse of some of Pamuk's novels. The master dissertation "A Translational Journey: Orhan Pamuk in English" (Melike Yılmaz, 2004, Boğaziçi University) broadly tackles Pamuk's novels in the light of the reviews and criticism. It mainly focuses on three points which help his novels to travel into different languages: "the literary value of his works, the juxtaposition of the dichotomy of East and his social and political awareness in regard to issues such as human rights, freedom of expression, terrorism and politics, whether national or universal". Her study makes a valuable contribution to the analysis of translation of Pamuk's works as it tackles the travel of his novels into English from a wider perspective, however, my study aims to move beyond one step further by showing examples on how Pamuk's *self-translation* of the culture and politics of his country contributes to his travel into other languages. Another study, "Orhan Pamuk's Novels and Their "Afterlife" in English and German Translations" by Sevinç Türkkan (2012) mainly analyzes the two different translated versions of *The Black Book*. Türkkan criticizes the fact that book reviews do not include any attribution to the translator, thus making the translators invisible since "these book reviews write about translations as if they were transparent copies of the original works". This study is especially important underlining the role book reviews play in creating an image of Pamuk and his works and highlights the fact that they ignore the role of translators. The doctoral dissertation "The City and its

Translators Istanbul Metonymized and Refracted in the literary narratives of Ahmet Hamdi Tanpınar and Orhan Pamuk in Turkish, English and French" by Şule Demirkol Ertürk (Boğaziçi University, 2010) "explores the relationship between city and text, examining a selection of literary narratives of Istanbul by two main figures of Turkish literature: Ahmet Hamdi Tanpınar and Orhan Pamuk". She argues that both authors select certain parts of the city Istanbul in their narratives according to their own authorial identities, thus becoming "translators" of the city (Ertürk, 2010, p. 5). This proposal fosters the argument that Pamuk self translates the socio-cultural life in Turkey, especially Istanbul, which I try to propose in this study. The master thesis "The Translation of cultural features in Orhan Pamuk's "*Beyaz Kale*" and "*Yeni Hayat*"" (Yeşim Sönmez, Hacettepe University, 1999), studies "the translation procedures used by Victoria Holbrook and Güneli Gün in the translations from Turkish into English of the cultural features present in the novels *White Castle* and *New Life*". This thesis mainly deals with the culture-specific elements in the novels and how they are transferred into English. Another recent doctoral dissertation published in 2015, written by Arzu Eker Roditakis, "Literary Journalism and Translation as Dynamics in the Recontextualization of Traveling Fiction: Orhan Pamuk's Pre-Nobel Novels in English and Their Reception in Reviews", dwells upon the role reviews play in recontextualising Orhan Pamuk and his pre-Nobel novels in English. Besides these dissertations, Saliha Paker's article called "Reading Turkish Novelists and Poets in English Translation: 2000-2004" provides some worthwhile data as to "the recent major literary contributions to the corpus of translations into English" (2004, p.13) dwelling upon Turkish authors such as Elif Şafak, Bilge Karasu, Orhan Pamuk and Yaşar Kemal. Suggesting the idea that "Pamuk's narration also involves *translating* 'his country into being' for the 'other'" (2014, p.12) with a focus on *Snow*, Paker helped me to ground my theoretical framework further as "self-translation" concept applies the three novels- *Snow*, *The Museum of Innocence* and *A Strangeness in My Mind*- that I analyze in this study. Another work, *Orhan Pamuk and the Good of World Literature* by Gloria Fisk, published in 2018, brings about some discussions for reconsidering the definition of "world literature"and works on various aspects of Pamuk and his works within this framework. The book mostly engages in the case of Orhan Pamuk while focusing on various issues such as the role of the global author,

the concept of writer in exile, the Nobel Prize, the financial side of literature as well as the academia and the literary institutions. It provides valuable insights for my study as Fisk refers to *Snow* as a novel being a reliable source that enlightens the Western readers about a faraway place and its people. However, Fisk also underlines the fact that Pamuk "blurs the difference between fact and fiction to put at stake the question of the good that world literature can do" (2018, p.91), warning the readers to approach his works as well as those of other authors of global literature as mere products of "historical knowledge" (2018, p.91). According to Fisk, Pamuk thus "asserts and denies the novel's historiographical utility" (2018, p.73). Furthermore, Fisk also reflects on the issue of translation discussing that when Maureen Freely leaves some culture-specific words in Turkish unexplained, she creates an effect of distance for Western readers, thus arousing some feelings of mystery. Considering these points, this book enabled me to further analyze and offer numerous examples from *Snow, The Museum of Innocence* and *A Strangeness in My Mind*.

My study aims to contribute to these publications suggesting that Pamuk's translational journey depends on another factor: "*self-translation* of the socio-cultural and political elements" as well as other aspects mentioned in those works. Furthermore, besides his pre-Nobel novel *Snow*, I will mainly tackle his later novels, *The Museum of Innocence* and *A Strangeness in My Mind*, which have been reviewed and analyzed only in a few studies except newspaper reviews.

In this study, I argue that Orhan Pamuk's certain novels clearly provide and reiterate cultural, historical and sociopolitical information for his international readers and Pamuk arranges the content of the source texts accordingly. This could be related to "self-translation" concept within minority writing context. In its literal sense, "self-translation" refers to —the act of translating one's own writings into another language (Grutman, 1998, p.257). Whereas Pamuk's interventions during the translation process can be also related to "self-translation" in its literal sense, I associate his writings more with "self-translation" concept regarding its usage in minority writing as he *self translates* his culture for his target readers. Therefore, firstly I will introduce the concept "self-translation" within this regard.

The term "self-translation" was firstly deployed by Saliha Paker in her article entitled "Reading Turkish Novelists and Poets in English Translation: 2000-2004". Paker not only mentions Orhan Pamuk but also names a few authors such as Elif Şafak, Emine Sevgi Özdamar and Latife Tekin within this framework. Paker positions two of Şafak's novels *The Flea Palace* and *The Saint of Incipient Insanities* as "self-translations", adding that the latter may be considered as "the self-translation of a nomadic multilingual writer in a conceptual sense" (2004, p.7). *Life is a Caravanserai* by Emine Sevgi Özdamar, "originally written in a German hybridized with Turkish" and then translated into English is also suggested as a "self-translation" (Paker, 2004, p.11) in that it contains various elements reflecting the social background in Turkey. Paker also regards Latife Tekin's fiction as "self-translation" since Tekin becomes a tongue of "the dispossessed" (2004, p.11). As mentioned earlier, Paker's alternative reading of Pamuk affiliating his fiction with "self-translation" concept helped me to broaden my theoretical framework. Paker considers Pamuk's fiction as "translation for those who regard themselves as the "other"' (2004, p.13). Besides Paker, in her dissertation entitled "Writing/Translating In/To English: The Ambivalent Case of Elif Şafak", Arzu Akbatur deploys the term "self-translation" and touches upon various contexts in which the term is adopted. Akbatur provides numerous examples to show how Elif Şafak *self translate*s her fiction both in a literal and conceptual sense. Elif Şafak and Orhan Pamuk share some similarities regarding their usage of "self-translation" conceptually, which I will further elaborate on in Chapter II.

As I have already suggested, Orhan Pamuk provides many scenes related to socio-cultural, historical and political life in Turkey aiming to offer an easier comprehension for his target readers. This idea may bring the term "cultural translation" to the mind, therefore I would like to explain the term to justify the reasons why I prefer to use "self-translation" rather than "cultural translation"[1]. In his article entitled

[1] I would like to thank Şule Demirkol Ertürk and Duygu Tekgül for their advice to reconsider these two terms. In her doctoral dissertation "Writing/Translating In/To English: The Ambivalent Case of Elif Şafak", Arzu Akbatur also deals with Harish Trivedi's terms as well as "self-translation" concept suggesting that Elif Şafak's case rather fits in the term "self-translation" since "Şafak's use of English is

"Translating Culture vs Cultural Translation", Harish Trivedi makes a comparative analysis of these two terms. As Trivedi states, "Translating culture" refers to the idea that "not only culture-specific items but indeed the whole language was specific to the particular culture it belonged to or came from, to some degree or the other" (2007, p.280). This idea also contributed to "the cultural turn"[2] in translation studies opening up a broader perspective for conceiving literary texts. On the other hand, Trivedi refers to "cultural translation" as a concept "not to be confused with translation oriented towards the target culture" (2007, p.282). He defines the term within the context of the well-known postcolonial-postmodernist theorist Homi Bhabha's book, *The Location of Culture* (1994). Trivedi mentions diasporic postcolonial aspect of the term by touching upon Bhabha's discussion of Salman Rushdie's novel Satanic Verses. The postcolonial sense becomes quite obvious in a remark made by Rushdie: "We are translated men" (2007, p.283). Trivedi considers the usage of the term "translation" by Rushdie to mean "to carry or bear across, and what he meant, therefore, was that because he had been borne across, presumably by an aeroplane, from India and Pakistan to the United Kingdom, he was therefore a translated man" (2007, p. 283), thus it is used to represent "migrancy, exile and diaspora" (2007, p. 285) Considering the two terms Trivedi tackles in detail, I associate Pamuk's writings with the former, "translating culture" rather than "cultural translation" as his novels do not constitute a postcolonial context. Therefore, it would be more appropriate to use the term "self-translation" in a conceptual sense to refer what Pamuk deploys in his novels to reach his target readers.

As Tymoczko states, "when the audience is larger than the cultural context from which a text emerges or when the primary audience addressed is outside the culture of the speaker or the culture associated with the subject matter, mostly translators have to deal with this issue to transfer cultural context" (2007, p.228). Regarding this

far from a linguistic strugle in a postcolonial sense" and "she (self) translates her culture for the English speaking readers" (2010, p.58)

[2] The Cultural Turn in Translation Studies" in the title of a chapter written by Susan Bassnett and Andre Lefevere in their book Translation, History and Culture (1990).

point, it is possible to interrelate “self-translation” with minority writing authors as they also provide “cultural explanation and background in order to compensate for the cultural ignorance and difference in perspective of an audience unfamiliar with the cultural context of the subject matter” (Tymoczko, 2007, pp. 228-9). Tymoczko mentions William Faulkner as an author who used this technique as he wrote primarily about the South of the USA but addressed a much larger audience in the United States and throughout the world. In order to provide a large amount of explanation about the culture of the South, “he invented local histories and local families that would epitomize central issues in Southern history and culture as he saw it” (Tymoczko, 2007, p. 229).

Similar to many authors that will be mentioned in this chapter, Pamuk deploys some techniques in his works to reach a large number of audiences. Rebecca Walkowitz, who puts forward the term “born-translated” makes a brief reference to Pamuk in this regard as well as mentioning the point of view of Turkish readers:

> Readers of Pamuk’s novels in Turkish have argued that his later works solicit translation by emphasizing international lineage, postmodern devices, and “Istanbul cosmopolitanism”, whereas the earlier works engaged more substantially with the Turkish literary tradition and social realism. Yet, through various narrative strategies, Pamuk’s later works also reflect on global circulation: they accommodate translation and also identify translation as a source of local production. (Walkowitz, 2015, p.16)

Pamuk has been acclaimed as an author who writes for international audience and his later novels seem to have been shaped starting from this point. Gloria Fisk poses a noteworthy question at this point:

> Orhan Pamuk circulates broadly and to great acclaim through that transnational literary sphere, which makes him legible to me as a functional answer to the question: what does a non-Western writer have to do to be read as an author of world literature at the turn of the twenty-first century? It is tautological to say that he or she has to meet the standard for literary value that prevails at this time and place, but it is also true, so I read Orhan Pamuk as a case study in the uneven processes of translation, circulation,

> and judgement that carry a non-Western writer to his publics in the West. (Fisk, 2018, p.14)

Therefore, it would be a very limited approach to consider his fame only relating this to the literary value of his works as there are many other well-qualified Turkish authors who did not reach the fame and recognition as much as Pamuk does in the international arena. This should be more related to other factors such as translation and circulation which will be discussed in later chapters.

The concept "self-translation" can be affiliated with Walkowitz's "born-translated" concept in many ways. According to Walkowitz, "translation is not secondary or incidental to born-translated works, it is a condition of their production" (2015, p.4). Therefore, she considers "born-translated novels" highlighting "the labor of translation" and do not conceive such novels as problematic cases. She analyzes a broad range of authors, from J. M. Coetzee, Kazuo Ishiguro, and David Mitchell to Mohsin Hamid, Jamaica Kincaid and some other writers. However, it is important to regard the fact that her case studies mainly belong to Anglophone fiction although the title of the book bears the terms "translation" and "world literature". "In this sense," Walkowitz points out, "English-language writing is, like writing in other languages, an object of globalization, but it is also, unlike writing in other languages, crucial to globalization's machinery" (2015, p.21). Walkowitz makes references to authors writing in English who thus reach a larger audience and also facilitate the translation process. Similarly, Grutman considers "self-translation" as a powerful tool for self-promotion for bicultural writers with native or near-native access to a more widespread language" (2009, p.325). Grutman also states that "self-translation" is sometimes employed to avoid problems related to financial factors as publishers mostly want to guarantee financial success and such self-translating authors actually eliminate this problem by translating their own works (2009, p.326). Another point Walkowitz dwells upon is the *born-translated* works also might simultaneously appear in multiple languages (2015, p.1). Grutman proposes a similar argument as he states "Self-translators can start transferring their text in another language while it is still in progress in the first language. This phenomenon has been labeled

"simultaneous self-translation" (Grutman 2009, p.259). The obvious divergence between Grutman and Walkowitz seems to be the negative aspects attributed to such works. While Grutman considers "self-translation as something preventing a writer from devoting herself exclusively to the creation of "new" work (2009, p. 325) and mentions other motives for resisting translation due to untranslatability (2009, p. 325) or political reasons (2009, p.325), Walkowitz approaches such works more constructively as she considers such authors consolidating the role of translation.

According to Walkowitz, *born-translated* novels, in a way, consider all the aspects from scratch regarding the prospective translation process:

> In born-translated novels, translation functions as a thematic, structural, conceptual, and sometimes even typographical device. These works are written for translation, in the hope of being translated, but they are also written as translations, pretending to take place in a language other than the one in which they have, in fact, been composed. Sometimes they present themselves as fake or fictional editions: subsequent versions (in English) of an original text (in some other language), which doesn't really exist. They are also frequently written from translation. (Walkowitz, 2015, p.4)

Born-translated books accommodate translation in their form to reach a wide number of audiences and publishers, which means they previously consider the circulation process. That is why such books are quickly translated and even sometimes the translated versions are simultaneously published as their original ones. They actually increase the visibility of translation as they are born to be translated.

Rapidly accelerating globalization seems to be the leading factor lying behind *born-translated* books. Many authors relate success with being an international rather than a national author and today's *born-translated* works block readers from being "native readers": "Refusing to match language to geography, many contemporary works will seem to occupy more than one place, to be produced in more than one

language, or to address multiple audiences at the same time. They build translation into their form" (Walkowitz, 2015, p. 5-6).

One may suppose that Anglophone authors must be the leading actors in this process; however, it is no doubt that such authors can achieve success without being translated and can reach an international audience. Translation seems to be the basis for minor literatures or literatures from other languages as they highly depend on translation to reach beyond their own world. When these books are translated, the chances are higher that they are read outside their own country and acquire an international prize-compared to the ones remaining within their own national borders. Such prizes certainly bring more prestige for the authors in the international arena.

International literary prizes have become an important step to gain more dignity and popularity in the literary world. Despite the controversial selection procedures, the Nobel Prize has been perceived as a milestone to be an assured and a well-known author all around the world. The International IMPAC in Ireland, Premio Mondello in Italy, and the International Literature Award in Germany—prizes aimed at "international" literature are rapidly growing in prestige (Parks, 2014, p.36). When books are rewarded with such prestigious awards or they belong to bestselling authors, even their translation rights are sold before the work has a local publisher. For instance, due to Murakami's tremendous worldwide popularity, in almost all European and East Asian countries today, many readers are looking forward to a new Murakami book. As soon as the book comes out in Japan, publishers attempt to acquire the translation rights in order to get translations out to audiences as soon as possible and even some begin negotiations immediately after the publication date is announced (Elliot, 2015, p. 95). Similarly, Orhan Pamuk's *My Name Is Red* broke all records with a print-run of over 50,000 copies, and its translation rights had been sold before it had even been published in Turkey.

It is indisputable that publishers tend to keep the volume of translations low because such books are financially risky and when financial factors such as translator's fee,

translation rights, and marketing are taken into account, publishers prefer investing in books that reward investment. Therefore, if a book has been rewarded with a reputable literary award or belongs to a prestigious author in the domestic culture, the chances are higher that the book will be translated:

> Publishing a translation can be highly profitable only when it meets expectations that currently prevail in the domestic culture. The publisher's approach to the foreign text, then, is primarily commercial, even imperialistic, an exploitation governed by an estimate of the market at home, whereas the approach of the domestic reader is primarily self-referential, even narcissistic, insofar as the translation is expected to reinforce literary, moral, religious, or political values already held by that reader (this expectation is certainly held by some publishers). A bestselling translation tends to reveal much more about the domestic culture for which it was produced, than the foreign culture which it is taken to represent. (Venuti, 1998b, 124,125)

Having a desire to reach a huge number of target readers, in other words international audience, some non-English speaking authors opt for writing in English. In addition, writing in English not only helps reach a wide number of audiences just because it is the most dominant language but also it is the most frequent medium through which texts are transferred into other languages. However, writing in a dominant language to reach an international audience is not a new phenomenon:

> Some writers have tried to mitigate the need for translation by choosing to write in a dominant language, if they can. We could call this strategy preemptive translation. This is in some ways an old strategy. Late Medieval and early modern European writers often circulated their work both in Latin and in vernacular languages in order to reach secular as well as clerical audiences. A language of commerce and international exchange, read and sometimes spoken across many geographies, Latin allowed merchants and scholars to communicate without having to manage local idioms. (Walkowitz, 2015, p. 11)

Today it is possible to find many authors who utilize preemptive translation strategy. Living both in Istanbul and London, Elif Şafak, a Turkish author, preferred writing her latest novels in English although her previous novels were written in Turkish. She writes her novels in English first and then they are translated into Turkish by

professional translators. She also interferes Turkish translations as she rewrites them, gives them her rhythm, her vocabulary, which is full of old Ottoman words as she criticizes omitting Arabic and Persian words from Turkish. She actually considers writing in English as a bridge to transnational borders as she states:

> Writing in English, putting an existential distance between me and the culture where I come from, strangely and paradoxically, enables me to take a closer look at Turkey and Turkishness. Just to give an example, had I written The Bastard of Istanbul –a novel that concentrates on an Armenian and a Turkish family, and the unspoken atrocities of the past- in Turkish, it would have been a different book. I might have been more cautious, more apprehensive even. But writing the story in English first set me at liberty; it freed me from all cultural and psychological constraints, many of which I might have internalized without even being aware of it. The same goes for all my novels written in English first. Sometimes, the presence of absence strengthens a bond and distance brings you closer. (Şafak, 2014)

Her attempts to go beyond national borders clearly exist in her novels, especially in *The Forty Rules of Love*. Following the trend of Sufism and Rumi in the USA, she prefers to create a Rumi for the American market. Although Şafak thematises Sufism in her previous novels such as *Pinhan* (The Mystic, 1998) and *The Bastard of Istanbul* (2007), *The Forty Rules of Love* domesticates Sufism for an American readership and this contribution to the American Rumi discourse could be perceived as a case of self-Orientalisation, as she has internalized a Western perspective in her account (Furlanetto, 2013, p. 204). Şafak constructs such an Americanisation of Rumi in *The Forty Rules of Love* by creating the parallel between the relationship of mystical love that binds Rumi and Shams of Tabriz and the extra-marital relationship between the American housewife Ella and the Sufi adept Aziz Zahara (Furlanetto, 2013, p. 205). By building such parallelism, *The Forty Rules of Love* actually presents Sufism as a more universal alternative to institutionalized religions. Throughout the novel, the fictional Shams calls for the demolition of religion, seeing it as an idol standing between the individual and God, along with "fame, wealth and rank" (290). Seemingly, representing the average American reader, Ella voices her intolerance of institutionalized religions:

> Ella believed that the major problem consuming the world today, just as in the past, was religion. With their unparalleled arrogance and self-proclaimed belief in the supremacy of their ways, religious people got on her nerves. Fanatics of all religions were bad and unbearable, but … fanatics of Islam [were] the worst. (Şafak, 2010, p.159)

Similarly, Vladimir Nabokov composed his early novels in Russian but began producing novels in English, starting with *Lolita*, so he could publish in New York (Walkowitz, 2015, p. 12). Despite starting to live in Britain only three years ago, Romanian author Eugene Chirovici's first novel in English has become a global publishing phenomenon. The rights of the Romanian author's murder mystery, *The Book of Mirrors*, was immediately bought by publishers in 23 countries and there had been auctions having involved up to 11 publishers in each territory (Lichtig, 2015). When he was asked about the reasons why he chose to write in English, he mentioned several reasons, emotional, literary and commercial. However, the main reason seems to reach a larger audience as he states "To become an international author, you have to write in an international language. English is the new lingua franca nowadays." (Lichtig, 2015). There are many examples of authors writing in their second or third languages. It would be very restrictive to take such examples within the scope of pure commercial reasons. Some authors such as Samuel Beckett, who is an Irishman, chose to write in French, to express himself better "without style". Similarly, Joseph Conrad, whose mother tongue was Polish, preferred writing in English although his French was better as "he claimed to enjoy the 'plastic' freedoms of his adopted tongue" (Lichtig, 2015).

Whereas some authors chose to write in a language rather than their own tongue for stylistic or political reasons, the others had more desire to achieve commercial success and fame. Whatever the reason lying behind their choice is, "once an author attempts to reach international audience, the nature of their writing is bound to change" (Parks, 2014, p.37). Such authors seem to consider the translatability of their works and suit them for the world of translation in various aspects. They either *self translate* their culture or render foreign cultural elements more familiar for the target readers.

Kazuo Ishiguro is one of such authors who self-identified himself as an author writing for an international audience, thus "affirming translatability" (Walkowitz, 2015, p.94). His books have been translated into more than forty languages. Apart from being translated widely, they are "*written for translation"* (Walkowitz, 2015, p.94). Ishiguro writes his novels considering that they will be published in several languages.

[3] Though born in Nagasaki, Japan, his family moved to England in 1960 when he was five years old and remained there despite their plans to return. Having spent most of his life in England, he didn't know Japanese deeply and wrote all his books in English with only Japanese characters in them. He branded himself such a "would-be world literature author from the start and tried to be part of the English literary scene like that", he asserts (Richards, 2000). Besides this, he gives his works the effect of being translated from another language, which spurs the prospective translational process. Walkowitz considers this effect as an aspect of *born-translated* works:

> Ishiguro has spoken of his effort to create works in English that appear to be translated from another language, and this dynamic is legible at different registers throughout his oeuvre. Sometimes this is presented literally: in two of his novels and several of his short stories, the characters appear to be speaking Japanese. But sometimes this is a matter of tone: the first-person narrators in many of his other works often speak in a vague or convoluted diction that can seem like translatese. (2015, pp.94-95)

According to Walkowitz, another reason why his novels are *born-translated* is their emphasis on global circulation:

> …In a sense that is most distinctive of contemporary fiction, Ishiguro's novels are born translated because they emphasize the influence of global circulation on histories of art's production, because they decouple the meaning of artworks from the expression of intrinsic cultures, and because they test the value of aesthetic originality as a baseline for political agency.

[3] Walkowitz states that not only Ishiguro but also the publishing history of his novels confirms this. Within six months of its first printing, *Never Let Me Go* was published in UK (March 3), Canadian (March 8), Dutch (March 15), U.S. (April 11), Spanish (June 30), German (August 31), Finnish (September 1), and Swedish (September 1) editions. By the end of the calendar year, editions in Portuguese (October 15) and Polish (October 25) had appeared; French and Japanese editions followed in March and April 2006.

> From *The Artist of the Floating World* (1986) and *The Unconsoled* (1995) to *Never Let Me Go* (2005) and the short story collection *Nocturnes* (2009), the transnational circulation of art and artists has been a persistent theme. Questions about the relationship between agency and geographic scale have been crucial in all of the novels to date, perhaps most famously in *The Remains of the Day* (1989), for which Ishiguro won the Booker Prize. (Walkowitz, 2015, p.95)

The Remains of the Day especially fosters this argument as the novel encourages its readers to think proximate and distant networks. The novel clearly seems to take the idea into account that national, collective events can be transformed by local, individual actions (Walkowitz, 2007, p.218).

Kazuo Ishiguro thinks about people who will read his novels and structures his works on this basis. He is aware of the fact that the books he produces will circulate beyond a single nation and will be translated into several languages. Considering all these issues, he actually attempts to belong to world literature, and he seems to achieve this aim as his books are written, published, translated, circulated, and read in numerous places.

The Japanese novelist Haruki Murakami, whose novels can be read more than fifty languages, follows a similar path. To a very significant degree, he owes this global popularity to his translators and to the apparent success with which his fiction can be put into many other languages (Elliott, 2015, p. 94). His technique is quite innovative, though. He uses his second language to create a new kind of first language. As Rebecca Suter suggests, “he has claimed that he found his style in Japanese by writing pages first in English and then translating them into Japanese” (as qtd. in Walkowitz, 2015, p. 14). Adopting such a strategy, he mainly avoided the conventional syntax of Japanese and generated more easily translatable works. Since English translations of his works occupied a central position in translation into other languages, Murakami seems to track the English translations:

> I usually leaf through translations of my novels if they are in English. Once I start reading one, I often find it absorbing (because I have forgotten how it

> goes) and fly through to the end, thrilled and occasionally moved to laughter. So when a translator asks how the translation is, all I can say is, "Well, I was able to read through it smoothly. Seems good to me." There are hardly any technical comments that I can make— "This part was so-and-so and that part was so-and-so. (as qtd. in Elliott, 2015, p.96)

It is undeniable that he writes in Japanese but in a way that sounds much more English. When it is translated into English, it enables a smooth and natural reading in the USA due to American effect of his writing and style:

> There are no kimonos, bonsai plants or tatami mats in Murakami's novels. His work--and that of the several dozen baby boomer authors who have followed his lead--is shot through with a reverence for Western culture, particularly American pop culture of the 1950s and 1960s. Except for references to place names and certain foods, Murakami's protagonists might as well be living in Santa Monica: They drink Chivas Regal, eat at McDonald's, listen to the Doors and Charlie Parker, watch John Ford movies, wear Levi's, pepper their conversations with American slang, have casual sexual affairs and read Dostoyevsky or Hemingway. Products of an affluent, educated culture, they exhibit a curiously American style of ennui and are always bemoaning their shallow, materialistic lives. (Beale, 1991)

Considering all these, Murakami can be said to deploy translation while using historical references and words from American popular culture. He generates works that can appeal to multiple readers, who can meet on the common ground thanks to the global themes and terminology he utilizes in his works. However, the interesting point is that Murakami's novels do not appeal to each audience in the same way. According to Anna Zielinska-Elliott, his blockbuster, *1Q84*, published in Japan in 2009, has been marketed as romantic fiction in one place and as a futuristic thriller in another (qtd. in Walkowitz, 2015, p.15). One can clearly see the intensive efforts to spur the global circulation in these marketing strategies. To reach a large number of audiences, in a way, he tries to make his language less accessible for Japanese readers. According to Walkowitz, "this should not be perceived as embracing of the global in lieu of the local, but rather it is as an affirmation of translation's place within Japanese history" (2015, p.16). However, it should be questioned whether simplifying

the language for target readers in the original text is mostly related to financial and status-oriented concerns or it is an affirmation of translation's place.

Not only the above-mentioned marketing strategies but also some significant translation strategies were applied in order to increase the global circulation of Murakami's novels. As Mehmet Fatih Uslu puts forward in his article in *K24*, Murakami's *Nejimakidori kuronikuru* (1994, 1995) was rewritten in English considering certain sales and promotion strategies (Uslu, 2017). His novel has been translated into English as *The Wind-Up Bird Chronicle* (1997) by Jay Rubin, who omitted about sixty-one of 1,379 pages, including three chapters (Book 2 Chapters 15, 18, and part of 17; and Book 3 Chapter 26) (Maynard, 170). What is more scandalous, the German translations took the English translation as a basis rather than the original Japanese text. It was discovered that the German *Wind-Up Bird Chronicle* was an indirect translation with significant textual differences from the Japanese and it was adapted from Rubin's English text. Furthermore, the German-language translation of *South of the Border*, *West of the Sun* was an indirect translation of Jay Rubin's English version rather than a direct translation from the Japanese text. In the book, *Translating Murakami: Haruki Murakami and the Music of Words*, Rubin states that "Murakami read and approved the translation, including deletions and alterations, but many readers were left with a vague impression that the "adaptation" of the novel somehow impinged upon its "authenticity" as a representation of Murakami's text" (Rubin, 2002, p. 273-89). The interesting thing, in this case, is that Murakami seems to support the idea that the American version of his novels was to be regarded as the basis for translations into other languages.

According to Rubin, Alfred A. Knopf, the translation's U.S. publisher, "insisted on a work that was significantly shorter than the original." Rubin translated the entire novel, then made cuts throughout the text. Considering this process, one can obviously notice the efforts to make a translation eligible for the publishing company and their strategies. Another point that is worth mentioning is that Rubin seems to aim a more familiar translation technique for the target readers. In the English translation, one of the missing chapters is the transition between Books 2 and 3, and

Rubin expresses “I suppose that very tightness [of the transition] can be viewed as a distortion of the original, an Americanization of a Japanese work of art” (2002, p.275). He mainly attempts to create a translation which gives the sense that it was translated from English.

It is undoubtedly true that publishing companies opt for books that will assure a profit and also translations that will provide familiarity for the target readers as they will produce the effect of seeming untranslated. Rubin’s translation strategies seem to fit in this category according to what Venuti underlines:

> In fluent translating the emphasis is placed on familiarity, on making the language so recognizable as to be invisible. This guarantees not only that the foreign text will reach the widest possible domestic audience, but that the text will undergo an extensive domestication, an inscription with cultural and political values that currently prevail in the domestic situation—including those values according to which the foreign culture is represented. To enable the foreign text to engage a mass readership, the bestselling translation must be intelligible within the various domestic identities that have been constructed for the foreign culture, often stereotypes that permit easy recognition. In the mirror of the bestselling translation, domestic readers who adopt a popular approach are likely to take a realistic representation inflected with their own codes and ideologies for an immediate encounter with a foreign text and culture. (Venuti, 1998b, 127)

The reason why Murakami succeeds in translation and the global world is mainly because of the fact that it is written for translation. He creates fictions that are both translatable and embody translation in their themes and methods. His works have achieved fame and success because they can move between languages and cultures easily maybe with few stylistic impediments. Their cultural contexts also enable a platform where readers from different countries and languages meet on a similar ground.

As various above-mentioned examples have shown, there are many minority literature authors who attempt to produce more *translatable* works or *self translate* their works for the target readers. This can be considered as a remarkable phenomenon since it brings further questions for translation studies. Such authors

even sometimes arrange their source texts accordingly so that not so many amendments or translator's note will be required during the translation process. When the target audience is larger, such authors may opt for omitting the cultural material or assimilating it to cultural concepts and contexts familiar to the audience. Authors can "minimize cultural background, effacing cultural particulars and "universalizing" the text, or they can assimilate cultural patterns to the expectations of the audience (Tymoczko, 2007, p. 229). Tymoczko compares the task of a minority writer with the translator regarding this issue:

> The task of the translator is similar to the task of minority or postcolonial writers, but in many respects, the work of the translator is more difficult…A writer can shape the text as a whole in ways that are congruent with the strategy chosen for dealing with cultural disparities that exist between the subject and the audience. A translator by contrast risks altering the shape of the text by introducing translation strategies to mediate cultural knowledge for the receptor audience. In the simplest case, shifting a cultural concern from the background to the foreground in the translation – for example, by explaining a cultural element and therefore bringing more attention to it than it has in the source text – alters the subject matter of the text as well as the text type. In such a case the translated text becomes more didactic than the source in virtue of the explanations introduced. (Tymoczko, 2007, p.230)

Thus, it is possible to suggest that such authors, in a way, are "self-translators" of their own works as they mostly assimilate their texts in norms with the target culture. However, it should be noted that Pamuk's case also differs from the authors that Walkowitz refers to in her work. Most authors in Walkowitz's case opt for writing in English to reach larger audiences whereas even some "like Coetzee, Mieville, and Mosley, build translation into the form of their works, emphasizing translation's history and ongoing relevance while insisting that a novel can belong to more than one language" (2015 p.14). In Coetzee's case, for instance, "there is no original text to know" (2015, p.62) as he incorporates vocabulary from different languages into his texts. However, Pamuk's novels are written in Turkish and then translated into English with the collaboration between Pamuk and his translators and one cannot find any vocabulary belonging to other global languages. Furthermore, as I quoted above, Murakami prefers to offer a smooth reading in the English translations of his

works and replaces most of Japanese culture-specific items with the American ones to ensure fluency for his American readers. Pamuk's novels, on the contrary, profoundly accommodates culture-specific elements reflecting Turkish socio-cultural and political life and he does not opt for simplifying his discourse but rather provides explanation to introduce these non-familiar concepts throughout his narration. Despite these distinctions, including Pamuk[4], all these authors meet on the common ground that they suit their texts for translation and their target readers.

Regarding these points, I hypothesize that Orhan Pamuk employs some strategies, especially in his later novels which facilitate comprehension for the target audience and enable a more smooth translation by self translating his culture. Before dwelling upon how Pamuk achieves this aim with some examples, it will be better to delve deep into his position in Turkish literature and among other Turkish authors to better analyze how being a *self-translator* affects his translational journey. Therefore, Chapter II*, Pamuk's Translational Journey: Why More Prestige Compared to Other Turkish Authors*, will provide a brief literature review of Turkish literature and a comparative analysis of Orhan Pamuk and other Turkish writers. Rather than looking at the reasons lying behind why his books have traveled to numerous languages, I will dwell upon the key aspects of his writing especially aimed at a prospective translational process. This study will not tackle all of his novels within the scope of *born-translated* novels, though, as Pamuk's works seem to experience a turning point compared to his early works, which will be discussed in Chapter III.

Chapter III, *Orhan Pamuk in the National Contex*t, will basically concentrate on his first two novels: *Cevdet Bey and Sons*/ *Cevdet Bey ve Oğulları* and *The Silent House*/ *Sessiz Ev*. Although most of his books have been translated into English after a short time his novels are published in Turkey, his first book *Cevdet Bey and Sons* has yet to be translated into English. His second novel, *The Silent House*, though published in 1983, was translated into English in 2012. Furthermore, the English translation of

[4] As I mentioned earlier, Orhan Pamuk is also one of the authors that Walkowitz makes a brief reference within the scope of "born-translated novels". However, I would like to emphasize here how Pamuk's case occupies a different position among the others.

the book has received some negative criticism, which will also be analyzed in this chapter. These two novels especially occupy a special position in terms of their national content. Erdağ Göknar, in his article "Occulted Texts: Pamuk's Untranslated Novels", describe these two novels as "multigenerational treatments of social and political history written at a time when Pamuk openly described himself as a "leftist" (2012, p.178). He also states, "The fact that Pamuk does not want his first two novels translated (into English and other major languages) is revelatory, for these are the novels that squarely place him in the Turkish Republican literary tradition" (2012, p.192). These discussions will be of great importance in terms of assessing his literary position. Within this scope, these two novels will be deeply analyzed in terms of the elements which place them in a different place.

In Chapter IV, *Suited for Translation: Pamuk's Novels in a Changing Context*, I will analyze the novels *Snow, The Museum of Innocence* and *A Strangeness in My Mind* by looking at the elements making the novels suited for translation. While analyzing these novels, I compared both original and target texts and noticed how Orhan Pamuk arranged the narration for target readers in the source text. Dealing with the original text is of crucial importance to show that these books are suited for translation in their nature. Within this scope, I will analyze how Pamuk *self translates* the socio-cultural and political elements of his country for the international audience without any necessity for additional notes in the target text. Furthermore, I will dwell upon how Pamuk creates an atmosphere of political sensibility throughout his books. Finally, collaboration with translators is another point which shows that Pamuk involves in the translation process and I argue that this is also what makes these novels *born-translated* based on what Walkowitz suggests.

CHAPTER II

PAMUK'S TRANSLATIONAL JOURNEY: WHY MORE PRESTIGE COMPARED TO OTHER TURKISH AUTHORS

Many readers around the world think of Orhan Pamuk when Turkish literature is on the agenda. His fame was even more fostered when Orhan Pamuk became the first Turkish person in any field to be awarded the Nobel Prize in 2006. This event bolstered Turkey's position and Turkish literature in the context of world literature studies. Furthermore, by bringing Turkish literature in the international arena, this helped Pamuk to gain more global audience.

Writing novels that delve into the paradoxes and duality of his homeland's culture and politics, Pamuk has certainly attracted public attention both in the national and international area. However, although there are many other Turkish authors whose contribution to Turkish fiction is of great importance, the position they occupy in the international area is not the same as Pamuk's. This actually brings more research questions with itself since literary quality cannot be regarded as the only explanation lying behind his fame all around the world. Before analyzing the elements regarding Pamuk's prestigious position in translation world, it will be better to explore the position of other prominent Turkish authors in translation.

2.1. Turkish Literature in English Translation

Dwelling upon the bibliography of Turkish literature translated into English is necessary to understand the minority position of Turkish literature as well as Pamuk's place within "minor literature" framework. However, I will not thoroughly concentrate on the early periods as the first translation from Turkish into English dates to 1882 and since this study focuses on Pamuk, this bibliography will mostly tackle the period starting with 1980s which witnesses the rise of Turkish fiction translated into English and the entry of prominent authors such as Latife Tekin and Orhan Pamuk.

As Tekgül and Akbatur state, the first translation from Turkish into English was E. J. W. Gibb's poetry collection entitled Ottoman Poems, Translated into English Verse, In the Original Forms with Introduction, Biographical Notices, and Notes (2013, p. 23). It is also the first translation from Turkish to be published in the UK, in 1882. Prior to 1940, hardly any translations were made, and as translation scholar Saliha Paker argues, "translations were limited to specialist, often Orientalist, interest and were usually done by academics" (2000, p. 619). Between 1920 and 1940, a total of only three translations appeared, including the first Turkish novel in English; that is, Halide Edib's Ateşten Gömlek (1922), which was first translated by the author herself (*The Shirt of Flame*, 1924), to be re-translated by Muhammed Yakub Khan in 1941 (*The Daughter of Smyrna*) (23). The first novel to be translated and published in the UK, Reşat Nuri Güntekin's *The Autobiography of a Turkish Girl* (trans. Sir Wyndham Deedes) appeared in 1949.

The number of translations showed an increase from 1980 onwards. Mahmut Makal's *A Village in Anatolia* (1954) marks an important point as it shows the beginning of an interest in the translations of Village Literature in English-speaking world "because these novels were treated as ethnographies" (Tekgül, Akbatur, 2013, p. 24). Being an important representative of Village Literature, Yaşar Kemal first appeared in the UK with his novel *Memed*, *My Hawk* (1961) translated by Edouard Roditi, and soon received international acclaim. He mainly owes this acclaim to his comprehensive narration of Turkish rural life and culture. Most of his novels have been translated by the author's late wife Thilda Kemal. Although Yaşar Kemal is still an important representative of Turkish literature in the UK, there has been a decrease of interest in his novels in 2000s as Tekgül and Akbatur state, "Collins Harvill, who published 11 of Yaşar Kemal's novels between 1961 and 1997, discontinued the books" (2013, p.24). This can be partly explained due to the socio-cultural changes Turkey has gone throughout since then.

The translation of fiction also experienced an increase since 1980s. This is especially remarkable considering the emergence of a new genre which breaks away with the socialist realism of the previous era. Many writers were in search of new forms at that time. The increased awareness of woman and the rise of woman writers also

contributed to this new era. The feminist movement of the 1980s in Turkey went parallel to the search for new ways of writing.

Several Turkish novelists such as Elif Şafak, Latife Tekin, Bilge Karasu, Orhan Pamuk, and Orhan Kemal appear in the international arena since 1980s and 1990s. Among these authors, Orhan Pamuk has been the most acclaimed one even before he won the Nobel Prize in 2006. However, the other authors also received international acclaim. The publication of Pamuk's English debut *The White Castle* (1990), translated by Victoria Holbrook and published in the UK, received appreciative criticism. Shortly after this, Latife Tekin's *Berji Kristin: Tales from the Garbage Hills* (1993), translated by Saliha Paker and Ruth Christie, was very well received in the international arena. Often compared to Gabriel Garcia Marquez in its use of magic realism, Tekin's second novel in English, *Dear Shameless Death* (2001), translated by Saliha Paker and Mel Kenne, also met with interest in Anglophone world. Bilge Karasu's *The Garden of Departed Cats* (2003) was translated by Aron Aji and received the National Translation Award given by the American Literary Translators Association in 2004. One year later, Elif Şafak's *The Flea Palace* (2004), translated by Fatma Müge Göçek, was shortlisted for the Independent Foreign Fiction Prize together with Pamuk's *Snow* (2004) translated by Maureen Freely (Tekgül, Akbatur, 2013, p. 26).

Although the history of translation from Turkish literature into English dates back to nearly a century ago, the selection of books has shown tendency towards socio-political factors rather than the interest in literary culture of Turkey. Therefore, books from Turkey have been mainly regarded as a socio-political documentary rather than as literary works. Only recently, there are more efforts to increase Turkish titles thanks to the promotional efforts of the Turkish authorities and literary agencies and due to the award of the Nobel Prize to Orhan Pamuk in 2006 (Tekgül, Akbatur, 2013, p. 9). The TEDA Project, which is a grant program intended to foster the publication of Turkish literature, has made great contributions to translation of Turkish literature since 2005. Orhan Pamuk's Nobel Prize in 2006 also stimulated this process. This can be regarded as a milestone in Turkish literary history as it has had a direct impact on the promotion, if not on the sales, of works of Turkish literature abroad.

It is surely beyond doubt that the number of translations into English has been increasing and more and more Turkish authors and poets have received acclaim in the Anglophone world. However, the main problem still seems to be the need for more inclusive representation of Turkish literature as not all the well-qualified Turkish authors can travel into the Anglophone world. Paker states that "due to changes in norms that govern literary taste in Turkey and abroad, there have been significant omissions, such as Yakup Kadri Karaosmanoğlu, Melih Cevdet Anday, Sabahattin Ali, Oğuz Atay and Yusuf Atılgan" (2000, p.623).

Until the 1990s, publishers' selection criteria mainly followed themes such as patriarchy, religious conservatism, and other themes that maintained an Orientalist perception (Tekgül, Akbatur, 2013, p. 27). However, this trend started to move towards the novels that portrayed the Turk as "torn between the East and the West" (Paker 2004, p. 6). Orhan Pamuk who uses this dichotomy in his works have become very popular since then.

When major obstacles to translations from Turkish literature are considered, the primary one seems to be that they need a 'push' strategy from Turkey due to economic issues and lack of interest in UK publishers. However, this problem can be encountered not only in Turkey but also in other "minor" literatures that strive to get translated and published in the English language. Another problem is that since the selection criteria focus on certain points, the translated works do not completely represent Turkish literature:

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

In her address to Swedish PEN in 2002, Müge Sökmen, who is a well-known translator, editor and publisher, commented on this selection criteria. She stated that "'good literature' was not the only thing you needed to 'sell' in the international market. There is a 'norm' in the literature market, which means being a part of the West, and if you are not coming from the 'norm language' you have to be interesting in some way: you cannot be writing good literature on a par with your Western counterparts". Talking about the status of Turkish women writers within this framework, Sökmen realized that most publishers in the West looked for something that would appeal to Western readers:

> When I brought my authors to their attention, some "European" publishers seemed interested enough in publishing "something" from Turkey. Did I have Turkish women writers with good stories to tell? This, I understood soon, meant good literary documentaries of family violence, wife-beating, harassment from the violent Orient. (Sökmen, 2002)

A similar comment was made by Adalet Ağaoğlu, one of Turkey's leading writers. According to Ağaoğlu, the foreign books can be published in the West only if they coincide with the perception of the West. Ağaoğlu stated "that a (female) writer's chances of getting translated and published were higher if she says she talks about the oppressed woman and defends women's rights'" (2007). She also claims that there are several reasons why her books remain untranslated since when a publishing house in London wanted to represent her as "the oppressed woman of Islam" and she declined.

Amy Spangler, who is the co-founder of AnatoliaLit literary agency with Dilek Akdemir in 2005, also dwells upon similar selection criteria:

> There is this kind of Orientalism [...] and it does not apply just to Turkey. In general when it comes to translation, [the work of the author] is not judged just on its literary merit but also on the kind of information it gives you. There is an expectation that it is also going to have an anthropological aspect. Because when you read a piece of literature from Turkey, you don't just want to read a good piece of literature, but you want to read something that tells you about the culture. (qtd. in Tekgül& Akbatur, p.36)

She also talks about a kind of 'Istanbul fetishism', which means that agents are less likely to offer a book set in other locations of Turkey. Considering this, writers choosing to write about Istanbul are more likely to appear in other languages.
On the other hand, there are some others who do not approach the selection of the titles desperately. Saliha Paker, a renowned translation scholar, considers that the lack of pattern in representation of Turkish literature gets better gradually:

> Especially in the case of 'peripheral' literatures, you see that first something gets translated and then other works are started to be noticed or they are ignored. Turkish literature, in this sense, has been lucky because those 'other works' have been noticed. For example, Erdağ Göknar translated *A Mind at Peace* by Ahmet Hamdi Tanpınar after he translated Pamuk's *My Name is Red* [...] And now Tanpınar, who has not received much interest before, has become the most translated author after Orhan Pamuk within TEDA. (qtd. in Tekgül& Akbatur, p.36)

Authors who dwell upon East-West binarism in their works have also had a great impact in the reception of Turkish literature. Besides Orhan Pamuk, Elif Şafak is another author who is very interested in the issue of East-West binarism, which has been influential in the reception of Turkish literature. In the first two novels she wrote in English, *The Saint of Incipient Insanities* and *The Bastard of Istanbul*, this binarism is especially obvious. She considers this binarism as something enriching for Turkish literature: "The amount of translated works in the West is unfortunately still too little. And my feeling is that sometimes Turkish literature is seen as neither too 'exotic/Eastern' nor too 'Western'. But I believe that precisely because we are on the threshold we have so much to offer. I think we need to build more bridges" (Journal of Turkish Literature, 2009).

Although the number of translations from Turkish into English has shown increase and more Turkish authors have gained visibility in the international arena, there is still inequality between the translations from and into English. Furthermore, as Akbatur states, the translations do not truly become visible unless they are read and reviewed (2010, p.26). When the number of reviews on these translations are taken

into account, it is possible to say there is lack of reviews regarding translations from Turkish into English. However, Pamuk's position considerably differs from many other Turkish authors as his translations frequently receive quite a lot of reviews both in the national and international arena. Therefore, it is necessary to dwell upon his reception in the international arena along with his works as well as a comparison with other prominent Turkish authors regarding his translational position.

2.2. Pamuk's Literary Career and Pamuk in English Translation

Pamuk's first novel, *Karanlık ve Işık* / *Darkness and Light* — now known as *Cevdet Bey ve Oğulları* / *Cevdet Bey and His Sons* was published in 1978 and he received his first award in a short story contest organized by the Municipality of Antalya. It was the co-winner of the Milliyet Publishing Novel Award for 1979. Pamuk had a considerable difficulty publishing his novel and he even considered posting ads such as "For Sale: A Novel with an Award" in arts magazines so as to find somebody to publish it (Pamuk 1999, p. 128). In 1983, *Cevdet Bey ve Oğulları* won the Orhan Kemal Novel Award. This book was kept only in Turkish until 2010 when it was first translated into Italian and then other languages and has not been translated into English yet due to Pamuk's own choice.[5]

Orhan Pamuk's second novel, *The Silent House* (*Sessiz Ev*), was published in 1983. Becoming available to English readers only in 2012, it was translated into French as *La Maison du Silence* by Münevver Andaç and in 1991 the French translation won the Prix de la Découverte Européenne. Considering the popularity and the competition for translation rights of Orhan Pamuk's books, one may ask the question "Why did the English translation of *Sessiz Ev* arrive almost three decades overdue?" The reasons lying behind this will be analyzed in the next chapter *Orhan Pamuk in the National Context.*

[5] Pamuk especially preferred to keep *Cevdet Bey ve Oğulları* and *Sessiz Ev* in Turkish as he considers these two novels positioning himself in the Turkish Republican literary tradition. These two novels will be analyzed in Chapter III.

Pamuk's third novel *Beyaz Kale* (1985) was translated into English by Victoria Holbrook as *The White Castle* and published by Carcanet Press in England, then won the Independent Award for Foreign Fiction in 1990 (Yılmaz, 2004, p. 52). It is Orhan Pamuk's first book translated into English by Victoria Rowe Holbrook, therefore it was significant because *The White Castle* was the first literary text to introduce Pamuk to English-speaking readers and set the tone for reviews and expectations for subsequent novels. *The White Castle* received appreciative criticism from various reviewers. Especially Jay Parini's comment on the book is worth mentioning as he also compares Pamuk with acclaimed authors: "A new star has risen in the east -- Orhan Pamuk, a Turkish writer. And if "The White Castle" is representative of his fiction, he has earned the right to comparisons with Jorge Luis Borges and Italo Calvino, both of whom preside over this novel like beneficent angels" (Jay Parini, New York Times, 1991).

Kara Kitap (The Black Book), Orhan Pamuk's fourth novel, was published in 1990. Although the novel was considered as a milestone due to its postmodern pattern, it received some harsh criticism in Turkish literary world. Tahsin Yücel wrote a review on *the Black Book* pointing out various linguistic mistakes and labeling Pamuk as an author who has lack of Turkish vocabulary and grammar (qtd. in Yılmaz, 2004, p.53). There are also some readers who measure the success of the novel based on its attention to correct Turkish grammar and syntax (Naci, 1999). However, there were contrary opinions as to his usage of Turkish:

> The Norwegian linguist Brent Brendemoen defended Pamuk's stylistic innovations. He characterized Pamuk's language as an attempt to apply the rhetorical principles of spoken language on long syntactic structures. Brendemoen points out that the long and complex sentences are much more frequent in the first half of the novel and they occur in chapters narrating Galip's search for Rüya. This, I see as Pamuk's attempt to model the syntax of the text after Galip's sad feelings about the long, tedious, and unfruitful search for his wife in the backstreets of Istanbul. Simultaneously, Galip's labyrinthine journey calls for long and meandering sentences, which the syntax of the Turkish language allows and which Pamuk exploits in this novel. (Türkkan, 2012, p. 69)

The Black Book not only evoked criticism from Turkish reviewers but also aroused critical response from international arena due to its translation. It was first translated into English by Güneli Gün. It was published in the United States in 1990 by Farrar, Straus, and Giroux and in the United Kingdom in 1995 by Faber and Faber. The new translation of the novel by Maureen Freely was published in 2006 by Vintage International. After *The White Castle*, *The Black Book* was Pamuk's second novel to be translated into English.

The retranslation of *The Black Book* is a significant case since most of the valuable Turkish books do not even get translated into English or other languages whereas *The Black Book* experiences a second translation into English. It is no doubt that literary translation in Britain ranks quite low although the research commissioned by the Man Booker International Prize from Nielsen Book states that the amount of translated fiction has almost doubled in recent years and now is at 5.63 %[6]. The United States performs similarly when the number of translated books published each year is taken into account. Considering such statistics, a new translation of Pamuk's *Kara Kitap* is a rare case and it became one of the very few Turkish novels to receive two English translation[7]. As for the factors lying behind a need for a retranslation, Güneli Gün's translation is rendered in a predominantly American idiomatic language. She obviously chose to express meaning in a way that sounds natural to American readers. Words and phrases such as "You here too? Well, then hello!" "Beg your pardon, fella," "Rüya's folks," "come down with the mumps," "mom," "buses that jiggled along the cobbled streets," "germs that were redoubtable" are colloquial, conversational, and informal (Türkkan, 2012, p.42). Furthermore, Gün's translation has often been criticized for employing archaic words.

Maureen Freely's translation received much more positive feedback from the reviewers. Mainly, her translation was regarded as smooth. Contrary to the usage of American idiomatic usage in Güneli Gün's translation, Freely's translation contains British vocabulary in her language. Türkkan mostly appreciates Freely's translation:

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[6] https://thebookerprizes.com/international/news/translated-fiction-continues-grow

[7] Only *The Black Book*, *The Time Regulation Institute* and *A Peace at Mind* were translated twice into English.

> She mostly sticks to British syntax and vocabulary, thereby giving the text the illusion that it is a transparent copy of the original. In order to provide more clarity, she cut long sentences short, restructured long paragraphs, changed passive voice into active, used italics, dashes, and parenthetical insertions, and most importantly, highlighted the city imagery. (Türkkan, 2012, p. 183)

The acclaimed journalist and writer Scott McLemee also wrote a review commenting both Gün's and Freely's translation:

> Whether or not hüzün is the essence of Turkey (and I wouldn't know, having never been), it is certainly the key to understanding Pamuk's novel *The Black Book*, which has just appeared in English for a second time. The earlier rendition, published in 1994, suffered from an archness of diction and uncertainty of tone that never let you forget it was a translation. It appears that Pamuk has now found his authorized and definitive translator in Maureen Freely, a novelist who is also a longtime friend. Freely also put Istanbul into English. Each book stands on its own. But the author has indicated that *The Black Book* was his effort to do for Istanbul what James Joyce did in *Ulysses* for Dublin, so that Pamuk's later meditations on hüzün and the city often feel like a detailed commentary on the novel. (2006)

After completing *Kara Kitap*, Pamuk began writing a new novel: *Benim Adım Kırmızı* / *My Name Is Red*. However, halfway through the process Pamuk started writing *Yeni Hayat* / *The New Life* and finished in 1994. However, this time some advertising campaign was taking place for the book on billboards. The very first sentence of the novel pervaded everywhere– "I read a book one day, and my entire life changed." Such marketing strategy was innovative at the time in the Turkish literary system. The response of the reader was positive, however; *Yeni Hayat* became the fastest-selling book in Turkish literary history, going at the rate of one copy per minute at the traditional Istanbul Book Fair (Yılmaz, 2004, p. 55). *Yeni Hayat* was translated into English as *The New Life* in 1997 by Güneli Gün, who received harsh criticism due to the translation of *The Black Book* as mentioned above.

Pamuk finished *Benim Adım Kırmızı* / *My Name Is Red* in 1998. It broke all records with a print-run of over 50,000 copies, and its translation rights had been sold before

it had even been published in Turkey. Like his previous novel, it was advertised on the billboards, and again the media was “inundated with” Pamuk interviews (Yılmaz, 2004, p.56). Due to the negative criticisim on Güneli Gün’s translation of *The New Life* as well as *The Black Book*, Erdağ Göknar was selected and commissioned from a group of renowned translators among whom were Victoria Holbrook, Güneli Gün and Aron Aji (Yılmaz, 2004, p.57). *My Name Is Red* came out in 2001 and sold 160,000 copies. The book *Öteki Renkler: Seçme Yazılar ve Bir Hikâye / Other Colors: Selected Essays and a Story* was published in 1999. It contains a selection of his essays and interviews on issues ranging from the arts to literature to social and political problems within the nation.

Kar/ Snow, which was published in 2002, brought up many discussions among various political spheres. The novel was discussed more with its political content rather than its literary value. The book was promoted with campaigns just like *My Name Is Red* and its translation rights had been sold before it even came to Turkey. *Kar* was translated into English as *Snow* by Maureen Freely in 2004. The translation received acclaimed reviews. Bailey, in *the Independent*, stated, “Pamuk has fared badly in the past with some English translations, but Maureen Freely has served him excellently here” (Bailey, 2004). However, being a translator of such a politically debatable novel, Freely was bombarded with some hate campaign. In one of her articles in *The Guardian*, she brings up this issue:

> My first rude awakening came while I was translating the first chapters of Pamuk's 2002 novel, *Snow*. A Turkish newspaper got in touch; having heard what I was up to, it wanted to know what I thought of the headscarf issue, about which *Snow* has a great deal to say. My innocuous answer (that a woman should be able to choose what she wears on her head) was transformed into a provocative headline ("I curse the fathers!"), following which I was bombarded with emails from an extremist Islamist newspaper. I could not help but notice that their questions were almost identical to those asked by an Islamist extremist in the chapter I'd just translated. It ends with said extremist pumping a few bullets into his interlocutor's head. (Freely, 1996)

Orhan Pamuk's autobiographical work, *İstanbul: Hatıralar ve Şehir / Istanbul: Memories and the City* was published in 2003. It can be described both as a memoir of Istanbul and a memoir of Orhan Pamuk's journey to be a writer. It also includes reviews of Istanbul as seen through the eyes of Nerval, Flaubert, du Camp, Gautier, Utrillo, and many Western visitors throughout the 19th and 20th centuries. The book was translated into English by Maureen Freely in 2005.

Pamuk's eight novel, *Masumiyet Müzesi*/ *The Museum of Innocence* was published in 2008. *The Museum of Innocence* works better as a fictional counterpart to Pamuk's memoir, *Istanbul: Memories of a City*. Being his first novel since winning the Nobel prize, *The Museum of Innocence* was introduced with several marketing campaign. In 2012, Pamuk opened the Museum itself, in the same district of his home city, Çukurcuma, Istanbul. Its 83 display cabinets correspond to the novel's 83 chapters. *The Museum of Innocence* was announced as the winner of 2014 European Museum of the Year Award. Some of the items from the museum were even shown in London as part of this exhibition. However, it is obvious that the novel and the museum were considered together from the scratch. Pamuk also makes a similar statement, "As far as I know this is the first museum based on a novel. But it's not that I wrote a novel that turned out to be successful and then I thought of a museum. No, I conceived the novel and the museum together" (Michael, New York Times, 2004). The book was translated into English by Maureen Freely and she was appreciated for her translation. In *New Statesman*, Leo Robson touched upon Freely's translation, "As readers of Pamuk's fiction have come to expect, Maureen Freely translates the author's reputedly sinuous Turkish into a coherent English voice" (Robson, 2010).

The Naive and Sentimental Novelist was firstly published in English in the USA in 2010 and then its Turkish edition was released in the same year. *The Naive and the Sentimental Novelist*, originally a collection of his 2009-2010 Charles Eliot Norton lecture series delivered at Harvard University, had been first published by Harvard University Press in 2010[8]. Consisting of six seminars, Pamuk's lectures focus on

[8] https://www.orhanpamuk.net/news.aspx?id=24&lng=eng

themes such as the processes when we read a novel, the relationship between the art of the novel and painting, the connection of the reader with the literary characters, the balance of the fiction and the reality, and the focus, plotline and the time in the novels. Drawing on Friedrich Schiller's famous distinction between "naive" poets-who write spontaneously, serenely, unselfconsciously-and "sentimental" poets- who are reflective, emotional, and questioning, Pamuk explains how he searches for an equilibrium between the naive and sentimentalist that lie at the center the novelist's craft.

Orhan Pamuk's ninth novel *Kafamda Bir Tuhaflık/ A Strangeness in My Mind* was published in Turkish at the end of 2014. Orhan Pamuk has worked on this novel for six years. Pamuk received some positive criticism regarding his delving into the corners of Istanbul. In *The Indepent*, Max Liu gives high praise to Pamuk:

> Orhan Pamuk is becoming that rare author who writes his best books after winning the Nobel Prize for Literature. Whereas many writers, such as Alice Munro and VS Naipaul, received the top honour near the ends of their careers, Pamuk was only 54 when, in 2006, he became Turkey's first Nobel Laureate. That left him plenty of time to add to his achievements, and his subsequent output, which includes his epic novel *The Museum of Innocence* (2008), is warmer, funnier and more beautiful than the works that preceded it. (2015)

Liu also relates *A Strangeness in My Mind* to James Joyce as "Pamuk holds a looking-glass up to his city" (Liu, 2015). Elena Seymenliyska, in *The Telegraph*, also appreciates his narration of Istanbul comparing it with the previous novels:

> Pamuk, who won the 2006 Nobel Prize in Literature, has written about his hometown before, of course, but Mevlut's Istanbul is a very different place to the world of bourgeois intellectuals, Western aspirations and faded wealth portrayed in Pamuk's autobiographical *Istanbul: Memories and the City* (2009). Yet both are infused with the same distinctive melancholy, a sense of the inexorable march of time and a remembrance of things lost. (2015)

The book received some contrary criticism, as well. Referring to Liu's review in *The Independent*, Tom Le Clair generated a counter-argument:

> Reviewing the latter in The Independent, Max Liu spoke for many reviewers of these two works: "Orhan Pamuk is becoming that rare author who writes his best books after winning the Nobel Prize for Literature." Having reviewed three of Pamuk's pre-Nobel novels—*The New Life*, *My Name Is Red*, and *Snow*, that last the book probably most responsible for the Nobel—I see his recent fiction differently: as premature retirement from stealth cultural critic to curator of nostalgia. (Le Clair, 2015)

In the international arena, Pamuk has mostly been acclaimed due to the issues he disccussed in his novels and he was famously put on trial for the crime of "insulting Turkishness" after he complained in a magazine interview that his fellow Turks kept silent about the Armenian genocide. However, *A Strangeness in My Mind* was conceived differently by some reviewers: "After reading *A Strangeness in My Mind*, Pamuk's new novel, the idea that he is out to insult or defame his country seems especially ludicrous. The book could fairly be described as a love letter to modern Turkey, and above all to the city of Istanbul" (Kirsch, 2015).

A Strangeness in My Mind was translated into English by Ekin Oklap in 2015, just a year later than the Turkish book. Being as a new translator of Orhan Pamuk's books, Ekin Oklap's translation was mostly received positively:

> Ekin Oklap's high-spirited and reader-friendly translation keeps pace with Pamuk's fondness for colloquial chronicle and fairy-tale artifice. (Boyd Tonkin, *The Independent*, 2015)

> "A Strangeness in My Mind, elegantly translated by Ekin Oklap, skilfully maps a person and a place, and proves to be a rich, engrossing and illuminative novel." (Malcolm Forbes, *The Australian*, 2015)

Only in one review, Ekin Oklap was especially considered misleading regarding translation of some culture-specific elements:

> Ekin Okalp's translation is generally smooth but not without false notes. For example, one character calls another a "redneck" – not a very Turkish sounding put-down; elsewhere Ottoman drunkards are described as getting "absolutely sloshed" on boza – as if they were démodé frat boys. There are also some inexplicable editorial liberties taken with the translation. Istanbul's "Gazi" neighbourhood becomes, for no apparent reason, a more ornate and weirdly inaccurate "Ghaazi" neighbourhood. A more troubling example is found in a passage describing the types of people who had migrated to Istanbul: "…Kultepe was home to a high proportion of Alevis – Alawites – who had come in the 1960s from in and around Bingol, Dersim, Sivas, and Erzincan." The problem here is the asserted equivalence of Alevis and Alawites. First, the addition of "Alawite" to this passage does not occur in the original Turkish version of the novel. Second, Alevis and Alawites, despite certain links and affinities, are not the same religion; the terms are not interchangeable. Three, to conflate these two groups is to associate Turkish Alevis with the Syrian regime of Bashar al-Assad (who is Alawite) – an association that the Turkish government has pushed in its polarizing rhetoric of recent years. It seems an especially egregious mistake given the high stakes of identity politics in Turkey – stakes Pamuk has done so much to illuminate for Western readers. (Lauer, *The Globe and Mail*, 2015)

However, in an interview with Ekin Oklap, she talks about her translation adventure of *A Strangeness in My Mind.* She states that she mainly worked with Pamuk during the translation process and she made decisions based on their collobaration. She also justifies her decisions while translating culture-specific elements (See Oklap).

Though previously been thought as *The Well*, Orhan Pamuk's 10th novel was published as *Kırmızı Saçlı Kadın/ Red-Haired Woman* in Turkish in 2016. Although the novel was published just 14 months later than *A Strangeness in My Mind*, Pamuk claims that it is the outcome of almost 35-year experience and study and as he gets older, he can write in a shorter period of time (Pamuk, 2016). The story of a well-digger actually came to Pamuk's mind in 1980s when Pamuk's family still owned a house in Heybeliada. Therefore, he considers this novel as the fruit of long-standing efforts. Pamuk's *Red-Haired Woman* received acclaim by some reviewers and was even linked to well-known authors such as Paul Auster:

> I'd never seen the link between Paul Auster and Orhan Pamuk before, but the building of the well in *The Red-Haired Woman* is a clear nod to the wall in Auster's *The Music of Chance*, while in the twists of paternity, the shifting

> sense of what fatherhood really means, we get strong echoes of Moon Palace. (Preston, 2017)
>
> Unlike Pamuk's last two novels, though – the overstuffed *A Strangeness in My Mind* and the beautiful but commodious *The Museum of Innocence* – this book has a lapidary, fable-like feel to it, closer in spirit to earlier novels such as *Snow* and *The Silent House*. (Preston, 2017)
>
> The new works of a Nobel Prize winner such as Orhan Pamuk (who won the award in 2006) are subject to intense scrutiny, in case they show any sign of decline on the part of the author. But Pamuk's most recent novel, *The Red-Haired Woman*, exhibits profound skill on Pamuk's part and acts as a vehicle for social analysis, theory, and critique on par with the best works of Balzac. With his latest, Pamuk has created an important means of understanding the dynamics underlying contemporary political upheavals and the struggles between secularists and Islamists in Pamuk's native Turkey. (Hedayat, 2018)
>
> The novel is perhaps not Pamuk's best. The plot feels a little over-determined at times, with elements from the Iranian national epic *Shahnameh* (in which a father unwittingly kills his son) mixed up with Greek tragedy. Still, it is absorbing. (Thomson, 2017)

However, Pamuk was subject to some negative criticism due to the relatively poor plot of the novel compared to his previous novels:

> *The Red-Haired Woman* represents so poor an effort at stringing together a shambolic and pretentious narrative in which no one could possibly believe a word, that it appears to suggest that once you have won the Nobel Prize, which Pamuk did in 2006, that from then just about anything goes – and everything does exactly that in this slow-moving, repetitive drawl of a yarn, largely told by a smug narrator who brings self-absorption, along with purple prose, to new levels of irritation. (Battersby, 2017)
>
> Pamuk's last novel, *The Red-Haired Woman*, however, failed to garner the kind of ovations usually reserved for his novels. And it seems reasonable, for the novel, despite its originality, somewhat lacks the exceptional promise and quality that come with his books. (Saad, M., 2018)

The Red-Haired Woman was translated into English in 2017 and received some harsh criticism, as well:

> The real trouble here is the translator's prose. Ekin Oklap's incessant reliance on dead language does great injury to Pamuk's already damaged

> tale. Oklap can barely get through a paragraph without enlisting the most dancing cliches: from “lost in thought” to “a lost cause,” from “the crack of dawn” to “the evening chill.” Some lines consist entirely of stock phrasing: “He’d languished in prison, but unlike some others, he hadn’t changed his tune.” Here are some truly inept English sentences: “A vision of the Red-Haired Woman would dawn in my mind out of nowhere like a sultry sun”; “A parched tenderness lay dormant inside me, ready to bloom at the first sign of moisture.” Add to that the stuttering alliteration — “beaming bucktoothed, busty wife” — and you have the worst translation Pamuk has ever suffered in English. (Giraldi, 2017)

> The novel is translated by Ekin Oklap, who had translated *A Strangeness in My Mind* as well. Those acquainted with reading Pamuk in brilliant translations of Maureen Freely, Erdag M Goknar and Victoria Holbrook, would find the translation of the latest novel to be meagre. Pamuk is certainly in a dire need of a new translator with a better vocabulary. (Saad, M, 2018)

Considering the great number of reviews regarding Pamuk’s novels, certainly both positive and negative reviews moved him to a more renowned position. André Lefevere’s version of systems theory and his notion of “rewriting” (1992, p. 2) can be related to Pamuk’s increasing fame through reviews. According to Lefevere, “Translation, editing, and anthologization of texts, the compilation of literary histories and reference works, and the production of the kind of criticism that still reaches out beyond the charmed circle, mostly in the guise of biographies and book reviews” (1992, p.4) are all rewritings. In Lefevere’s theory, in order for the literary system not to “fall too far out of step with the other subsystems” (1992, p.14) a double control factor is at work. One half is “the professionals — the critics, reviewers, teachers, translators” (1992, p.14) and the other is “patronage which will be understood to mean something like the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature” (1992, p.15). Patronage can be exerted by powerful persons, a religious body, a political party, a social class, a royal court, publishers and the media, both the newspapers and magazines and larger television corporations (1992, p.15). Nowadays the publishing houses are the leading element of patronage.

Lefevere argues that "rewriters adapt, manipulate the originals they work with to some extent, usually to make them fit in with the dominant, or one of the dominant ideological and poetological currents of their time" (1992, p.8) but that they also "project images of the original work, author, literature, or culture that often impact many more readers than the original does" (1992, p.110). He attributes great importance to rewriters since among them critics, reviewers, teachers and translators, are, at present, responsible for the general reception and survival of works of literature among non-professional readers, who constitute the great majority of readers in our global culture, to at least the same, if not a greater extent than the writers themselves (1992, p.1).

Although he mentions several forms of rewriting such as historiography, anthologization, criticism and editing, he considers translation as the most influential form of rewriting as translation is able to "project an image of an author, and/or a (series of) works in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin" (1992, p.9).

Considering Orhan Pamuk's case in line with Lefevere's systemic thinking, it is obvious that critics and reviewers have rewritten him, creating an image for him and his works (Yılmaz, 95). Critics and reviewers especially fostered his fame in their constant comparison of Pamuk to prominent authors in the West. Pamuk has often been related to internationally renowned authors such as Paul Auster, William Faulkner, Virginia Woolf, Umberto Eco, Italo Calvino, Franz Kafka, Jorge Luis Borges, Thomas Mann, Gabriel Garcia Marquez, Salman Rushdie, William Shakespeare, Baudelaire, Gustave Flaubert, Marcel Proust, Dante and Vladimir Nabakov. Here are some excerpts[9] from some reviewers regarding Pamuk's affinity with these authors:

> Pamuk's first (and untranslated) novel *Cevdet Bey and His Sons* (1982), an account of the lives of three generations of a wealthy Istanbul family, was a realist novel in the manner of Thomas Mann's *Buddenbrook*s or Mahfouz's *Cairo Trilogy*. (Irwin 1995)

[9] I reached these reviews via Melike Yılmaz's master thesis "A Translational Journey: Orhan Pamuk in English" and I would like to thank her for her contributions.

> Difficult to place in any modern history of Turkish fiction if only because of their originality, novels such as *The White Castle* and *The Black Book* seem to combine the thought-games of Jorge Luis Borges, the narrative tricks of Italo Calvino, and the medieval esoterica of Umberto Eco with the kind of cynicism and satire of Turkish institutions and mores found in another of Pamuk's predecessors, Aziz Nesin. (Almond 2003, p.76)

> *My Name Is Red* is Shakespearean in its grandeur-there are betrayals, ruses and farce, historical allusions, and an old man who blinds himself with a needle. Guilt thumps throughout like Poe's telltale heart; righteous justification for murder seeps through in a most Raskolnikovian fashion. But Pamuk also takes the reader back and forth across the hazy and dangerous terrain where the Koran clashes with the Bible, where the angels of life and death wrestle into infinity. (Todaro 2001)

> 'Every life is like a snowflake,' whose forms appear identical from afar, but are determined by any number of mysterious forces, making each one singular. This metaphor lies at the centre of Orhan Pamuk's profound new novel, *Snow*, a Dostoyevskian political thriller (…). (Miano 2004)

> I'd never seen the link between Paul Auster and Orhan Pamuk before, but the building of the well in *The Red-Haired Woman* is a clear nod to the wall in Auster's *The Music of Chance*, while in the twists of paternity, the shifting sense of what fatherhood really means, we get strong echoes of Moon Palace. (Preston, 2017)

Attributing literary qualities that internationally acclaimed authors have to Pamuk, literary reviewers and critics mainly strengthen the image of Pamuk and carry him one step further. Therefore, the role of such rewriters is unignorable since they are highly effective in this process. When Pamuk is compared to other Turkish authors regarding the number of reviews issued about their works, his reviews obviously overwhelm the others. Not only in the international arena, but also in Turkish literary world, Pamuk has always been on the agenda with his works and political views. Pamuk's novels have achieved bestseller status in Turkey. It is undeniable that publishers opt for books that reward investment. As Venuti says, foreign books published are generally bestsellers in their home systems, for no publisher wants to launch a book that might incur a financial loss. Venuti states,

> British and American publishers have devoted more attention to acquiring bestsellers, and the formation of multinational publishing conglomerates has brought more capital to support this editorial policy (an advance for a predicted bestseller is now in the millions of dollars) while limiting the number of financially risky books, like translations. (1998b, p. 14)

2.3. Pamuk's Translational Position Among Other Turkish Authors

Pamuk's bestseller status in Turkey and reviews about his books have certainly affected his translational journey into English and other languages. However, not all the prominent Turkish authors have enjoyed such a journey even if they are bestsellers. For instance, although Oğuz Atay is a renowned and precious author for Turkish literature, his works have not received sufficient interest in Anglophone world. A prominent example is the novel *Tutunamayanlar* ('The Disconnected') by the author Oğuz Atay. Since its publication in 1971/1972 *Tutunamayanlar* has had 49 reprints. Over the years Atay's debut novel became one of the bestselling Turkish titles ever, even in illegal prints (Hejiden, 2012). It was only in November 2011 that the Dutch translation by Hanneke van der Heijden and Margreet Dorleijn came out under the title *Het leven in stukken* in November 2011. In 2013, it was published in German translation and only in 2017, the book appeared in English translation by Sevin Seydi. Then, we need to ask the question "Why was this book published so late in English translation?" The reasons lying behind these late translations may partly derive from the use of Öztürkçe and "the more Arabic/Persian flavoured variant of Turkish and inclusion of texts in a stately official Ottoman as it was used in previous centuries, containing hardly a single word in Turkish" (Heijden, 2012). However, the main reason seems to be related more to the selection criteria, which consider the expectations of the target readers. Until 2011, the few publishing houses abroad that published translations of Atay's work didn't choose *Tutunamayanlar* but other titles: the Swiss publishing house Unions Verlag chose *Bir bilim adamının romanı*, published as 'Der Mathematiker', a biographical novel about the famous mathematician Mustafa İnan. In Germany publishing house Binooki published Atay's short stories, *Korkuyu Beklerken* under the title of *Warten auf die Angst.* Atay's other work, the novel *Tehlikeli Oyunlar* ('Dangerous Games'), a play with the title *Oyunlarla Yaşayanlar* ('Those who live by games'), his diary and an unfinished piece of fiction

Eylembilim ('Science of action'), has thus far not been translated into any other language (Hejiden, 2012). This can be mostly related to Atay's own usage of language and discourse, which is very experimental and difficult to translate whereas Pamuk arranges the discourse and narration in a way that will be intelligible for foreign readers.

Bilge Karasu is another author who is an influential reference point in Turkish fiction writing. Bilge Karasu (1930-1995) was born nearly a generation earlier than Orhan Pamuk (b.1952) and closer in age to Yaşar Kemal (b. 1923-2015). Both Karasu and Pamuk entered the English-speaking literary world at the beginning of 1990s. Although Karasu's first novel *Troya'da Ölüm Vardı* was published in Turkish in 1963, it was his 1985 novel *Gece* that was first translated into English by Güneli Gün and Karasu himself as *Night*, published in 1994 by Louisiana State University. Its publication was made possible by the Pegasus Prize for Literature, which *Gece* received in 1991. The book did not receive many reviews, though. *Death in Troy* is Karasu's second book translated into English by Aron Aji (2002, City Lights Books). *Death in Troy* received a limited number of reviews, which appeared in the Publishers Weekly, Kirkus Reviews and Booklist (Eker, 2015b, p.279). Karasu's third fiction work in English, *The Garden of Departed Cats* (*Göçmüş Kediler Bahçesi*, 1979), translated by Aron Aji as well, was published in 2003. It is no doubt that the interests and values of the domestic/target culture inform every stage of the translation process, beginning with "the very choice of a foreign text to translate, always an exclusion of other foreign texts and literatures, which answers to particular domestic interests" (Venuti 1998b, p.67). Although Karasu's fiction in English translation received high praise, there were limited number of reviews, which actually shows that "it seems to have failed to win the appreciation that it deserves according to most of its British and American reviewers as well as its Turkish publisher" (Eker, 2015b, p.281). This gets more interesting considering the National Translation Award, presented by the American Literary Translators Association in 2004 awarded to the translator, Aron Aji for his succesful translation of *The Garden of Departed Cats*. As Venuti states, with their power to provide the readers with "specific reading practices," reviews are one of the "factors that mediate the impact of any translation" in its new environment

(Venuti 1998b, p. 68). However, in Karasu's case, reviews are not sufficient enough to arouse much interest among the Anglophone readers. In one of her articles, Arzu Eker Roditakis makes a comparative analysis on the literary reception of Bilge Karasu and Orhan Pamuk:

> Although both writers' contribution to Turkish fiction is extremely important, the positions that each occupies within the Turkish literary system are significantly different. While Karasu can be considered more experimental in his use of "new" Turkish of form and of the more philosophical and darker themes in his work, Pamuk, though equally innovative at times in terms of form and, at times, of style, seems to relate more to prevalent questions in world literature such as that of identity: specifically, in Pamuk's case, Turkish identity. (2015b, p.274)

Arzu Eker also relates their relatively different positions to the contribution of reviews in their literary perception of Karasu and Pamuk as she claims Pamuk's novels have been articulated to a larger discourse on Turkey's identity as a bridge in those reviews whereas Karasu's reviews remain more isolated. As it is discussed earlier, reviews make up an important part in promotion of a novel and Pamuk's reviews seem to make him reach a more renowned and acclaimed position even if there exist negative reviews. I also closely relate Karasu's and Atay's case to their experimental use of Turkish, making their novels more untranslatable while Pamuk's novels contain many elements that are suited for translation. It is better to make a comparative analysis between Pamuk and Şafak as they share various similarities that reach them to the Western world.

In Orhan Pamuk's pre-Nobel novels, he mainly utilizes East-West dichotomy. He juxtaposes these dichotomies relating to his sub-themes and and "delights in playing with them, subverting them, and hinting at a possible synthesis between them" (Yılmaz, 2004, p.123). Pamuk himself also asserted his favor of this dichotomy. In an interview conducted by *New Perspectives Quarterly* in 2000, Orhan Pamuk says:

> I think I get my energy from this traditional wall that still exists in Turkey between East and West, between modernity and tradition. All the artists and intellectuals of previous generations had an idea of a Turkey, which would

> be either totally Eastern or totally Western, totally traditional or modern. My little trick is to see these two spirits of Turkey as one and see this eternal fight between East and West that takes place in Turkey's spirit, not as a weakness but as a strength, and to try to dramatize that force by making something literary out of it. (Pamuk, 2000, p.20)

Certainly, Pamuk's deployment of East&West dichotomy attracted the attention of many reviewers. Here are some reviews about this issue:

> Pamuk's only other novel to have been translated into English, *The White Castle* (1991), also takes up Turkey's identity problems and penchant for self-deprecation. (…) Pamuk proffers a teasingly criptic answer to Hoja's inquiry "Why am I what I am?" The two men gradually absorb one another's prejudices and temperaments until, at the end, they swap identities. Pamuk seems to be saying that the self is elastic and that different combinations of the two cultures are possible, perhaps even necessary. (Marx, 1994)

> For Pamuk delights in shredding preconceived dichotomies – East/West, sameness/difference, community/individual, fiction/reality, meaning/nothingness, certainty/ambiguity – considering them part of our universal quest for identity. (Innes, 1995)

> *The Black Book* is a fiction which tackles, again and again, the question of Turkey's shaky cultural identity as that identity comes under attack from European literature, hamburgers and Hollywood. As Galip learns, even Turkish body language has been changed by Western films. The identity of the individual is even more central to the book. (Irwin, 1995)

> At a moment when one despairs of there ever being a meeting of minds between the Muslim world and the West, "The White Castle," a new novel by the young Turkish writer Orhan Pamuk and the first of his books to be translated into English, comes as a promising antidote. (Lehmann, 1991)

Due to Pamuk's tackling of East-West harmony and other issues such as orientalism, personal identity, his pre-Nobel novels have attracted a wide readership in the Western world and there have been quite good number of reviews regarding these works. Similarly, Elif Şafak employs this East-West dichotomy, emphasizing the discourse of "in-betweenness". In her doctoral dissertation, Arzu Akbatur especially highlights the affinity between Pamuk and Şafak stating that both authors are compared on the grounds that they interpreted their cultures for the Western readers (2010, p.315). However, Şafak's works were mostly recontextualized with

reference to Pamuk and her position legitimized thanks to this affinity. In many reviews, Şafak's novels were mentioned among with Pamuk's since even if Pamuk is a foreign writer from Turkey, his name would appear much more familiar to the target readers as a writer of an already established literary fame (Akbatur, 2010, p. 99). Furthermore, Şafak's trial due to the publication of *The Bastard of Istanbul* (*Baba ve Piç*) brought Pamuk and Şafak on the same ground, which again plays a role in the way Şafak and her book(s) are (re)contextualized. Pamuk was also tried under Article 301 due to a statement he made in February 2005 about the mass killings of Kurds and Armenians in the Ottoman Empire. Akbatur closely relates the reception of Şafak's *The Bastard of Istanbul* with this context and thus the juxtaposition of the author with Pamuk (2010, p.132). As it is known, Pamuk was already a well-known author of Turkish literature even before he won the Nobel Prize. Therefore, his trial triggered huge public reaction abroad. However, Şafak's trial occupies a different position as her trial brought her more fame along with the comparison of Pamuk's.

Another factor that makes Pamuk and Şafak meet on the common ground is that both authors are "self-translators" in the sense that they negotiate Turkish identity as well as cultural and linguistic boundaries through their fiction. Especially in her books *The Saint of Incipient Insanities* and *The Bastard of Istanbul*, Şafak provides a lot of information about Turkey and problems of identity for the western readers. Therefore, she is mostly identified as "an interpreter" of her society, culture, and national identity (Akbatur, 2010, p.143). Furthermore, as discussed in the previous chapter, *born-translated* novels encourage their readers to think proximate and distant networks and they circulate beyond a nation. Şafak's *The Saint of Incipient Insanities* also does not belong to a single community as she remarked, "The actual target audience of this novel is the heartbroken, disappointed, lame birds within flocks of nations, whether living in America or Turkey, whichever nation they belong to (Şafak, 2009). According to her statement, her novels can be said not to address a particular readership rather to reach multicultural and multinational communities. However, considering the differences between the English and Turkish versions of her novels, it can be stated that her translation is quite affected by the expectations of the target readers as she mostly *self translates* cultural and political issues throughout her novels in a way that will sound familiar for them. Pamuk's novels also

consist of many socio-cultural and political explanations that will be intelligible for foreign readers. As stated earlier, his novels within this context will be analyzed in Chapter IV. Şafak's explanations are not merely confined to political and cultural explanations, though. Her efforts to eliminate language boundaries are also quite visible. Akbatur also mentions several examples regarding this from *The Bastard of Istanbul*, which was firstly written in English and translated into Turkish. To make "foreign" more "familiar" for the target readers, foreign terms in Turkish are not maintained (2010, p.239). Here are some examples from Akbatur's analysis:

> When, for instance, Banu Kazancı wakes up for the morning prayer, it is explained that —Auntie Banu went to the bathroom to prepare herself for prayer, washing her face, washing her arms to the elbows and feet to the ankles (Şafak, 2007, pp. 186-7, emphasis added). Here, Şafak does not use—abdest, the Turkish word of Arabic origin which denotes the preparation, but instead provides its explanation within the narrative. In a similar vein, the custom of reading (Turkish) coffee cups (—kahve falı) comes with an explanation too: —When Armanoush finished her coffee, the saucer was placed on top of the coffee cup, held tight, and moved around in three horizontal circles; the coffee cup was then turned upside down over the saucer, letting the coffee grinds slowly descend to form patterns (Şafak, 2007, p. 195). And —zemzem suyu is referred to as —consecrated water from Mecca (qtd in Akbatur, 2010, p. 239-40).

However, the main difference between Şafak and Pamuk regarding this issue is that Şafak firstly writes her novels in English and then translates them into Turkish in collaboration with her translators. Akbatur states that "the comparative analysis of *The Bastard of Istanbul* and *Baba ve Piç* has revealed that there are far more additions to the Turkish version than there are omissions from the English. This may be considered a natural consequence of the fact that "the Turkish version is a 'translation' and translations tend to expand due to additions carried out with an aim to explicate the source material" (2010, p.283). This can be also related to Şafak's own preference to use more archaic language in Turkish. However, in case of Pamuk's novels, it is possible to see that he arranges the source text (the Turkish version) in accordance with the expectations of the target readers and there are not so many divergences between the source and target texts. Especially when his later works such as *Snow*, *The Museum of Innocence*, *A Strangeness in My Mind* are taken into

consideration, they obviously solicit and reflect on translation as a result of Pamuk's *self-translation* of the culture and politics of his country. However, as mentioned earlier, Chapter III will tackle the two novels *Cevdet Bey and His Sons* and *The Silent House* within the national context and I hypothesize that these novels are not suited for translation and occupy a different position. In order to show how his later novels reflect on translation, I will firstly analyze these two novels and argue that they are not written considering the expectations of the foreign readers.

CHAPTER III

ORHAN PAMUK IN THE NATIONAL CONTEXT

As it is previously pointed out, Orhan Pamuk's first two novels *Cevdet Bey and His Sons* and *The Silent House* position him in a different context compared to his later works. Whereas his later works solicit translation in their nature, these novels mainly remain within Turkish national context. Pamuk's mature fiction belongs to the post-1980 "Third Republic" a period characterized by Turkey's gradual neoliberal integration into global networks (Göknar, 2012, p. 177). However, Pamuk began writing in the early 1970s when social realism was the trend in Turkey. His novels such as *The Black Book*, *The New Life*, *My Name is Red*, *The Museum of Innocence*, *A Strangeness in My Mind* move beyond from national literature to global scene, redefining dominant literary modes in the process.

Although Pamuk's all novels have travelled into numerous languages and his most recent works have been rapidly translated, even sometimes appearing in the same year as originals and *The Black Book* enjoyed a second translation in English whereas most novels in Turkish literature have not had a chance to exist in other languages, *Cevdet Bey and His Sons* (written in 1979, published in 1982) have not been translated into English yet. It was only translated into other languages in 2010, twenty-eight years after its publication into Turkish. It was first published in Italian as *Il signor Cevdet e i suoi figli* by Einaudi and in Spanish as *Cevdet Bey e hijos* by Mondadori in 2010, in German as *Cevdet und seine Söhne* by Hanser in 2011, in French as *Cevdet Bey et ses fils* by Gallimard in 2014. It was also published in Arabic, Bosnian, Chinese, Dutch, Greek, Polish, Russian and Serbian. However, it is the only Pamuk novel not translated into English, due to what the author says is his "stubbornness" in the afterword to the 2010 edition.

Sessiz Ev (1984) shares a similar destiny though it has been translated into English as *The Silent House* by Robert Finn in 2012. It was translated into French as *La Maison du Silence* by Münevver Andaç and in 1991 the French translation won the Prix de la

Découverte Européenne. However, the English translation has been published thirty years later and the novel remained untranslated into English by the will of the author until 2012. Upon its translation into English, many reviews were written about the book and translation as well. In terms of style and theme, some reviewers have found affinity with the works of Faulkner. Garfinkle is one of such reviewers stating that "Faulkner's literary spirit haunts the dusty, cobweb-covered rooms in Pamuk's eponymous silent house" (2013). Michael McGaha also relates *The Silent House* with "a boldly expressionism inspired by his reading of Faulkner and Virginia Woolf due to Pamuk's use of multiple narrators and stream of consciousness in *The Silent House*" (2009, p.67). Certainly, receiving this novel following several mature works of Pamuk brought about some discussions as to its miscomings. Alan Massie, *The Scotsman* reviewer states, "...Overall the book proves a disappointment. There is undoubtedly a good novel buried here, but, sadly, it is never exhumed. Almost every scene – and internal monologue, goes on long after it has made its point. The novel suffers from verbosity" (2012). Marie Arana, another reviewer from *The Washington,* claims, "Although *The Silent House* is a fascinating story that deserves to be read on its own terms, it suffers, sadly, on two counts: its publication after the writer's more mature works, and its ham-handed, amateurish translation" (2012).

Analyzing these two novels is obviously crucial for Pamuk's positioning within "born-translated" concept to comprehend how these previous novels differ from the ones written and suited for translation. According to Erdağ Göknar, "The first literary mode of Pamuk's authorship, as conveyed in his early, untranslated novels[10], is historical, or more accurately, historiographic. Pamuk's first two untranslated novels are multigenerational treatments of social and political history written at a time when Pamuk openly described himself as 'leftist'" (2012, p.178).

Whereas Pamuk's mature novels cover more pardoxical cultural contexts that arouse interest among foreign readers, his first two novels remain more within the borders

[10] When Erdağ Göknar wrote the article "Occulted Texts: Pamuk's Untranslated Novels", both *Cevdet Bey and His Sons* and *The Silent House* were still untranslated into English. That's why he refers to these early novels as "untranslated".

of issues related to Empire-to-Republic structure and secularization. Pamuk also deploys the cosmopolitan Istanbul in most of his mature works, which attracts interest among the foreign readers. Furthermore, the will of the author regarding the translation of these works is also closely associated with the image he attempts to create as although Pamuk is a renowned author all around the world, he mainly avoided the translation of these early works. Göknar argues, "because some of Pamuk's novels and essays have not been translated and because he presents himself in recent essays and books 'as a student and practitioner of an international canon,' it can seem as if his career has been shaped (only) by Istanbul rather than by Republican Turkey" (2012, p.192–93). Labeling himself as a part of the international canon, Pamuk definitely reflects on world literature and translation, thus producing *born-translated* novels. Before analyzing how his later works consider translation from scratch, I will firstly analyze *Cevdet Bey and His Sons* and *The Silent House* in terms of their national context.

3.1. Cevdet Bey and His Sons

Set in the last days of the Ottoman Empire and the enduring times of a young republic, *Cevdet Bey and His Sons* tackles the story of three generations of Işıkçı (literally means "light-seller" and is also an allusion to the Enlightenment) family and their social connections. While describing Işıkçı family, the novel spans three periods from 1905 to 1970, depicting twentieth-century Turkish cultural and social history according to an "Empire to Republic" metanarrative (Göknar, 2012, p.179). The first period is set in 1905. The second and main period is set between 1936 and 1939 and there is an epilogue set in 1970. Different from most of other Pamuk's novels, *Cevdet Bey and His Sons* is not entirely set in Istanbul, but also reflects many scenes of Anatolia such as Erzincan and Ankara, thus addressing the conflict between Istanbul cosmopolitanism and Anatolian culture whereas other *born-translated* novels deploy Istanbul cosmopolitanism to reach wider audiences.

Whereas Part I and Part III of the novel address a single day, narrative weight is given to Part II, which focuses on the three years of the Kemalist cultural revolution. Pamuk uses "oppositional dialogue" technique to "reflect the dialectic from Empire-of-Faith

to Republic-of-Reason" (Göknar, 2012, p.179). Using this dialectical technique, each part depicts a force of "light" opposed to a force of "darkness".

Part I dwells upon Cevdet Bey's day on 24th July, 1905. Readers are also informed about his family background as well as how he spent that day. Cevdet Bey's father was previously a civil servant. His father had worked in Kula and Akhisar. After his wife became ill, he wanted to move to Istanbul, however, his request was declined so he had to resign to come to Istanbul. Then, he set up a timber business, which Cevdet Bey took over after his father died and converted into a lighting store. He is now thirty-seven, successful and though engaged to the daughter of a pasha, Nigan. During the day, he deals with various tasks, but the climax of the day happens when Cevdet Bey is stopped in the street and given a letter from Marie Çuhacıyan, the Armenian mistress of his brother. He finds out that Nusret, like his mother, has tuberculosis and is very ill. Cevdet Bey visits his older brother Nusret, a "young Turk" advocating revolutionary change under the model of the French Revolution. Nusret considers Istanbul and the empire are sunken in the "darkness" under the despot regime of Sultan Abdülhamit whereas Cevdet Bey mostly pays attention to his commercial success and supports the recent regime. Therefore, his brother Nusret belittles Cevdet due to what he considers as Cevdet's lack of vision and ambition. It is possible to notice their opposite points of views from Cevdet's telling the time in an old-fashioned way, which is called *alaturka* time determined according to the call to the prayer as he has not adopted the new revolutionary "time" of modernity represented by Nusret. Pamuk's description of the empire times as "darkness" and European modernity as "light" seems to reflect the accepted ideology of the secularization thesis (Göknar, 2012, p.180).

Part II is set during the three-year period of cultural revolution (1936-1939) and the longest part of the novel. It focuses on the generation of Cevdet Bey's sons who represent the secular elite during the monoparty era (1923-1950) of Mustafa Kemal Atatürk's Republican People's Party. Now there is an ageing Cevdet Bey who has already realised his "plans", living in an house in Nişantaşı with his wife Nigân Hanım, their children (Osman, Refik and Ayşe), their daughters-in-law and grandchildren.

Osman is the only child Cevdet Bey can hand over his business. Most of the story centers on Refik and his friends. Whereas the first part of the novel mostly tackles the cosmopolitan Ottoman businessman and pashas, the second part focuses on Refik, Muhittin and Ömer who are both literally engineers and figuratively "engineers of the nation" (Göknar, 2012, p.181). None of them is happy, either in their personal lives or with the situation in new Turkey. Ömer, a young fellow with a degree from England wants to make a lot of money in a railroad construction project in the eastern province of Erzincan. Muhittin thinks of committing suicide if he cannot become an accomplished poet by age thirty and one day, he gives up on poetry and involves in nationalist party activities. Refik does not find any purpose in his life and leaving his family and work behind, he spends a few months with Ömer in Erzincan, Kemah and begins to work on reforms for villages in Turkey. These three friends often meet and reflect on the situation of the country comparing Turkey and other European countries, mainly France and Germany.

The crisis arousing due to the confrontation between the Republican ideals and the religious traditional system has been a common theme in Republican novels such as Yakup Kadri's *Yaban* (*The Outsider*, 1932), Halide Edip's *Vurun Kahpeye* (*Strike the Whore* 1926) and Ahmet Hamdi Tanpınar's *Sahnenin Dışındakiler* (*Waiting in the Wings*, 1950). Pamuk's *Cevdet Bey and His Sons* can be positioned among such novels especially with the second part of the novel as it develops a theme with his engineer protagonists especially set in a rural area like Erzincan, Kemah and thus implies that the crisis due to the divide between modernity and tradition still remains as something the "cultural revolution" has yet to resolve.

Whereas Part I tackles the issue of "darkness" vs. "light" in the context of Ottoman Muslims vs secular state, Part II focuses on these concepts during the cultural revolution that separated religious and state affairs through political and social engineering. It is possible to come across traces of this separation. In one scene, for instance, Refik must perform a namaz prayer at his father Cevdet Bey's funeral and he shows "a typical estrangement of this secularized generation" (Göknar, 2012, p.182) by imitating the movements of the others despite not believing in the religion

(Pamuk, 1982, p. 213). Furthermore, class disparity is also emphasized in the scene of prayer when Refik mentions “the stocking feet of gardeners and doormen standing in the back” (1982, p.213) as the religious activities are associated with the lower classes whereas secularism with educated elite strata of the society.

Part III focuses on a single day in the life of Refik’s son, Ahmet, a-would-be artist and Galatasaray Lycée graduate educated in French. He is a revolutionary, bourgeois youth dealing with his own artwork on the verge of a military coup that happens in 1971. He believes that his artworks will be an inspiration for a socialist revolution. Much of the story takes place in Ahmet’s flat where he is visited by his older sister, Melek, a revolutionist friend Hasan and his girlfriend, İlknur. He rarely leaves his flat to drop by his family members. This part of the novel emphasizes the relevance of art to revolutionary political change throughout the dialogues between Ahmet and Hasan, a member of TİP, the communist Turkish Workers Party. They both accept “revolutionary potential as the measure of artistic representation” and as Göknar argues “For Ahmet, this realism is in keeping with modern secular progress inflected by a Marxist aesthetic that puts art in service of socialism” (1982, p.184).

The novel also depicts two different scenes of a family meal from different time periods: the first one in 1936 on a Feast of Sacrifice Day and the second one in 1968. These scenes provide some insight into process of modernization and the evolution of a bourgeois family between these periods. The first meal takes place on a winter Feast Day when the Republic is still at a very young age. During those days, fascism starts to pervade, and the world is about to experience a new war. Turkey undergoes some political changes in attempt to realize its Westernization process. However, the house in Nişantaşı seems not to be affected by these changes. All the family members including Cevdet Bey, Nigan Hanım, children, daughters-in-law and grandchildren join this meal, which symbolizes the family tradition and bond of family members. The servants and the cooks are also signs of a wealthy family. The family gathering in 1968 opens some windows into a modernizing society. The family members now reside in a newly built apartment building, each family living in their own flats; they do not live in the same house anymore. Whereas Cevdet Bey passes away some time ago, Nigan

Hanım is still alive. She does not join the meal, though. The family members do not come together on every occasion as they go on holiday on the Feast Days or New Year Eve. The modernization process also affects their conversation topics. They compare Turkey with Europe in terms of socio-cultural and political developments and discuss about the political movements affecting universities, corruption of politics, art, a probable coup in their conversation. In this meal, women also become a part of the conversation as opposed to the meal in 1936.

Considering Pamuk's own decision for not publishing this book in English translation as well, I argue that this book was certainly not written for translation. As it is already discussed, Pamuk *self translates* the culture and politics of his country in his *born-translated* novels, however, in this novel, readers are supposed to have some background information as to political and socio-cultural life in Turkey. Although the target readers might have some rough ideas about Kemalist cultural revolution or the late times of the Empire, the dialogues are too specific for target audiences to comprehend. In Pamuk's *born-translated* novels, which will be analyzed in the next chapter, Pamuk provides his target readers a wide amount of explanation to facilitate the comprehension of socio-cultural elements or political issues. This novel, though, tackles the 1908 constitutional revolution, the Kemalist cultural revolution of the 1920s and '30s, and the military coup of 1971, without enlightening the target readers and expects the readers to have background information. As it is mentioned earlier, Part II of the novel focuses on the cultural revolution process and there were many amendments such as abolition of the Islamic Caliphate and religious courts (1924), adoption of European-style dress (1925), adoption of European calendar, civil and commercial codes (1926), change of alphabet from Ottoman script to Latin letters (1928), granting women the right to vote (1934) and so forth. Most of these revolutionary acts began in big cities. Elites, intellectuals and teachers were expected to take the revolution to the people of Anatolia and connect a bridge between the Republican intellectual and Anatolian peasant. Readers having lack of this background information may only perceive certain parts of the dialogues taking place in Part II as the narrator does not attempt to explain any of these amendments for the target audience. Because Pamuk deploys Istanbul cosmopolitanism in his later

novels, which attract more audiences, and provide many scenes about the life in Istanbul, this novel also challenges the target readers since most part of the story also takes place in earlier years of Anatolia and focuses on Refik's plans for village life. Furthermore, in his *born-translated* novels, Pamuk even sometimes explains the vocabulary in the source text, without causing his translators to add any footnotes about the terms. Nevertheless, the narrator of this novel certainly does not show any concerns about this.

3.2. The Silent House

Pamuk's second novel, *The Silent House*, translated into English only in 2012, tells the saga of Darvınoğlu family (lit., "Son of Darwin") and maintains the same three-generation "Empire to Republic" periodization as Cevdet Bey and His Sons (Göknar, 2012, p.185). The story is mainly based on three grandchildren- Nilgün, Faruk and Metin- who pay a visit to their grandmother's house near Istanbul for a week. The weeklong narrative is presented through first-person multiperspective by five alternating members of Darvınoğlu family: Fatma, Selahattin's 90-year-old widow; their grandson Faruk, a professor of history looking for a purpose in life; Faruk's younger brother, Metin, a teenager who desperately wants to become a part of the rich class; the dwarf Recep, Selahattin's illegitimate son, now working as a servant of the family; and Hasan, Recep's nephew.

The novel also deals with the theme of the Turkey's secularization thesis. The narrative touches upon the periods starting from 1905 to the eve of 1980 coup, however, the setting is contemporary and earlier periods are only recalled in interior monologue running in the mind of grandmother, Fatma. Fatma often recalls the bitter memories of her husband Selahattin, a European-educated medical doctor and an atheist writing an encyclopedia to close the gap between "East" and "West". Their worldviews completely clash with each other as Fatma was brought up by a prominent Ottoman Turkish Istanbul family whereas Selahattin was equipped with European values. Selahattin is exiled by the "Young Turk" Union and Progress Party from Istanbul due to his involvement in politics and then he starts living in nearby Gebze, Cennethisar. He becomes obsessive with his encyclopedia which will prove

that “Allah is dead”. He also tries to bring the ideals of Enlightenment to Turkey. Although he spends several years writing the encyclopedia, he cannot manage to complete it because of the 1928 Alphabet Reform that changed Ottoman Script into Latin letters, which he regards as his failure to finish the encyclopedia. Recalling those days, Fatma blames the failure of her marriage on Selahattin’s passion for the ideals of the European Enlightenment. She is often haunted by the memories of her atheist husband. He mostly relates the fear of death as a cause that separates “East” from “West”. Through her interior monologues, she often ridicules the ideas of his husband, as well. Over time, readers find out the fact that when Fatma feels overwhelmed by her husband’s transgressions, she beats both of Selahattin’s illegitimate children and leave İsmail crippled and Recep dwarf.

The second Republican generation does not occupy a main position in the novel, unlike *Cevdet Bey and His Sons*. Doğan Darvınoğlu and his two illegitimate half-brothers, Recep and İsmail are representatives of this generation. Especially Doğan, who retires from his position as a district governor in Kemah and becomes obsessive with social idealism, is rarely mentioned throughout the novel. His half-brother Recep works as a servant whereas İsmail as a state lottery-ticket vendor. Recep, both literally and figuratively, is “a dwarfed product of the cultural revolution signifying its underdevelopment” (Göknar, 2012, p. 188) and İsmail’s occupation “carries obvious metaphorical commentary on secular state” (2012, p.188). These three characters stand in contrast to three engineers (Ömer, Refik and Muhittin) who pursued ideals of Cultural Revolution.

The Silent House mostly centers on the third Republican generation. All characters of this generation suffer from social alienation on the verge of the 1980 military coup. Faruk is a lonely alcholic; Nilgün is beaten and murdered by ultranationalists; Metin wants to leave Turkey to realize his American dream. All of them feel insecure and have serious doubts about their lives. Recep’s nephew, Hasan, also becomes a destructive force and even the most troubled one in the novel. He belongs to a group of polarized ideology who firstly asks, "Are you first a Muslim or a Turk?" collecting “protection money” from merchants and tearing down the newspapers of the

communist press. His violent actions even reach to killing Nilgün as she avoids Hasan despite his obsessional love for her. The reflections of a coup that is very soon are quite obvious as the novel provides many scenes that resonate the despair many Turkish people felt at that time. Shortages of food and fuel, inflation, political street fights between extreme leftists and rightists, people afraid of going late at night all signify the upcoming 1980 coup. As it was the case in the eve of 1980, in *the Silent House*, there is no real communication between generations, political groups or even between the brothers and their sister. Most of the narration is realized through inner dialogues since the characters do not really communicate their messages to each other. Feeling isolated in the silent house, they mostly spend their time talking to themselves.

Similar to *Cevdet Bey and His Sons*, *The Silent House* contains some family meal scenes. However, they substantially differ from the traditional happy family gatherings in *Cevdet Bey and His Sons*. Fragmentation and alienation pervade in these meals. The family members are also not that extended and only limited to a cold-hearted grandmother and three grandchildren who pay a visit to their grandmother for a week. Only in one meal, these four members can manage to join, though although the novel has several meal scenes. This meal scene gloomily reflects the alienation and stifling atmosphere in the house. The scene is narrated in Recep's, the servant, point of view, who is excluded from the family members although he is a part of the family, Selahattin's illegitimate son. Furthermore, everybody lapses into silence during the meal contrary to the Işıkçı family's convivial meals. The younger brother Metin, in pursuit of his American dreams, leaves the table immediately as well as Fatma, the grandmother. Nilgün and Faruk continue the meal and their conversation. Therefore, the family gatherings divert from the ones in *Cevdet Bey and His Sons* due to this fragmentation. The country, like the family members, is dragged into a fragmentation, 1980 coup.

Another perspective that changes in this novel is that through the medium of archival texts, "it is possible to observe Pamuk's own transformations as an author" (Göknar, 2012, p 189). Faruk, as a historian, searches for meaning in the Ottoman manuscripts

that he discovers in the government archive in Gebze. Faruk shares his concerns over "losing his faith in what's known as history" (41) as he cannot avoid the temptation of story. Faruk is convinced that the work of a historian is "that of a storyteller," (43) and that "history is nothing but stories." (44) Göknar argues, "His thinking applies to a revision of literary modernity as well, that is, one based on a model of intertextuality and an innovation in literary form that moves away from the realist dialectic of social history that dominated Republican literature between 1960 and 1980" (2012, p.190). Therefore, the Empire-to-Republic framework in *Cevdet Bey and His Sons* seem to undergo some changes and literary innovations in *The Silent House.* It is undeniable that in *The Silent House*, although it is his second novel written when he was still in his twenties, Pamuk had already experimented new literary techniques such as stream of consciousness and narration types. He also succeeded in creating characters of psychological depth as the readers discover their inner worlds throughout monologues. I hypothesize that despite the divergence from *Cevdet Bey and His Sons* in terms of its literary innovations, *The Silent House* can still be positioned within the framework of Empire-to-Republican novel as the novel deals with Turkish political issues dating back to the 1905. This novel is "a cynical reexamination of the Republican secularization thesis" (Göknar, 2012, p.185), therefore it includes many allusions to the historical matters. These themes include "the sanguinary right-left conflict during the pre-coup period, rationalism's experience in Ottoman culture, transforming social values and Turkey's recent and distant past" (Ecevit, 2004, p.32-33). Similar to *Cevdet Bey and His Sons*, the narrator does not provide explanation about the historical events as they are mostly told through the interior monologues of the grandmother. Pamuk does not explicitly *self translate* his culture or politics in this novel. Furthermore, the language gets much more complex since while transferring the consciousness of the characters, conjugated sentences are deployed, which makes the translatability of the text more difficult. As Kara argues, Pamuk uses "interior monologue and stream of consciousness adjacently and one within another, as in the case of James Joyce and Virginia Woolf. Thus, for the general reader, it is not always viable to determine and differentiate the techniques" (Kara, 2008, p.124). This linguistic polyphony creates

ambiguity in some parts. Pamuk's new linguistic experimentation might have also affected his decision not to translate this novel.

Pamuk certainly follows a different route in his first two novels, *Cevdet Bey and His Sons* and *The Silent House* as these novels reflect the Republican literary traditions. The first one in a more realist and the second in a more modernist style are "faithful appropriations of Empire-to-Republic historiography" (Göknar, 2012, p.192). They cannot be categorized in a pure political novel context, though. However, as I have argued, the readers are not provided with socio-cultural and political background in these two novels as it is the case for his later novels. His later novels mostly reflect on translation and their narration is aimed at easier comprehension for target audiences. Furthermore, international readers of Pamuk generally recognize him with his depiction of Istanbul in his novels, however, *Cevdet Bey and His Sons* is partly set in Istanbul and Anatolia and the life in Istanbul is not described in a way that will provide insights for the foreign readers. *The Silent House* also takes place in a small town near Istanbul. These two novels also occupy a different position than his *born-translated* novels. In Chapter IV, *Suited for Translation: Pamuk's Novels in a Changing Context*, I will provide various examples to show how Pamuk *self translates* many culture-specific and political elements for the target readers and how it affects these works. Analyzing *Snow*, *The Museum of Innocence* and *A Strangeness in My Mind* within these frameworks, I will have a chance to compare how his early works differ from these novels in terms of translational aspects and their national/international context.

CHAPTER IV

SUITED FOR TRANSLATION: PAMUK'S NOVELS IN A CHANGING CONTEXT

Following a different path than his first two novels *Cevdet Bey ve Oğulları* (*Cevdet Bey and His Sons*) and *Sessiz Ev* (*The Silent House*), Pamuk's later novels move in a new direction. Whereas his previous novels place him in Turkish Republican literary tradition, the later multilayered novels position him more in the borders of *world literature* and bring more canonization to Pamuk.

Pamuk mainly owes this canonization to his ability to render Turkish people and places successfully to readers who lack information about the region and culture. He sells most of his books far away from his homeland and the people he depicts. Being aware of this situation, he provides his readers with the opportunity that make them feel more intimate with the parts of the world that would otherwise seem extremely remote. Thus, he demonstrates literary talents that work on a global scale. He especially utilizes the strategic value of his geographic location in a way that arouses interest among his readers.

As discussed earlier in the *Introduction*, Pamuk's translational journey is mainly successful since he self translates socio-cultural and political issues of his own culture for the target readers. Similarly, in Walkowitz's terms, Pamuk's later works reflect on global circulation, in other words, they are *born-translated*. Walkowitz especially mentions *Snow* within this context as it has many characters who lack information about regional histories and "it presents social and cultural differences through dialogue rather than through idiolect." (Walkowitz, 2015, p.16). Proposing a similar argument, Gloria Fisk (2018) also makes references to Walkowitz:

> Pamuk's novels represent a contribution to 'the literature of the future' as Rebecca Walkowitz describes it when she imagines a corpus 'written for translation, circulating its presence in many languages, and from translation, incorporating the trace, the influence, and the needs of other readers [;] future reading may have to be different reading, both technically and

> philosophically.' That future is Orhan Pamuk's present, and his works lend itself readily to the critical discourses that are honored for this task. (p. 24)

Reflecting on global circulation, Pamuk diminishes the distance between his readers and his fictional characters as well as those characters' referents, Turkish people. In his Norton Lectures in 2010, Pamuk puts forward similar arguments suggesting that he aims to build cross-cultural understanding among strangers and he also writes, "If we are to understand someone, we must comprehend how the world appears from that person's vantage point. And for this, we need both information and imagination." (Pamuk 2010, p. 65). According to Pamuk, "the art of the novel becomes political not when the author expresses political views, but when we try to understand someone who is different from us in terms of culture, class, and gender. That means feeling compassion before passing ethical, cultural or political judgement." Pamuk achieves this aim through the narrators who make an effort to understand someone different from them. These narrators are fictional characters located in a measurable distance. By blurring the distinctions among his implied readers, his actual readers, his characters and their referents in the nonfictional world, Pamuk provides an aspect of the political utility of world literature (Fisk, 2018, p. 59).

Diverting from the Republican Turkish Literary tradition he followed in his first two novels *Cevdet Bey and His Sons* and *The Silent House*, Pamuk can be positioned more in the borders of *born-translated* fiction with these new novels. In his later novels, Pamuk becomes a "representative" of Turkish culture and society by providing particular information and explanation for the target readers, which could be related to the term Akbatur suggests as "burden of representation" (2010) in reference with the term Arif Dirlik deploys "burden of translation" (2002). Dirlik uses this term -in a metophorical sense- in his article entitled "Literature/Identity: Transnationalism, Narrative and Representation" to refer to the "function imposed on minority writers" (2002, p.216) especially with a focus on Asian-American writers who represent their society, culture and identity. Proposing the term "burden of representation" building on Dirlik's phrase, Akbatur uses the concept to refer to "self/translations of works by

minority writers" (2017, p.133) and she tackles Elif Şafak's novels within this context. Similarly, it can be argued that Pamuk plays a significant role in representing the cultural and political atmosphere of Turkey, thus taking on "the burden of representation" in a sense that Akbatur refers to in her discussions of Şafak's *self-translation*. The three novels of Pamuk- *Snow*, *The Museum of Innocence* and *A Strangeness in My Mind*- will be successively analyzed within this scope by providing several examples to show how Pamuk narrates modern-day Turkey and its recent history as well as how he treats culture-specific elements.

4.1. Snow

In *Snow*, Pamuk engages in the complexities pertaining to political and cultural issues circulating in Turkey. The controversial headscarf issue constitutes a major theme in the novel. Also, Pamuk situates his story in Kars, a border city in North-Eastern Turkey, which appears in the novel as a junction of different ideological and political positions. According to Gökberk, "*Snow* represents a microcosm that mirrors, even if in a deliberately distorted fashion, Turkey's recent history, cultural politics, and renewed external and internal struggle for self-definition" (Gökberk, 2008). Although the novel mostly consists of the fictional events and characters as well as false news from a fictional newspaper, it still seems to display a representative picture of Turkey in many aspects. Pamuk's own statements are also supportive of this as he states, "Novels are neither wholly imaginary nor wholly real. To read a novel is to confront its author's imagination and the real world whose surface we have been scratching with such fretful curiosity." (Pamuk, 2010, p.3). However, in the novel, the author deals with the parameters of Turkish modernist ideology by refraining from making a clear-cut judgment of right and wrong. The novel allows all different ideology groups to express their opinions, however, the narrator does not show intimacy towards any ideology. Thus, Pamuk becomes an author striving to reach a large number of audiences by "foregrounding of a political sensibility that places him among those working for world peace" (Parks, 2014, p.37). Walkowitz also associates this as an aspect of "born-translated novels".

Although *Snow* highly utilizes many elements related to Turkish social life and politics, which may be hard to comprehend for non-Turkish readers, it opens windows for Western readers thanks to the prospective *born-translated* nature of the novel. In Tymoczko's terms, he "provides cultural explanation and background in order to compensate for the cultural ignorance and difference in perspective of an audience unfamiliar with the cultural context of the subject matter" (2007, p.228-9). Rather than leading his translators to provide additional notes in the translation process, he facilitates the process by organizing the content of narration accordingly.

In *Snow*, the narrative not only tackles the interplay between the fictional and the real but also the foreign and domestic. Ka's visit to Kars upon living in Germany for a long time makes him distant from some elements that will be also foreign to Western readers such as the horse and carriage and the bus full of local people going to Kars. Ka's alienation from the locals of Kars is expressed literally via his coat: "Pencere kenarında oturan yolcunun üzerinde beş yıl önce Frankfurt'ta bir Kaufhof'tan aldığı kül rengi kalın bir palto vardı. Kars'ta geçireceği günlerde bu yumuşacık tüylü, güzel paltonun kendisi için hem utanç ve huzursuzluk, hem de güven kaynağı olacağını şimdiden söyleyelim." (Kar, p.9) (Target text: "We should note straight away that this soft, downy beauty of a coat would cause him shame and disquiet during the days that he was to spend in Kars, while also furnishing a sense of security." (Snow, p.3)
Choosing Kars as the main place in the novel also attracts attention as Kars is a place not familiar to Western readers and remote from the majority of Turkish readers. Pamuk mostly uses cosmopolitan Istanbul as the setting in his novels, however, *Snow* tackles an eastern city, Kars. The pretext for Ka's trip to Kars also contains an eastern-looking story. A childhood friend, Taner, tells Ka about the coming municipal elections and the high number of girls committing suicide. His friend asks Ka "if he wanted to write about this subject and see what Turkey was really like after his twelve-year absence" (Pamuk, 2004, p.8). Ka's travel to Kars thus is a source of illumination to Western readers about people and places far away in the nonfictional world. However, throughout the novel, the fact and fiction profoundly cross that the difference becomes so hard to understand. Therefore, while inviting its readers to

trust the novel as a source of cross-cultural enlightenment, *Snow* also sets opposites to prove its autonomy for art.

Pamuk seems to give his Western readers an easy point of entry to Kars and this non-familiar landscape and he achieves this aim basically through a "protagonist who was born midway between Kars and Europe, and who shuttles between those two locations, knowing both and neither" (Fisk, 2018, p.71). When Ka takes the bus from Istanbul to Kars, he travels from a region of the world that appears as a cosmopolitan location in Western media to a region that is less known and scarcely covered (Fisk, 2018, p.70).

The narrator provides a description of the city Kars upon Ka's arrival:

Source text:

> Karın altında her şey silinmiş, kaybolmuş gibiydi. Garajlarda bekleyen bir-iki at arabası geçmişi hatırlatıyordu ama şehir yıllar önce Ka'nın gördüğünden ve hatırladığından çok daha kederli ve yoksuldu. Ka otobüsün buz tutmuş pencerelerinden son on yılda Türkiye'nin her yerinde benzerleri yapılmış beton apartmanları, her yeri birbirine benzeten pleksiglas panoları ve sokakların bir yanından öbür yanına gerilmiş iplerin üzerine asılmış seçim afişlerini gördü. (Kar, p.12)

Target text:

> It was as if everything had been erased or lost beneath the snow. He saw a hint of the old days in the horse-drawn carriages here and there, sheltering in garages, but the city itself looked much poorer and sadder than he remembered. Looking through the frozen windows of the bus, Ka saw the same concrete apartments that had sprung up all over Turkey over the past ten years, the same plexiglass panels. (Snow, p.6)

The narrator also often makes references to the history of Kars and the impact of deterritorialization on the Greek and Armenian communities through flashback summaries, thus making it familiar to Western readers and also for Turkish readers who have only some rough ideas as to the history of Kars:

Source text:

> Hafızasında Kars'ı özel bir yer yapan Rus yapısı eski taş binaları görmek biraz olsun içini rahatlattı. (*Kar*, p.13)

Target text:

> It cheered him just a little to see old Russian stone houses still standing. In his memory, they had made Kars such a special place. (*Snow*, p.7)

Source text:

> ...eski ve yıpranmış Rus binalarına, odun depolarıyla elektrik trafosu arasında yükselen bin yıllık boş Ermeni kilisesinin içine yağan kara... (*Kar*, p.15)

Target text:

> …the old, decrepit Russian buildings with stovepipes sticking out of every window, the thousand-year-old Armenian church towering over the wood depots and the electric generator... (*Snow*, p.9)

Source text:

> Kars Emniyet Müdürlüğü Ruslardan ve Ermeni zenginlerinden kalan ve çoğu devlet binası olarak kullanılan eski taş yapıların sıralandığı Faikbey Caddesi boyunca uzanan üç katlı, uzun bir binaydı. Emniyet müdür yardımcısını beklerlerken Serdar Bey Ka'ya işlemeli yüksek tavanları gösterip binanın 1877-1918 Rus dönemi sırasında zengin bir Ermeni'nin kırk odalı konağı, daha sonra da bir Rus hastanesi olduğunu söyledi. (*Kar*, p.17)

Target text:

> The Kars Police Headquarters was in a long three-story building on Faikbey Avenue, where the old stone buildings that had once belonged to wealthy Russians and Armenians now mostly housed government offices. As they sat waiting for the assistant chief of police, Serdar Bey pointed out the high, ornate ceilings and explained that between 1877 and 1918, during the Russian occupation of the city, this forty-room mansion was first home to a rich Armenian and later to a Russian hotel. (*Snow*, p.11)

Source text:

> Bir zamanlar Kars'ta, Ka'ta uzaktan da olsa kendi çocukluk yıllarını hatırlatan konaklarda balolar veren, günler süren davetler düzenleyen zengin bir orta sınıf yaşamıştı. Bu insanlar güçlerini Kars'un bir zamanlar Gürcistan, Tebriz, Kafkaslar ve Tiflis yolu üzerinde olmasından, ticaretten, şehrin son yüzyılda yıkılan iki büyük imparatorluğun Osmanlı Devleti'nin ve Çarlık Rusyası'nın önemli bir uç noktası olmasından ve dağlar arasındaki bu yeri korusunlar diye imparatorlukların yerleştirdiği büyük ordulardan alıyorlardı. Osmanlı zamanında çeşit çeşit milletin, mesela bin yıl önce diktikleri kiliselerin bazıları hala bütün haşmetiyle duran Ermenilerin, Moğollardan ve İran ordularından kaçan Acemlerin, Bizans ve Pontus devletinden kalma Rumların, Gürcülerin, Kürtlerin, her tür Çerkez kavminin yaşadığı bir yerdi burası. (*Kar*, p.25)

Target text:

> Once upon a time in Kars, there had been a large and prosperous middle class, and although it had been far removed from Ka's own world, it had engaged in all the rituals Ka remembered from childhood: there had been great balls in those mansions, festivities that went for days. Kars was an important station on the trade route to Georgia, Tabriz, and the Caucasus; and being on the border between two defunct empires, the Ottoman and the Russian, the mountainous city also benefited from the protection of the standing armies each power had in turn placed here for that purpose. During the Ottoman period, many different peoples had made Kars their home. There had been a large Armenian community; it was now gone, but its thousand-year-old churches still stood in all their splendor. Many Persians fleeing first from Mughal and later the Iranian armies had settled in Kars over the years. There were Greeks with roots going to Byzantine and Pontus periods. There were also Georgians and Kurds and Circassians from various tribes. (*Snow*, p. 19, 20)

Source text:

> "Ka, Kars'ın neden bu kadar fakir düştüğü konusunda pek çok açıklama dinlemişti. Soğuk Savaş yıllarında Sovyetler'le olan ticaretin azalması, gümrük kapılarının kapatılması, 1970'lerde şehre hakim olan komünist çetelerin zenginleri tehdit edip kaçırması, biraz sermaye biriktiren bütün zenginlerin İstanbul'a, Ankara'ya gitmesi, devletin ve Allah'ın Kars'ı unutması, Türkiye'nin Ermenistan ile bitip tükenmez kavgaları gibi... (*Kar*, p.29)

Target text:

> Ka had heard quite a few explanations why Kars had fallen into such destitution. Business with the Soviet Union had fallen off during the Cold War, some said. The customs stations on the border had shut down. Communist guerillas who had plagued the city during the seventies had chased away the money: the rich had pulled out what capital they could and moved to Istanbul and Ankara. The nation had turned its back on Kars, and so had God. And one must not forget Turkey's never-ending disputes with bordering Armenia… (*Snow*, p.25)

Snow does not only reflect the city's history but also the marginalized 'others' of Turkish society. Especially the fictional meeting at Hotel Asia shows an account of the world as it appears through Turkish eyes that have never seen European streets (Fisk, 2018, p.32). In this meeting, the townspeople are brought together to send a message through Ka to a German newspaper and the characters highly disagree about the message as they belong to different ideological groups: Blue, the Islamist with terrorist tendencies, Turgut Bey, a leftist, Fazıl, an Islamist and his beloved Kadife who is determined to cover her head and some other young Islamists and some Kurdish teenagers, as well. A lot of information is provided via these characters about the ideology of Islamists and some other political groups throughout the novel and dialogues are initiated to serve this purpose. Even if a Western reader has superficial knowledge about the headscarf issue, they can obtain a great deal via these dialogues. The novel also highly contains elements pertaining to Turkish political atmosphere and the characters discuss the terms such as "political Islam" or "secularism" in their points of views in an enlightening way. Generating this type of informative dialogues reaches its peak in the fictional meeting at the Hotel Asia. Pamuk, in a way, intervenes in the work of his translators by converting the "heteroglossia" that Mikhail Bakhtin identified as a characteristic of novelistic form into novelistic content. Although the novel includes highly culture-specific terms and issues, Pamuk generates dialogism that is uniquely translatable. In Bakhtin's terms, the novel becomes audible in the diversity of social types it contains. Pamuk uses this diversity throughout the meeting at the hotel and in many parts of the novel as well, thus guaranteeing its legibility to the non-Turkish reader. The characters engage in a conversation as to what message to send to their readers in the West in a way that

translates readily. As Walkowitz states, *born-translated* works can move between languages and cultures easily and *Snow* enables such a process thanks to this dialogism. Fisk regards this dialogism as an integral part of what world literature is supposed to do: “Pamuk narrates the work of reasoning about the social contract, and he also thematizes the work that world literature is supposed to do: it enables Turkish characters to speak to their Western readers and show them realities they would otherwise fail to see” (Fisk, 2018, p. 77).

The novel also provides a representation of women in Kars by using the metaphor of headscarf. Pamuk brings out the real story of Batman through the fictional story of the headscarf girls to “thematize the limits of the mimetic representation in world literature, and to launch a trenchant critique of his secular state that is illegible to any reader who is ignorant about the suicide in Batman” (Fisk, 2018, p.128). In the novel, the girls commit suicide for reasons that are only known to them so there are various speculations lying behind their acts. “What is certain,” the deputy governor says to Ka, “is that these girls were driven to suicide because they were extremely unhappy. We’re not in any doubt about that. But if unhappiness were a genuine reason for suicide, then half of the women in Turkey would be committing suicide” (Snow, p.15). (Source text: “Elbette ki intiharların sebebi bu kızlarımızın aşırı mutsuzluğu, bundan bir şüphe yok,” demişti vali muavini Ka’ya. “Ama mutsuzluk gerçek bir intihar nedeni olsaydı Türkiye’deki kadınların yarısı intihar ederdi.” - *Kar*, p.20). Ka tries to delve deep into these suicides, but he fails to learn much about the girls and their intentions. As the narrator makes it explicit, he just considers these suicides unusually different from the ones he has read: “He found it strangely depressing that the suicide girls had hardly any privacy or time to kill themselves. Even after swallowing their pills, even as they lay quietly dying, they’d had to share their rooms with others. Ka had grown up in Nisantasi reading Western literature, and in his suicide fantasies he had always thought it important to have a great deal of time and space: at the very least you needed a room you could stay in for days without anyone knocking on the door” (*Snow*, p.16). (Source text: Bütün bu hikayelerde Ka’yı tuhaf bir umutsuzluğa düşüren şey intiharcı kızların intihar için kendilerine gerekli mahremiyet ve zamanı ancak bulabilmeleriydi. Uyku hapıyla intihar eden kızlar gizlice ölürken bile

odalarını bir başkalarıyla paylaşıyorlardı. Batı edebiyatı okuyarak, İstanbul'da Nişantaşı'nda yetişen Ka, kendi intiharınu her düşünüşünde bunu yapmak için bolca zamanı, yeri, kapısını günlerce kimsenin çalmayacağı bir odası olması gerektiğini hissederdi. -*Kar*, p.21). Therefore, suicide becomes imaginable in Western terms for Ka.

The headscarf issue is largely depicted in the novel by providing information about the conflict between various political groups as well as women covering their heads and thus it also helps inform the target readers about this discrepancy present about the headscarf matter. The women in Kars find themselves trapped in the headscarf issue argued by opponents of a secular state and Islamists. However, these women do not show rebellion in the streets, instead, they stay indoors, kept from the outside world by their fathers and the so-called coup. Although these women are the fictional characters in fictional Kars, *Snow*, in a way, allegorizes Turkey in this headscarf issue by debating the struggle between the Islamists and secularists clinging to the idea of democracy. This debate has extensively occupied Turkey's political agenda for a long time. Pamuk also touches upon his concern about this issue in an interview with Esra Mirze (2008): "I wish that headscarves were something that both secular and political Islamist parties weren't aware of. I wish that Turkey was a country where wore headscarves, some people didn't, and no one noticed. But unfortunately, it is at the heart of political struggle between political Islamists and so-called seculars" (Mirze, p.179). Therefore, Pamuk seems to use these girls in *Snow* as a representation of the girls having trouble with the headscarf issue and these girls think suicide is their last resort for making their voice heard. Although the novel provides a fictional account of Turkey, Colleen Ann Lutz Clemens refers to some comprehensive sociological studies which show the high rate of girls who kill themselves in Batman (Clemens, p.140-141). *Snow* focalizes in one region, Batman too. Thus, Pamuk offers his readers the opportunity to hear the voices of the girls who were suppressed by the political debates over headscarf issue and illuminates his Western readers throughout his protagonists. Therefore, the headscarf issue may not appear "too foreign" and it may also be a reinforcement of the concepts for the target reader who are already familiar with this topic.

When Sunay Zaim, a passionate supporter of the secular state ideology and Brechtian theater, wants Kadife to pull off her headscarf on TV in a play, Kadife actually tackles the headscarf issue from the point of Islamists by stating "To play the rebel heroine in Turkey, you don't pull off your scarf, you put it on." (*Snow*, p.319). (Source text: "Burada isyancılık başörtüsünü atmayı değil, takmayı gerektiriyor." -*Kar*, p.286). Upon her resistance for uncovering her head, Ka states, "…But in a brutal country like ours, where human life is 'cheap', it is stupid to destroy yourself for the sake of your beliefs. Beliefs? High ideals? Only people in rich countries can enjoy such luxuries" (*Snow*, p.320). (Source text: "...Ama bizimki gibi insana değer verilmeyen zalim bir ülkede inançları için kendini mahvetmek akılsızlıktır. Büyük ilkeler, inançlar, onlar zengin ülkelerin insanları için."- *Kar*, p.287).

Kadife's friend, Hande, also aligns herself with women's rights, arguing that their protests are for their desire to exercise their basic human rights. For Hande, the headscarf is simply an act of asserting the self. Not only she considers the headscarf ban as a state policy controlling the rise of Islamic movement but also, she feels uncovering her headscarf as an act of betrayal:

Source text:

> Başımı açamamamın nedeni, konsantre olup başı açık halimi gözümün önüne getirememdir. [. . .] Başım açık olarak okulun kapısından içeri girdiğimi, koridorlarda yürüdüğümü ve dersaneye girdiğimi bir kerecik gözümün önüne getirebilirsem, bu işi yapabilecek gücü kendimde bulacağım inşallah ve özgür olacağım o zaman. Çünkü başımı kendi iradem ve isteğimle açmış olacağım, polis zoruyla değil. (*Kar*, p.115)

Target text:

> I can't imagine myself without the headscarf. [. . .] If I could close my eyes just once and imagine myself going bare-headed through the doors of the school, walking down the corridor, and going into class, I'd find the strength to go through with this, and then, God willing, I'd be free. I would have removed the headscarf of my own free will, and not because the police have forced me. But for now, I just can't [. . .] bring myself to imagine that moment. (*Snow*, p.125)

Thus, in Hande's point of view, the headscarf is not actually surrender to religious or patriarchal oppression but rather as a form of independence. However, narrating the story this way, Pamuk actually challenges the idea which prevails in the Western world: the idea that the headscarf is a symbol of patriarchal power and a representation of women suffering due to Islam.

Pamuk thus helps his readers to navigate through a paradox. His novels are highlighted as fictions while they also invite the reader to value them for truths they tell about the nonfictional world. With his challenging narration as well as illuminating humanistic truths that surround the geopolitics of the day, Pamuk's *Snow* circulates through the Anglophone world. The quotations from the book cover are also supportive of this. As the *New Statesman* reviewer Julian Evans said, the book "illuminates the confrontation between secular and extremist Islamic worlds better than any work of non-fiction I can think of" (2004). Another review on the book cover also states "Pamuk keeps so many balls in the air that you cannot separate the inquiry into the nature of religious belief from the examination of modern Turkey, the investigation of East-West relations, and the nature of art itself .. All this rolled into a gripping political thriller" (John de Falbe, Spectator, 2014). The *Daily Telegraph* reviewer Tom Payne assertively claims "Pamuk uses his powers to show us the critical dilemmas of modern Turkey. How European a country is it? How can it respond to fundamentalist Islam? And how can an artist deal with these issues? . . . He is the sort of writer for whom the Nobel Prize was invented" (2004). Thus, as it is apparently obvious from the reviews, *Snow* provides insight into the political aspects of Turkish life in a way that will sound familiar to foreign readers.

Besides the narration-related elements which facilitate the translational process of *Snow*, working and even interfering with his translators also show the fact that this work is, in nature, *born-translated*, since Walkowitz relates "collaboration with translators" as an aspect of such novels. While working on *Snow*, the translator, Maureen Freely, and Pamuk decided to go over the finished together as the English translation would form the basis for translations into other languages. Freely gives some examples of such interferences throughout the book. She states:

> I wanted to use the Turkish term for anything that an English speaker in Turkey (and there are a lot of us) would not think to translate. These included words like börek, yalı, and meyhane. Orhan (dismissing my proposal as "ethnic" and "folkloric") wanted me to translate these words as "cheese pie," "Bosporus waterside mansion" and "modest drinking establishment," even when they made multiple appearances in a single paragraph. If you look at the five books we have worked on together, you'll see that the battle lines kept changing. But there were other times when Orhan won important victories (as when I agreed never to start a sentence with "and"). And there were edicts I resisted (as when I successfully withstood a sudden and temporary ban on the semicolon). While I refused to make any compromise that resulted in a sentence that sounded foolish in English, I grew to respect Orhan's long, winding sentences as I came to better appreciate their cumulative effect. (Freely, 2013, p. 121)

Although there were a lot of political terms related to Turkish politics, Maureen Freely did not explain and give footnotes on each one. Since many Anglophone readers would not be familiar with Ottoman or Republic history, they were likely to have difficulty following the political issues where the army, the intelligence service, new Islamists, Kurdish separatists or the old Left. Perhaps Anglophone readers do not understand these terms in the same way as a Turkish reader does. However, as Freely also states, the way the story is told enables the readers to go across this foreign terrain and its elements are described so clearly. Even if they do not understand these completely, they can easily figure out most of the components. This also shows the translational aspect of the novel as there is an effort to reach audiences beyond Turkey.

4.2. The Museum of Innocence

Being Orhan Pamuk's first novel since winning the Nobel Prize, *The Museum of Innocence* tackles the story of Kemal Basmaci, a wealthy and well-educated man who obsessively runs after his distant young cousin and then, after certain tragic events, devotes the rest of his life to creating a museum in her memory. Kemal spends several years collecting the objects Füsun has touched to ease the pain of his obsessive love. He eventually establishes *The Museum of Innocence* using these objects, and the novel is structured like a museum. However, Pamuk did not consider opening a museum after completing the book. As it is already mentioned in Chapter II, the idea

to write the novel and open a real-life museum based on it was, from the beginning, conceived as a parallel project. Also, the windows and the book chapters were arranged accordingly as about 1500 objects are exhibited in 83 windows, one for each chapter of the novel.

Duygu Tekgül touches upon this complex relationship between the Museum and the novel analyzing the correspondence between "the empirical reality portrayed in the novel and the display arrangements in the Museum" (Tekgül, 2015). Tekgül suggests that the Museum carries out "cultural translation"[11] whereas ending up showing "aesthetic autonomy" while the novel provides a "translation of the socio-historical reality" (2015, p.3). Set in a society of upper-class Istanbul of the 1970s and 80s, *The Museum of Innocence* obviously presents a lot of socio-cultural and political background. It provides a great deal of information about Istanbul, the rise of Turkish bourgeoisie and Westernization of the society, the relationships between men and women, Turkish film industry and its advertising business. This information flow enlightens the readers helping them to imagine this non-familiar world, thus showing the *born-translated* aspect of the novel. Pamuk achieves this aim via Kemal, "who assumes the role of a traditional anthropologist engaged in an enterprise of cultural translation" (Tekgül, 2015, p.11). Considering this aspect of the novel, it can be proposed that the fact of being written for translation shapes the narration of the novel to create an easier comprehension for target readers.

The novel presents various landscapes of Istanbul. Readers can easily imagine the mists that rise from the dark waters of the Bosporus, people in Kadıköy ferry throwing simits to the seagulls, the mosques and market streets, luxury apartments in Nişantaşı, postcard views of the shimmering Golden Horn, Soviet tankers on the Bosporus and so forth. Kemal recalls all these views as well as the abandoned apartment where he spent precious moments with Füsun and as the readers learn, his mother bought this flat in Merhamet Apartments "partly as an investment, partly

[11] In reference with Mieke Bal's idea of museum exhibitions as translations" (Bal, 2006, pg. 536-537) and should not be confused with the term "cultural translation" proposed by Harish Trivedi (2007)

as a place where she could retire occasionally for some peace and quiet" (*The Museum of Innocence*, p.25).

Not only his passion for Füsun but also the city-Istanbul- can be regarded as an obsession for Kemal as he memorializes it in the museum. The readers/ visitors follow the traces Kemal leaves of the city. As they can observe, Kemal is wealthy, educated abroad, and struggling with traditional values and adopting the lifestyle of Western modernity. Through Kemal, readers visit the neighborhoods like Beyoğlu, Şişli, and Nişantaşi – in "European-style" where the protagonist Kemal mentions about restaurants, bars, discos, and hotels – the films, music, advertisements, objects and food. In his pursuit of happiness with Füsun, however, he wanders through the streets of poor neighborhoods like Vefa, Seyrek, Fatih, and Kocamustafapaşa: "I felt as if I could see the very essence of life in these poor neighborhoods, with their empty lots, their muddy cobblestone streets, their cars, rubbish bins, and sidewalks, and the children playing with a half-inflated football under the Street lamps" (*The Museum of Innocence*, p.212).

The city is quite alive throughout the novel. Certainly, any book can contain the traces of the city in which it is set. However, Pamuk seems to choose some parts of the city and depict the images in a way that will attract attention of the foreign readers. Basing her argument on Tymoczko's "partiality" and on the "metoynmics" of translation (Tymoczko, 1999, 2000), Şule Demirkol Ertürk suggests that Pamuk can be considered as a "translator" of the city Istanbul since he "reads the city as a text and then translates into a natural language" (2013, p.200). Mentioning some other authors such as Ahmet Hamdi Tanpınar and Latife Tekin as well, Ertürk underlines the fact that each author selects certain parts of the city in line with their own perceptions (2013, p.200). In other words, Istanbul is depicted differently in each author, thus leading to various representations. In *The Museum of Innocence*, it is possible to propose such a "translation" of Istanbul throughout the narration as the city is portrayed based on Kemal's own experiences and observations while he is wandering the wealthy regions of Istanbul as well as some historical poor neighborhoods in pursuit of Füsun. Furthermore, the narrator often feels the urge to

give extra information to enlighten the readers. To give an example, although Teşvikiye Mosque is well-known for Turkish people, the narrator explains it in detail:

Source text:

> Cami yalnız İstanbul'un zengin ailelerinin değil, ünlü siyasetçilerin, paşaların, gazetecilerin, şarkıcı ve sanatçıların da cenaze namazlarının kılındığı ve ölünün mertebesine göre askerî bando ya da belediye bandosunun çaldığı Mozart'ın cenaze marşı eşliğinde, tabutlarının cemaatin omuzlarında Nişantaşı Meydanı'na kadar ağır ağır taşındığı "son yolculuklarının" itibarlı bir başlangıç noktasıydı. (*Masumiyet Müzesi,* p.92)

Target text:

> Not just Istanbul's rich but also famous politicians, generals, journalists, singers, and artists had their funeral prayers said at the mosque, considered a prestigious point of departure for the "final journey," whereby the coffin was carried slowly on shoulders to Nişantaşı Square- the procession accompanied, depending on the rank of the deceased, by a military band or the city council ensemble playing Chopin's Funeral March. (*The Museum of Innocence*, p.110)

Furthermore, even some rituals are mentioned. During the funeral, "Füsun was wearing the photograph of Belkıs on her collar" and the readers are informed about this: "It had become commonplace at funerals following political assassinations (so frequent in those days) and the custom had quickly gained currency among the Istanbul bourgeoisie" (*The Museum of Innocence*, p.113). (Source text: "Herkes gibi Füsun'un da yakasında, ölen Belkıs'ın iğnelenmiş bir resmi vardı. Cemaatin yakasına ölünün resmini iğnelemek o günlerde sık sık işlenen siyasi cinayetlerden sonraki cenazelerde gelişen bir alışkanlıktı, ama kısa zamanda İstanbul burjuvazisi tarafından da benimsenmişti. -*Masumiyet Müzesi*, p.92).

The Museum of Innocence tells a love story from the first-person point of view and focuses on personal experience instead of constructing a pure political-historical context. It is also possible to see Kemal's indifference to the political scene as he states "I have no desire to interrupt my story with descriptions of the street clashes

between fervent nationalists and fervent Communists at that time, except to say what we were witnessing was an extension of the cold war" (*The Museum of Innocence*, p.424). Kemal and most of his friends deal too much with their own worlds and only two members of this large crowd took to politics in a serious way dismissing the rest of them as "irresponsible, spoiled and bourgeois." Even if Kemal does not show much enthusiasm in politics, the novel contains many historical and political elements to narrate the story. These historical events are mainly filtered through the characters' memories, though. There are references to political violence such as the 1980 military coup and explosions throughout the text, but these references often consist of only a line or two given as background information. Thus, avoiding complicated political points of views which only Turkish people can comprehend and framing his novel based on "Istanbul cosmopolitanism", Pamuk arouses interest among his foreign readers. Besides this, the objects Kemal collects often reflect Turkey's modernizing and secularizing policies throughout the twentieth century, including Parisian perfume, advertising materials for Meltem, 'Turkey's first domestic fruit soda', and designer European brands such as the 'Jenny Colon' handbag that Kemal purchases from Füsun the first time they meet (Rengel, 2017). By using such elements, Pamuk creates an atmosphere of nostalgia for the target readers.

The transition of Istanbul's society after more than six centuries of the Ottoman Empire into modernity and the European influence on the society-which brings the rise of Turkish bourgeoisie- seem to affect the lives of protagonists. They often try to negotiate between traditional and modern values and this conflict is often displayed through the dialogues between characters. This debate is often about the relationship between men and women and virginity issues. Having spent most of his youth in America, Kemal often makes a comparison between Eastern and Western values: It was perhaps because of having spent part of my youth in America that it took me so long to understand what it meant for the sexes to come eye to eye in a world like ours, where tradition dictated that a woman should never meet or come to know a man outside his family circle" (*The Museum of Innocence*, p.475). (Source text: "Bizimkisi gibi kadın ile erkeğin aile dışında tanışıp, görüşüp hiç buluşamadığı bir

âlemde, göz göze gelmenin anlamını -belki de gençliğimin bir kısmım Amerika'da geçirdiğim için- zaten geç anladım" (*Masumiyet Müzesi*, p.382).

Kemal has difficulty even understanding Sibel-his fiancée- in some respects who had a modern outlook and feminist notions brought back from Europe. However, in the beginning, she was also afraid of sex before marriage like other Turkish girls. As Kemal says,

Source text:

> Batılılaşmış zengin ailelerin, Avrupa görmüş seçkin kızları o yıllarda ilk defa tek tük bu "bekâret" tabusunu kırmaya, evlenmeden önce sevgilileriyle yatmaya başlamışlardı. [. . .] Çünkü Sibel bana kendini ancak benim "niyetimin ciddi" olduğunu görünce; yani benim "güvenilir biri" olduğuma inanınca, yani benim sonunda onunla evleneceğimi kesinlikle anlayınca vermişti." (*Masumiyet Müzesi*, p.16)

Target text:

> Little by little sophisticated girls from wealthy Westernized families who had spent time in Europe were beginning to break this taboo and sleep with their boyfriends before marriage. [. . .] It was only when Sibel saw that "my intentions were serious" when she believed in me as "someone who could be trusted" in other words, when she was absolutely sure that there would in the end be a wedding-that she gave herself to me. (*The Museum of Innocence*, p.12)

There is quite a lot of discussion about virginity issue and the narrator adequately explains "the consequences a young girl who surrendered her chastity before marriage face even in Istanbul's most affluent Westernized circles" (*The Museum of Innocence*, p.82). (Source text: Ama o yıllarda İstanbul'un en Batılılaşmış ve zengin çevrelerinde bile, bir genç kızın evlenmeden önce bir başka erkekle "sonuna kadar" giderek sevişmesinin bazı ciddi anlam ve sonuçları vardı-*Masumiyet Müzesi*, p.64)

This issue does not only take place between Kemal and Sibel but also between Kemal and Füsun. They secretly meet to make love in the flat in Merhamet Apartments and they often have a debate over this issue:

Source text:

> “Yani bir erkekle bir kız, kapalı bir odada Avrupalılar gibi uzun bir süre sevişmeden duramazlar mı?”
> “Durabilirler tabii... Ama burası Türkiye olduğu için herkes onların matematik değil, başka bir şey becerdiklerini düşünür.” (*Masumiyet Müzesi*, p.95)

Target text:

> “In other words, are you saying that this isn’t Europe, so men can’t be shut up in a room to do math with a girl without it leading to something else?
> “On the contrary, they can. I’m saying that because this is Turkey, everyone will assume they aren’t there to do math, but something else.” (*The Museum of Innocence*, p.117)

The narrator even informs the readers about Hilton Hotel regarding the virginity issue: “Hilton had been since the day it opened, one of the few civilized establishments in Turkey, where a well-heeled gentleman and a courageous lady could obtain a room without being asked for a marriage certificate” (*The Museum of Innocence*, p.142). (Source text: “Ayrıca ta açılışından beri Hilton, hali vakti yerindekibar beyefendilerle, cesur hanımlara evlilik cüzdanı sormadan oda veren İstanbul'daki bir avuç uygar kuruluştan biri olmuştur” (*Masumiyet Müzesi*, p.113). Comparing Turkey with Western countries, Kemal comes to the conclusion that “It goes without saying that in this country a young woman’s virginity is of the utmost importance to her, no matter how modern and European she is” (572). (Source text: “Senin yanıldığın şey, bekâreti kendi meselen sanman. Senin için**,** benim İçin önemli değil belki... Ama ne kadar Avrupai ve modern olursa olsun, bu konu bu ülkede, tabii ki bir kız için çok önemli.”- *Masumiyet Müzesi*, p.460). Giving detailed information as to the relationship issues in Turkey as well as a comparison with Western values provide much insight for Western readers. However, it is not only confined to this as the readers learn much more about relationships when Kemal visits Füsun’s family. This dialogue is especially important because it shows that even vocabulary is explained in the original text for the target readers:

Source text:

> "Oturma" tabirinin, Türk okurlarımın çok iyi bildiği, ama müzemin yabancı ziyaretçilerinin hemen anlayamayacağı "misafirliğe gelmek", "geçerken uğramak", "birlikte vakit geçirmek" gibi, sözlüklerde vurgulanmayan ama çok yaygın anlamını, özellikle Nesibe Hala sık sık kullanırdı. (*Masumiyet Müzesi*, p.322)

Target text:

> I went to the Keskins' four times a week to 'sit'. Aunt Nesibe was particularly fond of this formulation, familiar to Turkish readers, which foreign guests to our museum might not readily understand, due to its manifold applications- 'to pay a visit', 'to drop by' or 'to spend some time with someone'-not to be found in the dictionary. (*The Museum of Innocence*, p.406)

The Anglophone readers are also bombarded with quite a lot of information about the cultural and socio-economic life in Turkey. For example, while talking about the apartment names, the readers find out that "After Atatürk instructed the Turkish people to take surnames for themselves in 1934, it became fashionable to attach one's new name to one's newly constructed apartment building" (*The Museum of Innocence*, p.25). (Source text: "1934'te Atatürk'ün bütün Türk milletine soyadı almasını şart koşmasından sonra, İstanbul'da yeni yapılan pek çok binaya aile adlan verilmeye başlanmıştı." *Masumiyet Müzesi*, p.25). In another place, the readers learn about the price of land: "With the expansion of the textiles and exports trade during the early 1970s and the consequent tripling of Istanbul's population, the price of land had skyrocketed throughout the city and most particularly in neighborhoods like ours" (*The Museum of Innocence*, p.18). (Source text: 19701i yılların başındaki tekstil ve ihracat büyümesiyle İstanbul'un nüfusunun üç misli artması sayesinde şehirde, özellikle bizim semtlerde arsa fiyatları da katlanmış…" *Masumiyet Müzesi*, p.18). The narrator even describes the religious holiday- The Feast of Sacrifice- in detail. However, information about the cinema constitutes a major part throughout this information flow. Although they contain highly culture-specific elements, the readers are provided with profound information about the Turkish cinema. Marketed as

world-literature, *The Museum of Innocence*, thus asks its readers to imagine distant people and places throughout the novel.

Maureen Freely also helps Pamuk achieve that effect during the translation process. Some culture-specific elements, especially proper names such as the names of the shops, brands or streets are left untranslated throughout the novel so that Turkish readers can enjoy a kind of nostalgia for the things that only remain in the memories. In his extensive and sophisticated work on multilingualism and world literature, entitled "In Babel's Shadow: Multilingual Literatures, Monolingual States", Brian Lennon refers to this issue as "untranslation" (2010, p. 145). Leaving some words "untranslated" in Pamuk's texts might mean neither a translation reachable to all target audiences nor as a source text accessible only to bilingual Turkish readers "but rather the play-in-relation of the original and the translation, in the transnational and transactional book market which alone allows either to circulate" (Lennon, 2010, p. 145). Focusing on the prominent word of Pamuk "hüzün", which Pamuk prefers to keep untranslated although he offers the equivalent "tristesse" in French, Lennon points out how Pamuk might apply this as a strategy to "appeal to the 'world' in 'world literature'" (2010, p.146). In a similar vein, the untranslated words in *The Museum of Innocence* might be regarded as an effort to belong to world literature. Fisk also puts forward a related point referring to the Emily Apter's "untranslatable" term:

> Because these words-Omo, Ipana, Job, Sana, Paşabahçe, and so on- appear in English text without translation or further elaboration, they come bathed with a warm nostalgia that is structurally unavailable as such to the Anglophone reader, who is left to speculate what Ipana toothpaste looks like, for example, and what it might signify to a person who saw it or used it long ago. These are moments when the text calls attention to itself as a translation, and equally, to its traffic in the kinds of words that Emily Apter calls "Untranslatables, which is to say, words that have an extraordinary "quality of militant semiotic intransigence," because they are deeply embedded in local specificities. But Apter sees the Untranslatable as anathema to world literature, while Freely posits it as world literature's precondition. Underscoring her reader's estrangement from the system of associations that makes these brands and places so meaningful to the

> Turkish novelist and his translator, Freely forces her Anglophone reader to perceive that relative distance. (Fisk, 2018, p.108)

For Turkish readers, many of the culture-specific elements are quite familiar, however, for those living in the Western world, these elements mostly appear as exotic and mysterious and they can easily feel a sense of nostalgia through the objects. When Freely keeps such objects in Turkish without any explanation, she actually produces "a work of world literature that conveys its awareness that its translatability is only partial" (Fisk, 2018, p.108).

4.3. A Strangeness in My Mind

History is a literary-esthetic decoration in most Pamuk's novels as it is the case in *A Strangeness in My Mind*. Being Pamuk's one of the latest novels- the previous novel before his latest *The Red-Haired Woman*-, the book parallelizes the history of Istanbul in the last century with the life of Mevlut, a street vendor who sells *boza*-traditional Turkish beverage. The protagonist Mevlut enormously differs from the bourgeois protagonists of Ka in *Snow* and Kemal in *The Museum of Innocence,* who belong to affluent, educated and cosmopolitan strata of Turkish society. Their social and educational backgrounds are mostly aligned with Pamuk's himself. However, Mevlut belongs to a completely different socio-economic class, the impoverished majority trying to make a living in Istanbul and is deprived of the cultural wealth that other protagonists enjoy. He embodies the dignity of the hardworking common man. However, like Ka and Kemal, he conveys a sense of melancholy and often feels "a strangeness in his mind". Pamuk uses the history to depict the daily life of this melancholy protagonist Mevlut and his acquaintances.

Throughout the novel, Pamuk reaches his readers by deploying "you", "our readers" or "our foreign readers". Especially, by using the term "our foreign readers", it will make even most competent readers in the original approach the works as translations (Walkowitz, 2015, p.47). Thus, the readers will actually consider the original text as if they are or will be translations. These types of novels incorporate global audiences in order to emphasize the role of readers and translators in the

production of literary works. (Walkowitz, 2015, p.162). *A Strangeness in My Mind* can be positioned within this frame as Pamuk seems to facilitate the translation process regarding the unfamiliar readers. I would like to state here that what I mean by "unfamiliar readers" within the context of Pamuk's *A Strangeness in My Mind* is not only Western readers but also some Turkish readers especially younger generations who will not be familiar with the political or cultural issues that took place as early as from 1950s and until 2000s and Pamuk explicitly states this at the beginning of the novel:

Source text:

> Bu noktada, hikâyemizin tam anlaşılması için, önce bozanın ne olduğunu bilmeyen dünya okurlarına ve onu önümüzdeki yirmi otuz yılda ne yazık ki unutacağını tahmin ettiğim gelecek kuşak Türk okurlarına, bu içeceğin darının mayalanmasıyla yapılan, ağır kıvamlı, hoş kokulu, koyu sarımsı, hafifçe alkollü geleneksel bir Asya içeceği olduğunu hemen söyleyeyim ki, zaten tuhaf olaylarla dolu hikâyemiz büsbütün tuhaf sanılmasın. (*Kafamda Bir Tuhaflık*, p.27)

Target text:

> Before we go any further, and to make sure that our story is properly understood, perhaps I should explain for foreign readers who've never heard it before, and for future generations of Turkish readers who will, I fear, forget all about it within the next twenty to thirty years, that boza is a traditional Asian beverage made of fermented wheat, with a thick consistency, a pleasant aroma, a dark yellowish color, and a low alcohol content. (*A Strangeness in My Mind*, p.17-18)

Certainly, the information about boza is not restricted to how it is made. There is a long history told about boza throughout the novel and even if people are not familiar with boza, they can clearly imagine the street vendors crying "Bozaaa". As the readers learn while they are leafing through the pages, *boza* was popular in Ottoman times because it allowed pious Muslims, who wouldn't drink wine or spirits, a socially acceptable way to get drunk. However, over time, it has lost its popularity and Mevlut tries to sell boza in those days when modern, secularized people drink rakı instead of

boza. When some people hear Mevlut's call as 'bozaaa', they just want to feel a sense of nostalgia and buy a cup for old times' sake. The way people get the boza is also accurately described throughout the novel. While some people ask Mevlut to go upstairs to bring their boza, the others use a basket to do so. Using a basket to buy things is something very culture-specific so the narrator feels it necessary to explain without leading translators to add a footnote: "Using a basket to buy things off the street was a custom from the days when buildings in Istanbul had no elevators or automatic doorbells and were rarely more than five or six stories high. (*A Strangeness in My Mind*, p.18) (Source text: Sepetle alışveriş, apartman binalarında asansörlerin ve kapı zilleriyle otomatiklerin olmadığı ve İstanbul'da beş altı kattan yüksek binaların nadiren yapıldığı eski zamanların usulüydü. (*Kafamda Bir Tuhaflık*, p.28).

The profile of people buying boza is also vividly depicted throughout the dialogues held with Mevlut. If people ask Mevlut to bring boza upstairs, the readers witness a variety of questions directed to Mevlut and learn quite a great detail of their socio-economic profile. When Mevlut arrives in one of the houses, "as he bent down to untie his laces, he remembered his old friend Ferhat:

Source text:

> "İstanbul'un apartmanları üçe ayrılır," demişti bir kere: 1. Kapısında ayakkabılarının çıkarıldığı, namaz kılınan, dindarların evleri. 2. Ayakkabılarınla girebileceğin Avrupai zenginlerin evleri. 3. Her iki türden ailelerin birlikte yaşadığı yeni yüksek apartmanlar. (*Kafamda Bir Tuhaflık*, p.31)

Target text:

> "There are three types of buildings in Istanbul", he used to say: (1) those full of devout families where people say their daily prayers and leave their shoes outside, (2) rich and Westernized homes where you can go in with your shoes on, (3) new high-rise blocks where you can find a mix of both sorts. (*A Strangeness in My Mind,* p.22)

Thus, through Mevlut's frequent visits to the houses, the Western readers can easily grasp the socio-economic elements of both the street vendors like Mevlut and people living in certain places of Istanbul.

Portraying Mevlut's early years as a young, unattached man, and his later years as a family man, Pamuk thus seizes the opportunity to depict Istanbul's various suburbs and their tumultuous transformation. While walking along the streets and selling his boza, readers are provided with a portrait of changing face of Istanbul from the bare hills, gecekondu slum houses to modernized places. Therefore, the novel highly depends on Istanbul cosmopolitanism as a setting. Pamuk seems to arrange his narration in a way that occupies every square inch of Istanbul as well as its history:

Source text:

> Şehre ilk geldiğinde neredeyse hepsi parke taşı kaplı olan sokaklar şimdi asfaltla kaplanmıştı. Şehrin büyük bir kısmını oluşturan, bahçeler içindeki üç katlı evlerin çoğu yıkılmış, yerlerine üst katlarında yaşayanların sokaktan geçen bir radyo satıcının sesini işitemeyeceği yüksek apartmanlar dikilmişti. (*Kafamda Bir Tuhaflık*, p.28)

Target text:

> Most of the streets had been paved with cobblestones when he first arrived in the city, but now they were asphalt. The three-story buildings, surrounded by their own gardens, which had made up most of the city, had been razed to the ground and replaced with taller apartment blocks in which those who lived on the upper floors couldn't possibly hear the call of a vendor passing in the street below. (*A Strangeness in My Mind*, p.19)

The profound transformation that Istanbul goes through constitutes a major part in the background. However, most of this process actually includes so many cultural elements that will not make sense for foreign readers who lack this information. *Gecekondu*s (slum houses) especially make up a significant place in this regard. As the readers learn, "…the term gecekondu 'placed overnight' was coined by a man

from Erzincan." (58). Although the concept of *gecekondu* is familiar to every Turkish reader, the narrator seemingly attempts to describe what it is for Western readers:

Source text:

> Ev bir gecekonduydu. Babası bu kelimeyi bu yerin ilkelliğine, sefaletine öfkelendiği zaman kullanıyor, öfkeli değilse- ki bu çok seyrekti- buraya Mevlut'un da hissettiği bir şefkatle daha çok "ev" diyordu... Gecekondu büyükçe bir odaydı. Bir de bitişikte, ortasında bir çukur olan hela vardı. (*Kafamda Bir Tuhaflık*, p.52)

Target text:

> Home was a gecekondu, slum house. This was the word Mevlut's father used to refer to this place whenever he got angry about its crudeness and poverty, but on those rare occasions when he wasn't angry, he preferred to use the word 'home', with a tenderness akin to what Mevlut felt toward the house… The gecekondu consisted of a single fairly large room. There was also a toilet next to it, which was a hole in the ground. (*A Strangeness in My Mind*, p.46)

*Gecekondu*s are not only described in terms of physical aspects but also the sociological factors and requirements to acquire a *gecekondu* are clearly explained in order to enlighten the readers: "Mevlut's father and uncle lived together there for two years but when the landlord raised the rent, they left and went across to Kültepe, where they hauled hollow bricks, cement and sheets of scrap metal to build the house where Mevlut and his father now lived." (*A Strangeness in My Mind,* p.56) (Source text: "O evde iki yıl birlikte kalmışlar, kirası artınca oradan çıkıp henüz yeni yeni dolmakta olan karşıdaki Kültepe'de Mevlut ile babasının şimdi kaldığı evi kendi elleriyle briket, çimento, teneke taşıyarak yapmışlardı" (*Kafamda Bir Tuhaflık*, p.60). The official procedures of laying a gecekondu are also explained in detail in two full pages (p.57-58). Hereby I provide just an excerpt from those pages:

Source text:

> O zamanlar tıpkı Kültepe'de olduğu gibi, Duttepe'de de kimsenin arsasının tapusu yoktu. Boş bir araziye ev yapan girişken kişi, evinin çevresine bir iki kavak ve söğüt ağacı diktikten, sınırları belirleyecek bir duvarın ilk taşlarını

> yerleştirdikten sonra, muhtara gidip para verip bu arazideki evi, ağaçları kendi diktiğine ilişkin bir kâğıt alırdı. Kâğıtlarda, tıpkı Tapu Kadastro Müdürlüğü'nden verilmiş gerçek tapularda olduğu gibi, muhtarın kendi eliyle, cetvel kullanarak çizdiği bir de ilkel kroki olurdu... (*Kafamda Bir Tuhaflık,* pp.60-61)

Target text:

> In those days, no one in either Duttepe or Kültepe formally held title to their land. The enterprising individual who built a house on an empty lot would plant a few poplars and willow trees and lay the first few bricks of a Wall to mark out his property, after which he would go to the neighborhood councilman and pay him something to draw up a document certifying that said individual had built the house in question and planted those trees himself. Just like the genuine title deeds issued by the State Land Registry, these documents included a crude plan of the house, which the councilman himself would draw with a pencil and ruler… (*A Strangeness in My Mind*, p.57)

While describing the change of Istanbul, a great deal of information about the new population pops up. As the conflict in eastern Turkey grows more violent, "the streets of Tarlabaşı fill up, one family at a time, with Kurdish migrants. These newcomers were tough people, nothing like easygoing Ferhat. Their villages had been evacuated and burned to the ground during the war" (*A Strangeness in My Mind*, p.310). However, the narrator does not ignore the history and inhabitants of the old Tarlabaşı:

Source text:

> Kimse hatırlamak, söylemek istemiyordu, ama eskiden Tarlabaşı bir Rum-Ermeni-Yahudi ve Süryani mahallesiydi. Taksim'in arkasından Haliç'e inen ve ortasından, her mahallede başka bir ad alan (Dolapdere, Bilecikdere, Papazköprü, Kasımpaşa Deresi), ama üstü betonla kapatıldığı için adlarıyla birlikte unutulan bir dere akan vadinin diğer yanı olan Kurtuluş, Feriköy sırtında altmış yıl önce, 1920'lerin başında sadece Rum ve Ermeniler yaşardı. (*Kafamda Bir Tuhaflık*, p.258)

Target text:

> Though no one likes to think or talk about it, anymore, Tarlabaşı used to be a neighborhood populated by Greeks, Armenians, Jews and Assyrians. There used to be a stream- now covered in concrete and forgotten- that flowed from Taksim down to the Golden Horn, taking on a different name in each of the neighborhoods it crossed (Dolap Creek, Bilecik Creek, Bishop's Crrossing, Kasımpaşa Creek), and on one shoulder of the valley through which it flowed were the neighborhoods of Kurtuluş and Feriköy, where sixty years ago, in the early 1920s, you could find only Greeks and Armenians. (*A Strangeness in My Mind*, p.315)

Using history is not only confined to the description of the old Istanbul's crumbling cityscape. The readers are often given a portrait of the political scenes that shaped Turkey while Mevlut's life story is transferred. In the background, the major upheavals and calamities of modern Turkish history take place – political clashes, military coups, outbreaks of ethnic violence, terrorist attacks, a major earthquake. However, even when these events intrude into Mevlut's life, he seems to respond very indirectly, and he continues making a living. This sense of isolation gives Mevlut "the chance to move between different layers of Turkish society in the manner of a picaresque hero" (Ley, 2016). Through the politically passive Mevlut, the readers are provided with the point of views of Ferhat, a communist Alevi friend of Mevlut, unscrupulous but conservative cousins Korkut and Süleyman, the Holy Guide whom Mevlut carefully listens for his religious advice, and a relatively minor character Hadji Hamit Vural, who gains reputation for constructing a mosque and owes his capital mostly to the rise of Islamism. In one amusing scene, though, Mevlut attempts to figure out the meaning of the portrait of Atatürk as both communists and Islamists have the portrait on their walls:

Source text:

> Yasalara aykırı bir şey bulaşma korkusuna kapıldığında, "Bunlar kötü şeyler yapan insanlar olsaydı, duvara kocaman Atatürk resmi mi koyarlardı!" diye düşünerek bazen kendini yatıştırıyordu. Ama kısa sürede, duvardaki Atatürk resminin, tıpkı Kültepe'de lise yıllarında bir ara Ferhat ile girip çıktıkları Komünist dergâhının girişindeki kalpaklı Atatürk fotoğrafı gibi, bir gün polis

> basarsa, “Bir yanlışlık var, biz Atatürk’ü çok severiz!” diyebilmek için asıldığını anladı. (*Kafamda Bir Tuhaflık,* p.292)

Target text:

> Sometimes Mevlut worried that by going to the lodge and getting involved with the sect, he might be doing something illegal, but he would tell himself, if these are bad people doing bad things against the state, they wouldn’t have a huge picture of Atatürk on the Wall, would they? Soon, however, he realized that the Atatürk picture was only there for show- just like the poster of Atatürk wearing a hat that hung right at the entrance to the Communist hideout he and Ferhat used to frequent in high school- so that if the police ever raided the house, the pious students could say, “There must be some mistake, we all love Atatürk! (*A Strangeness in My Mind*, p.358)

The incident that shapes Mevlut’s life to a great extent takes place at a family wedding, where he catches a girl’s eye and falls in love with her. Since it would be unthinkable for him to talk to her openly, Mevlut can only communicate her through love letters that he sends via his cousin Süleyman. As he knows absolutely nothing about her, all his letters end up being about eyes: “Your eyes are like ensorcelled arrows that pierce my heart and take me captive,” and so forth. In the end, he plans to elope with this girl, however, things do not work as Mevlut planned. Mevlut elopes not with beautiful Samiha, whom he thought he was sending love-letters, but her smarter, plainer sister Rayiha. The accidental couple comes to love each other dearly, though. This elopement adventure of Mevlut is described so accurately that even the Anglophone readers can imagine how this process happens. The English translator of the novel, Ekin Oklap also exemplifies how Pamuk succeeds in informing the readers without any necessity for translator’s note. She states, “Since the culture-specific elements such as henna night or elopement with a girl are adequately explained in the novel, anyone can understand what they are even if they are not familiar with such cultural issues. It takes one chapter to explain the elopement process so that a French or American reader can easily figure out.” (Oklap, my translation).

Although the above-mentioned cultural elements make up an important part in the novel, there are also others which seem to be only details adorning the novel and

even they provide some clues for the non-familiar Anglophone readers. For instance, döner is a very common food in Turkey, however, the narrator gives meticulous details to explain how Mevlut makes it:

Source text:

> Vitrindeki küçük döner kebabı yönetir (yani pişince döndürür ve yanmamasına dikkat eder ve keser), elindeki uzun dönerci bıçağıyla, tıpkı Maraş dondurmacılarının yaptığı gibi, sokaktan geçenlerin ve özellikle turistlerin ilgisini çekebilecek abartılmış hareketler yapardı. (*Kafamda Bir Tuhaflık*, p.300)

Target text:

> He was in charge of roasting the döner kebab in the cafe window (meaning that he turned it on the spit once one side was cooked, made sure it didn't burn, and when necessary cut it up for customers) and he wielded his long kebab knife that way a Maraş ice-cream vendor handled his spoon, twirling it with a flair designed to draw customers, especially tourists, off the street. (*A Strangeness in My Mind*, p.369)

Another instance is that while Mevlut's uncle, Hasan, is working in the market, he is described with his habit of packing pack his customers' purchases in those little baskets he made from old newspapers. The narrator does not neglect the cultural explanation: "In the 1950s and 1960s, all Istanbul grocers used to do it, but now only Uncle Hasan still spent his spare time folding newspapers, too" (*A Strangeness in My Mind*, p.549). (Source text: "Hasan Amca 1950'lerde, 60'larda bütün İstanbul bakkallarının yaptığı gibi kesekâğıdı torbalarını evden getirdiği veya sağdan soldan topladığı eski gazeteleri katlayarak boş vakitlerinde kendi yapıyor…" (*Kafamda Bir Tuhaflık* p.438).

The novel contains many culture-specific elements such as boza, elopement and many other cultural components; however, Pamuk tackles all these components in a way that will enlighten the unfamiliar readers as the translator Ekin Oklap also confirms. Just as in *Snow*, Pamuk also worked and interfered with Oklap during the

translation process, which proves the *born-translated* aspect of the novel. As Oklap states, some of these interferences occurred regarding the vocabulary as there are many synonyms in English although they have some nuances. Sometimes Pamuk asked her to express a word in a more softening tone or to transfer a sentence in a more emotional sense. Oklap admits contemplating the translation of "gecekondu" with Pamuk. The word gecekondu is frequently used throughout the original version, however, in English translation, sometimes it is just kept as "gecekondu", sometimes it is written in italics with an explanatory note as "a slum house" (p.46). It is sometimes transferred as "gecekondu homes" and in others as "new poor neighborhoods" (p.72). Since no word is completely equivalent to the word, Oklap prefers to use different techniques to get closer to the meaning. Some other words such as "teyze", "yenge", "gecekondu", "rakı", "döner" ve "ayran" are kept in Turkish written in italics. Thus, having some words untranslated, *A Strangeness in My Mind* contributes to the perception of "world literature".

In summary, it is possible to consider *Snow*, *The Museum of Innocence* and *A Strangeness in My Mind*- the original texts- *self-translation* in its own right. Even without looking at the relationship between Turkish and English, they can be considered *self-translated* or in Walkowitz's terms, *born-translated*. Since Pamuk interprets most of the political issues and explains many culture-specific terms throughout the source text, he can be argued to *translate* his own culture for target readers. Therefore, when both source and target texts are compared, it is not possible to find out so many differences as Pamuk even explains the vocabulary as above-mentioned examples have shown. It can be also argued that additional information Pamuk provides do not only familiarize the target readers with the source culture but also affects the reception and representation of the texts.

CHAPTER V

CONCLUSION

The aim of the present thesis was to explore how being written for translation affects the narration of the source text as well as their circulation. Within this scope, Orhan Pamuk's three novels *Snow*, *The Museum of Innocence* and *A Strangeness in My Mind* were chosen as case studies. Dwelling upon the changing world of translation and some authors writing for translation enabled me to better explain Pamuk's position in translation world.

The first step of the thesis was to analyze the changing world of translation and translation from minor literatures, which refers to literature produced in a minor language, exporting far less translations than it imports in Venuti's terms (1998a, p.135). In order to figure out the elements which facilitate the translation of the works of authors from minor literatures, I attempted to study several authors to find out how these authors consider all the aspects from scratch regarding the prospective translation process. In reference with Walkowitz's statements, it was argued that since these writers attempt to reach international audiences, they consider the translatability of their works and use various techniques to meet this aim. Furthermore, in the *Introduction*, I framed the context in which this study would be placed and presented its theoretical and methodological framework. "Self-translation" concept within minority writing context (Paker 2004, Akbatur 2010) and Walkowitz's "born-translated" concept (2015) would highlight the theoretical framework of this study.

In Chapter II, *Pamuk's Translational Journey: Why More Prestige Compared to Other Turkish Authors*, I provided a brief literature review of Turkish literature and a comparative analysis of Orhan Pamuk and other Turkish writers. The literature review showed that there had been an increase in the number of translations into English from Turkish, however, I came to the conclusion that "there is a need for more inclusive representation of Turkish literature as not all the well-qualified Turkish

authors can travel into the Anglophone world". Due to the fact that publishers' selection criteria mainly focused on certain themes such as patriarchy, religious conservatism, and an Orientalist perception from Turkish literature, they inclined to choose such oriented works for publication. I argued that although there are many other Turkish authors whose contribution to Turkish fiction is of great importance, the position they occupy in the international area is not the same as Pamuk's. Within this framework, I tackled authors such as Bilge Karasu, Oğuz Atay and Elif Şafak. It is no doubt that Pamuk owed a lot to international reviews and East-West binarism in his works. However, Orhan Pamuk's success and translational journey also depends on *self-translation* of the culture and politics of his country for the target readers as well as arranging his discourse in the source texts accordingly.

In Chapter III, *Orhan Pamuk in the National Contex*t, I focused on his first two novels *Cevdet Bey and Sons*/ *Cevdet Bey ve Oğulları* and *The Silent House*/ *Sessiz Ev* to make a comparative analysis on how these early novels are considered in the national context and not written for translation whereas his later novels reflect on translation from scratch. These two novels occupy an interesting position in that Pamuk did not want these novels to be published in English translation. Although most of his books have been published in English shortly after his novels come out in Turkey, his first book *Cevdet Bey and Sons* has yet to be translated into English. Similarly, Pamuk's second novel, *The Silent House*, though published in 1983, was translated into English in 2012, following the translation of many newly published novels. I argued that since these novels position Pamuk in the Turkish Republican literary tradition and were written when Pamuk described himself as a "leftist" (Göknar, 2012, p.178), Pamuk did not want these works to reach to international audiences and be renowned for these works. His first two novels remained more within the borders of issues related to Empire-to-Republic structure and secularization, which may be hard to comprehend for international audiences as these novels include too many culture-specific and political elements without further explanations. Furthermore, I suggested that international readers of Pamuk generally recognize him with his depiction of Istanbul in his novels, however, *Cevdet Bey and His Sons* is partly set in Istanbul and Anatolia and the life in Istanbul is not described in a way that will provide

insights for the foreign readers. *The Silent House* also takes place in a small town near Istanbul. Therefore, these novels occupy a different position in terms of Pamuk's using Istanbul cosmopolitanism in his mature works. I also observed that *The Silent House* was written using literary innovations such as stream of consciousness and conjugated sentences, which makes the translatability of the text more difficult whereas his later works solicit translation even in the narration and discourse.

In Chapter IV, *Suited for Translation: Pamuk's Novels in a Changing Context*, I analyzed the novels *Snow, The Museum of Innocence* and *A Strangeness in My Mind* to show how these novels are written for international audiences and how this changes the nature of Pamuk's writings. The term "self-translation" used in minority writing context provided me a framework to dwell upon Pamuk's novels. In Grutman's terms, in a literal sense, "self-translation" is the act of translating one's own writings into another language (Grutman, 1998). As it was mentioned, this usage of the term refers to bilingual writers like Samuel Beckett, Vladimir Nabokov, Elif Şafak and so forth who translated their own works and/or collaborated with their translators. On the other hand, the conceptual use of the term "self-translation" is related to the translation process carried out by postcolonial, minority or ethnic writers. In its literal sense, Orhan Pamuk may not be completely considered as a self-translator since he did not translate his own novels although he collaborated with his translators. However, the conceptual usage applies to Pamuk in that he *self translates* his culture for the target readers. Besides the concept of "self-translation", the term "born-translated" put forward by Walkowitz enabled me to frame Pamuk's these novels in a globalizing world. While analyzing these three novels, I compared both original and target texts and noticed how Pamuk arranged the narration for target readers in the source text. Therefore, it is not possible to find so many changes made for target readers as he even explains most of the vocabulary and culture-specific elements. Furthermore, providing a lot of cultural and historical information for the international audience in his novels, Pamuk reinforces his impression as a representative of Turkey and Turkish literature, thus gaining more recognition and assurance of translatability of his works.

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