

TRACING DISCOURSE IN PREFACES TO TURKISH TRANSLATIONS OF
FICTION BY REMZI PUBLISHING HOUSE
IN THE 1930s AND 1940s

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Thesis Abstract

Seyhan Bozkurt, “Tracing Discourse in Prefaces to Turkish Translations of Fiction
by Remzi Publishing House in the 1930s and 1940s”

Regarding translation not only as a linguistic transfer but as part of a complex socio-cultural context this study focuses on the discourse in translators’ prefaces to find out what facts their analysis can reveal about the translation in a wider context. I argue in this study that translators assume a mediating role between the socio-cultural context and the translated text in their prefaces. This thesis brings together three significant components, the paratext, the translator and the publisher which can be considered to occupy the same space metaphorically. The corpus of the study consists of prefaces written by translators to their translations published in “Dünya Muharrirlerinden Tercümeler Serisi” (Translations from World Authors) published by Remzi publishing house which can be considered as the biggest and the first significant attempt to translate Western classics into Turkish before the state-sponsored Translation Bureau. The study offers a picture of the period when the series was published and reveals that “Dünya Muharrirlerinden Tercümeler Serisi” with its supporting journal, *Kalem* set an example for The Translation Bureau and its journal *Tercüme*, which lent it a distinctive status in the period under study. When the discourse in the prefaces is analyzed in the light of critical discourse analysis and described within the framework of polysystem theory it became obvious that translators of Remzi played an active role not only in the translation system but also

the other systems of culture. This confirmed that translators using spaces allotted to them in prefaces can bring together the translated text and the socio-cultural context. The study also revealed that the publisher Remzi Bengi, the advisory boards of the publishing house and its translators can be considered as idea-makers, culture-entrepreneurs and ‘carriers of life-images’ because of the significant roles they played in the period under study. The analysis of translators’ prefaces also suggests that paratexts widen the scope of translation research by incorporating translation into a wider network.

Tez Özeti

Seyhan Bozkurt, “1930 ve 1940’larda Remzi Kitabevi’nin Yayınladığı Edebiyat Çevirilerine Yazılan Önsözler Üzerine Bir Söylem Çözümlemesi”

Çeviriyi yalnızca dilbilimsel bir aktarım değil aynı zamanda karmaşık sosyo-kültürel bağlamın bir parçası olarak kabul eden araştırmada çevirmenlerin yazdığı önsözlerin söylemi incelenmekte, bu söylem çözümlemesi sonucunda geniş bir bağlam çerçevesinde çeviriyle ilgili ne gibi bulgular elde edilebileceği araştırılmaktadır. Bu çalışmada çevirmenlerin önsözlerinde sosyo-kültürel bağlam ve çeviri metin arasında arabulucu rolü üstlendiği savunulmaktadır. Araştırma metaforik olarak aynı alanda varlık gösterdikleri düşünülebilecek üç ögeyi, yanmetni, çevirmeni ve yayıncıyı biraraya getirir. Çalışmada, Remzi Kitabevi’nin yayınladığı Tercüme Bürosundan önce Batı klasiklerinin Türkçe’ye çevirisinde ilk büyük ve ilk önemli teşebbüs olarak kabul edilebilecek “Dünya Muharrirlerinden Tercümeler Serisi” nde yer alan çevirilere yazılan önsözler incelenmektedir. Serinin basıldığı dönemin bir özeti sunulmakta, “Dünya Muharrirlerinden Tercümeler Serisi” ve destekleyici dergisi *Kalem*’in Çeviri Bürosu ve dergisi *Tercüme*’ye örnek teşkil ettiği ortaya konulmakta, bu özelliğin seriye incelenen dönemde özel bir statü kazandırdığı gösterilmektedir. Önsözlerdeki söylem, eleştirel söylem incelemesi ışığında çözümlendiğinde ve çoğul-dizge kuramı çerçevesinde betimlendiğinde Remzi Kitabevi çevirmenlerinin yalnızca çeviri dizgesinde değil aynı zamanda diğer kültür dizgelerinde de aktif bir rol üstlendikleri ortaya çıkmaktadır. Bu da çevirmenlerin önsözlerde kendilerine ayrılan alanı kullanarak çeviri metni ve sosyo-kültürel bağlamı biraraya getirdiğini

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CHAPTER 1

INTRODUCTION

Translation, no longer regarded as merely the transfer of a text from one language to another, has come to be seen as part of a more complex cultural network. It is directly or indirectly related to economics, society, history and many other fields. So it is evident that the study of translations cannot be confined to the mere linguistic analysis of source and target texts. In addition to the importance of the socio-cultural and political context surrounding translations, a research project that aims at completeness also needs to consider those texts surrounding actual translated texts and mediating between those and the society which has produced them. These texts, which will be termed as paratexts in the present study can be considered a part of the meta-discourse on translation and their analysis enables the researcher to analyze the act of translation in a wider context as I will try to explain below.

Regarding translation as part of a complex cultural context has not only highlighted the significance of analyzing different materials related to translation such as paratexts but also revealed the importance of translators as active agents who make decisions by taking not only the linguistic factors into account but also the socio-cultural, political, and historical contexts. As its primary material, the present thesis dwells on utterances by translators surrounding translations in the form of prefaces in order to study translation and translators in connection with the wider context they belong to.

From Paratexts to Translation Studies

As Gerard Genette (1997) explains, a literary work is rarely presented alone. It is almost always accompanied by “a certain number of verbal or other productions, such as an author’s name, a title, a preface, illustrations” (1) which he calls “paratexts”. According to Genette the reason for the existence of such “productions” is “to make present, to ensure the text’s presence in the world, its “reception” and consumption in the form (nowadays, at least) of a book” (ibid).

In spite of not being an inherent part of a text, paratexts are not outside it, either. As Genette (qtd in Macksey 1997: 17) points out “paratext¹ is neither on the interior nor on the exterior: it is both; it is on the threshold; and on this very site that we must study it, because essentially, perhaps, *its being depends upon its site*.” I argue that seen from a Translation Studies perspective, this “undecidable” site of paratexts which draws attention to their function and arouses curiosity may have various other functions than simply to ensure that the text is perceived and received as a book. Surrounding the text, paratexts serve many functions but their most important function is “mediation” as Urpo Kovala (1996: 120) also points out. According to Macksey (1997) *Paratexts* “is... about “thresholds”, the literary and printerly conventions that mediate between the world of publishing and the world of the text” (xvii). However, paratexts do not only mediate between the world of publishing and the translated text but also between the text and the outside world as represented by the receivers of the paratexts. There is one more mediating function which surpasses all especially, for the purpose of this study; paratexts mediate

¹ For detailed information about the meaning of the prefix “para” in French see Genette, 1997, p.1.

between the senders of the paratexts, in this case translators, and their receivers, that is to say, the readers.

As writers of prefaces, among other things, translators can also be considered as mediators that become visible in paratexts. Although they do not become visible physically in the target text in the process of mediation, their presence becomes discernible and visible in the thresholds of the texts, especially in the prefaces which are called peritexts by Genette as I will touch upon below. Translators mediate between source and target texts, between source and target cultures and most importantly for the scope of this study between target texts (and of course in a way source texts) and the readers. In the present study, I don't consider the position of the translator or paratexts as "in between"². Maria Tymoczko (2003) warns against the use of the spatial metaphor of "in between" in Translation Studies. As she explains

In theories systems, one is seen as acting or operating within a system. In the event that one transcends the limits of a given systems, one does not escape systems altogether or fall between systems, but instead one enters another system, generally a larger system that encompasses or includes the system transcended. (Tymoczko 2003:195)

So the translator is never "in between" because there is no such space that exists outside the systems. As I believe that both paratexts and translators are not in between they are both on the interior and exterior, as Genette puts it, in different senses. Likewise, paratexts are neither on the exterior nor on the interior, they are both. So are the translators. However, the term threshold implies not a separate space existing in between but a space which is encompassed by both sides.

² For different uses of the spatial metaphor "in between" see Tymoczko (2003).

Translators as ‘occupiers of thresholds’ do not have much space to communicate directly with their audience in the translated text. Paratexts, especially prefaces, the focus of this study, provide them with this space. So what they choose to say in these spaces is very valuable for translation research. This study dwells on translators’ prefaces to explore what translators communicate to their audience in the thresholds they are allowed to occupy and investigates the possible functions translators’ prefaces serve in translated fiction in a specific period in time.

Prefaces as a Point Of Departure

Genette defines two types of paratexts according to their location in relation to the text they belong to which are peritexts and epitexts. He includes prefaces within peritexts which appear “around the text... within the same volume” (Genette 1997: 4) tackling them under the categories such as titles, the please-insert, dedications and inscriptions, epigraphs, prefaces, intertitles and notes. Epitexts are those paratexts which are placed at a certain distance from the text, that is to say, outside the book such as letters, diaries, interviews etc. Although the corpus of this study consists of prefaces written by translators, I also resort to other peritexts (for instance, “titles” of the prefaces) as supporting material where necessary.

I began to take a keen interest in the prefaces during my post-graduate courses on translation studies through commentaries which I wrote as part of my translation assignments and in which I was discussing my translation strategies. I have always considered translation as a space that can provide visibility for translators. Then I discovered there was more than that as prefaces served other purposes as I will try to explore in this thesis. However, the most important reason

for confining the present study only to prefaces which are written by translators is that they provide a unique platform through which translators address their readers directly without assuming the role of an intermediary. This study traces the discourse³ in the translators' prefaces in order to explore the following questions:

- What functions did translators' prefaces serve in a specific period in time?
- Can translators' prefaces offer us clues about the specific network within which translation practice takes place? This would be a network composed of translation policies, translators, their strategies and their idea of their readership.
- Are there recurrent themes or terminology in the prefaces?
- What information can they give us about the translation policies of the period?
- How far do prefaces guide the reading process?
- Are readers prompted to read the book in certain ways due to clues surrounding the translated text?
- How active were translators within the cultural system?
- What is the ideological context in which translations were produced and read?

Genette (1997) quoting from Philippe Lejeune asserts that paratexts are "a fringe of the printed text which in reality controls one's whole reading of the text" (2). As Genette comments (1997):

³ In this study I see discourse "-language use in speech and writing- as a form of 'social practice' (Fairclough and Wodak, 1997, p. 258) as defined by Critical Discourse analysts. I will take up this issue in the first chapter under the methodology part.

Indeed, this fringe, always the conveyor of a commentary that is authorial or more or less legitimated by the author, constitutes a zone between text and off-text, a zone not only of transition but also of *transaction*: a privileged place of pragmatics and a strategy, of an influence on the public, an influence that- whether well or poorly understood and achieved- is at the service of a better reception for the text and a more pertinent reading of it (more pertinent, of course, in the eyes of the author and his allies. (320)

When translators' prefaces are considered, it can be said that the prefaces can be very powerful tools in the hands of translators in terms of guiding the reception of translations. No doubt, publishers and editors were also important actors in shaping readers' expectations from and understanding of translated text, but the paratextual material they have created in the form of editorial prefaces, blurbs, or illustrations will be held outside of the scope of this thesis unless they provide significant material for the scope of this study as I will point out in Chapter 4.

In the rest of the Introduction, I will provide an overview of the corpus I have selected for the present thesis.

Translated Fiction in Turkey in the 1930 and 1940s

In a historical study there are physical limitations about the corpus and selection of works to be tackled. It is not possible to focus on all the prefaces by translators in a given period. Due to the limited scope of a master's thesis, this study will focus on the translated fiction in Turkey in the 1930s and 1940s when translation played an important role politically, socially and culturally as I will dwell upon in the coming chapters. More importantly, this was a time when prefaces were abundant in translated literature which deserves special attention. Today, we rarely come across prefaces in translations of fiction into Turkish. The prefaces I have come across so

far mostly include information about the author, a list of his works which is not longer than a page or even sometimes summarized in a paragraph (see Appendix 1). So the abundance of prefaces in the period chosen arouses curiosity. Although I have not carried out an in-depth research on the existence or abundance of prefaces in the preceding periods, my aim in this study is to explore the discourse of prefaces in a period when translation assumed such an important role. Selecting a series seemed to be the best choice since it would be possible to trace a continuous discourse. However, it was also important to choose a significant, influential series which was published with an awareness of the significant role translation played in the period under discussion.

Corpus

The corpus of this study consists of the translations published in the series “Dünya Muharrirlerinden Tercümeler Serisi” (“Translations from World Authors”) by Remzi Kitabevi (Remzi publishing house).

Founded in 1926 by Remzi Bengi, Remzi Kitabevi is still one of the most prominent publishing houses in Turkey. Bengi first founded Ümit Kütüphanesi (Ümit Library) which was a small scale publishing house at Beyazıt (Koloğlu 1993: 314). In 1930 the name of the publishing house was changed to Remzi Kitabevi. The first book it published with its new name was Nazım Hikmet’s *Seyisini Kaybeden Şehir* after the alphabet reform in 1931. Throughout its publication life Remzi Kitabevi published many series including “Yeni Kültür Kitapları” (New Culture Books), “Dünya Muharrirlerinden Tercümeler Serisi” (Translation from World Authors), “Dünya Muharrirlerinden Piyeler” (Plays from World Authors), “Edebiyat

Kütüphanesi” (Literature Library), “Tarih Kitapları” (History Books) etc. (ibid: 315).

“Dünya Muharrirlerinden Tercüme Serisi” initiated by Bengi in 1937 is considered to be the first significant and the biggest Republican attempt at translating Western classics into Turkish (Topuz 2005: 112 – Berk 2004: 123) before the Translation Bureau’s “Dünya Klasiklerinden Tercüme Serisi” (Translations from World Classics). Hıfzı Topuz (ibid) asserts that youth of that period began to learn about Western culture and humanism through these pioneering translations and that this series set an example for The Translation Bureau’s “Dünya Klasiklerinden Tercüme Serisi” (Translations from World Classics). Tarık Dursun K., one of the prominent authors of the 50s writes⁴

The publishing house of our preceding generation commemorated today as the generation of the 50s is Remzi. That generation complemented its cultural need with Remzi Publishing House’s books of the series “Translations from World Authors” in addition to sulky, gloomy and unappealing classics of the Ministry of Education.

The two generations, both the 50s and the 60s, owe too much to Remzi Publishing House with respect to the way they were perceived and their impact. (Dursun 1979: 117-118)

[Bugün 50’ler kuşağı diye anılan bizim önümüzdeki kuşağın kitapçısı, Remzi’dir. O kuşak; Milli Eğitim Bakanlığı’nın asık yüzlü, sevimsiz ve albenisiz klasiklerinin yanısıra, Remzi Kitabevi’nin ‘Dünya Muharrirlerinden Tercümler Serisi’nin kitaplarıyla kültür gereksinimi bütünlemiştir.

İki kuşak, 50’ler kuşağı ile 60’ların kuşağı algılanma ve etki konusunda Remzi Kitabevi’ne çok şey borçludur (Dursun 1979: 117-118)]

⁴ All translations are mine, unless otherwise indicated.

These are statements by a person who grew up in that period, reading the translations published by Remzi. He maintains that the publishing house influenced two consecutive generations considerably. This influence is what makes the ideas raised by translators in the translations published in this series so important. In this study I focus on the prefaces of the translations included in “Dünya Muharrirlerinden Tercümeler Serisi” by Remzi Kitabevi. However, I include only 109 translations of the series leaving out 18 translations done after 1950 since the socio-political environment changed drastically after the election of the Democrat Party to office in 1950. Between the years 1950 and 1974 Remzi published only 20 translations but there was significant increase in the publication of indigenous literature. The series “Yeni Türk Yazarları” (New Turkish Authors) that Remzi started in 1953 published 67 books until 1978. Konur Ertop (1979) points out

Remzi Kitabevi seems to have re-assumed the task incumbent on the Ministry of Education in relation to the publication of classics during the endeavours coinciding the years following 1950 to erase the memories on the success of the recent past subsequent to the governmental change in Turkey and to cease all constructive actions. It sustained the translation movement which it undertook from the Ministry. It published more successful translations of extinct books. It continued its series with Plato, Shakespeare etc. The fact that admonishing and elucidatory works rather than texts detached from society and life were meticulously selected also draws attention. (51)

[Türkiye’deki iktidar değişikliğinden sonra yakın geçmişin başarılarını unutturma, bütün yapıcı eylemleri durdurma çabası sırasında yani 1950’den sonraki yıllarda *Remzi Kitabevi* Milli Eğitim Bakanlığının klasiklerle ilgili yayın görevini yeniden üstlenmiş görünür: Çeviri hareketini Bakanlığın bıraktığı yerden alıp sürdürür; tükenmiş kitapların daha başarılı çevirilerini hazırlatıp yayınlar; dizilerine Eflatun’lar, Shakespeare’ler ile devam eder. Bütün bunlarda toplumdan ve yaşamadan kopmuş metinler yerine uyarıcı, yol gösterici yapıtların özenle seçilmiş olması da dikkati çeker!.. (51).]

Although Ertop presents Remzi as a publisher active in the field of translation in the post-1950 period, it mostly published retranslations and only 20 new translations in the series “Translations from World Authors” in this period. Therefore, I will not include the period after 1950 in my study. In the meantime, Remzi published 11 books in the series *Yunan ve Latin Klasikleri* which started in 1959 and continued until 1973.

Overview of the Thesis

In Chapter 2 I present the theoretical framework of the thesis which can be considered eclectic, incorporating different approaches which complement the Polysystem Theory of Itamar Even-Zohar. I use Even-Zohar’s concept of Culture-Planning while exploring the socio-political and cultural relations during the period under study. To identify the role of human agents in this process I resort to Even-Zohar’s concepts of idea-makers, culture- entrepreneurs, and makers of life images. I adopt Pierre Bourdieu’s concept of “habitus” to account for the personal contribution of the human agents’ in the process of culture planning and to explore the way they interact with the social framework. For the analysis of paratexts, particularly prefaces, I benefit from Gerard Genette’s study on paratexts. I refer to Lawrence Venuti, Theo Hermans, Rachel May and Guiliiana Schiavi to delve into the translator’s voice and visibility in the translated text which becomes discernible in the prefaces.

In Chapter 3, I offer a picture of the period under study touching upon the major events and developments. Firstly, I provide information about the ideological infrastructure of the Republican reforms, namely westernization and nationalism,

which were laid down during the late Ottoman period. After summarizing the reforms carried out in the early Republic and paying special attention to the alphabet and language reforms, I delve into the publishing sector and analyze its activities before and after the alphabet reform. I basically focus on the importance of literature and translation in the process of nation-building. Then I explore the activities and structure of Remzi Kitabevi. Lastly I touch upon two significant events of the period in terms of publishing sector, the First Publishing Congress and the setting up of the Translation Bureau.

In Chapter 4 I begin to analyze my corpus according to the delineation of Gerard Genette and the methodology offered by Urpo Kovala (1996). In the beginning of the chapter I determine the senders, addressees and the place of the prefaces. Then I move on with the analysis of the prefaces trying to determine which aspects and functions of the works translated are emphasized. My aim is to find answers to my initial questions I mentioned above.

CHAPTER 2

THEORETICAL FRAMEWORK

Chapter 2 presents the theoretical framework of the study which draws on various concepts by a number of scholars. I will also be presenting the methodology I follow in this study. There is a literature review at the end of the chapter where I offer an outline of previous studies on prefaces and draw critical conclusions from them.

The Link between Paratexts and Socio-Cultural Context

After the proclamation of the Republic, Turkey entered into a phase of reorganizing itself on different levels of social, political and cultural life. From the ashes of the Ottoman Empire consisting of many nations, Turkish Republic was born with an emphasis on the nation-state. This change brought along with it the need for other changes, as I explore below, which affected and were affected by translation in a reciprocal way. This study aims to analyze the discourses on translation in translators' prefaces by taking into account this special atmosphere of the period and dealing with translation and its agents in the socio-cultural context. Placing a special emphasis on agents, namely translators who were active not only in the systems of indigenous and translated literature but also in the socio-cultural and political life of the country, I focus on their statements surrounding the target text, namely prefaces. As Urpo Kovala (1996: 120) points out what makes paratexts so important for Translation Studies is not their position around the text but their crucial role "as mediators between the text and the reader and their potential influence on the

reader's reading and reception of the works in question." And Kovala asserts that when studying this role it is also important to study the historical and cultural context of this process of mediation.

I would like to stress here that this thesis adopts a descriptive approach to translation. As I present below I set out to use Even-Zohar's Polysystem Theory in a critical way to describe and analyze the role and status of translation and its agents in Turkey in the 1930s and 1940s.

Polysystem Theory and Culture Planning

Systems

Even-Zohar has developed his Polysystem Theory, which he considers as the continuation of dynamic functionalism, in terms of relational thinking which allows hypothesizing a relatively small set of relations to explain a large and complex array of phenomena (Even-Zohar 1997a: 15). Relational thinking combined with dynamic systems allows us to study culture as an overall system, a heterogeneous set of parameters, with the help of which human beings organize their lives (ibid: 17). Although highly criticized recently by many scholars (Hermans (1999), Jean-Marc Gouanvic (1997, 2005) Şehnaz Tahir-Gürçağlar (2001, 2005) for its binary oppositions (centre-periphery, canonical/non-canonical, primary/ secondary etc.) and also for not paying enough attention to the human element, I believe that polysystem theory is still the most comprehensive theory available for the researchers in the field of Translation Studies for two reasons. Firstly it enables the analysis of change taking place in a social field with well-defined terms, and secondly, its flexible framework allows it to be complemented by ideas borrowed

from other theories. This study will try to accommodate the criticisms raised about the Polysystems Theory and will try to complement its shortcomings with relevant concepts proposed by various scholars especially by Pierre Bourdieu.

As I pointed out before, one of the questions this thesis asks is whether translators' prefaces can offer us clues about the specific system of translation, and especially, translated fiction. This would be a system including, but is not limited to, translation policies, translators, and their strategies. However, we cannot think of translation as a separate system acting on its own. It is part of a broader cultural system affecting and being affected by different members of this system. As Even-Zohar (2005a) asserts "any isolatable section of culture may have to be studied in correlation with other sections in order to better understand its nature and function" (4). I argue that the prefaces do not only give us clues about the system of translated fiction but also clues about the socio-cultural environment of the period.

So in the remainder of this chapter I set out to integrate the system of translated literature into a wider network of cultural systems to see how they mutually affect each other. My aim is to analyze my findings not only in terms of translation but also in relation to other fields of socio-cultural life because in the translators' prefaces in "Dünya Muharrirlerinden Tercümeler Serisi" ("Translations from World Authors") translators do not only discuss their translation strategies, raise criticisms about previous practices and offer new options but introduce new ways of understanding the world and acting in it. To make my point clearer I try to explore the political and socio-cultural environment of the period using Even-Zohar's concept of culture-planning in what follows.

Culture Planning

Even-Zohar (2002) defines culture planning as “a deliberate act of intervention, either by power holders or by “free agents” into an extant or a crystallizing repertoire” (45) which entails an introduction of change into a current state of affairs and it has become an important factor in the shaping, re-shaping and maintaining collective entities. It can be safely argued that when the Turkish Republic was founded, it went through a phase of culture planning and literature constituted an important part of this planning activity.

As Even-Zohar points out since the Sumerian civilization, the first literate and literary civilization known in the history, literature has served to organize social life (Even-Zohar 1996: 41-42). It was an important factor for creating social cohesion among groups of people. Literatures endowed the rulers with power (ibid: 44) and allowed them to propagate the idea of their superiority which distinguished them from the rest of the society. So “possessing a literature” was equivalent to “possessing riches appropriate for a powerful ruler” (ibid: 45). When nation states were being established, literature this time lent power to the nations. For instance, in the German case, to build up a German nation, it was by then recognized that there had to be a standardized national language accompanied by a national literature which meant to possess “self-identifying and self-edifying commodities” (ibid: 53). So it was also important for the newly founded Turkish Republic to have a literature of its own.

In order to found a national literature in the early Republican period as Şehnaz Tahir-Gürçağlar (2001) argues, officials, writers and publishers ““imported” a literary canon from the West in the expectation that this canon would give rise to a

new literature that would be uniquely Turkish” (51), a process which Gürçağlar calls “canonization” (ibid). According to many writers as I have already pointed out in the introduction part Remzi Kitabevi’s “Dünya Muharrirlerinden Tercümeler Serisi” can be considered as the first significant and the biggest Republican attempt to translate Western classics into Turkish before Translation Bureau’s “Dünya Klasiklerinden Tercümeler Serisi” (“Translations from World Classics”).

As Even-Zohar mentions in the definition of “culture planning” the intervention into the extant or crystallizing repertoire can be done by power holders or “free agents”. Tahir-Gürçağlar (2001: 26) maintains in her dissertation that many researches on translation activity in the Republican era dwelled on the major role played by the Translation Bureau, the state-sponsored institution which she considers as both the product and instrument of culture planning in Turkey. In this thesis I delve into the field of private publishing, involving the work of individuals which I label as “free agents”, to explore the role of one of the most important private publishing houses of the period focusing on the translators’ prefaces.

The Translation Bureau founded in 1939 after the First Publishing Congress had a structure resembling that of Remzi Kitabevi. As Hasan Ali Yücel pointed out the task of the Translation Bureau was to submit the translations that arrived to those who would examine them and prepare the Translation journal [*Tercüme*] that would be published bi-monthly (“Haberler” 1940: 113) which clearly indicates that the Bureau had a two-fold structure. *Tercüme* which could be considered as a journal that supported the activities of the Bureau throughout the years 1940 to 1966 was the official journal of the Translation Bureau which produced the series “Dünya Klasiklerinden Tercümeler Serisi”. Remzi also had a two-fold structure. As Suut Kemal Yetkin (1979) points out “In order to support a series which produced

translations from world literature [“Dünya Muharirlerinden Tercümeler Serisi”] Remzi also published a monthly journal called ‘Kalem’” [“Remzi, dünya edebiyatından seçme örnekler veren bir seriyi desteklemek için ayrıca “Kalem” adında bir de aylık dergi çıkarmıştı”] (48). So Remzi Kitabevi also published a journal called *Kalem* to serve the same purpose but it had a shorter life span than *Tercüme. Translation Bureau* and its journal *Tercüme* can be regarded as planning instruments used by the state to intervene in the system of translated literature. This intervention essentially defined what should be translated and how as I will touch upon in detail in Chapter 3. In addition to this, the Translation Bureau and thus its journal *Tercüme* introduced a number of principles and practices which could be called translation policies or in fact translation norms¹ (Toury 1995: 58) which I include in the repertoire of translated literature below.

Repertoires

Culture planning is clearly an instance of creating new options for a repertoire (Even-Zohar 1994: 5-6) which is defined by Even-Zohar (2002) as “the aggregate of options utilized by a group of people, and by the individual members of the group, for the organization of life” (45).

In “Culture As Goods and Culture As Tools” (2005b) Even-Zohar develops the concept of repertoire by explaining it in terms of two major concepts of culture namely culture-as-goods and culture-as-tools. When culture is conceptualized as culture-as-goods it signifies “a set and stock of valuable goods, the possession of which signifies wealth, high status and prestiges” (ibid: 1) whereas the culture-as-

¹ For detailed information on the Translation Bureau see Tahir-Gürçağlar 2001, Özkan 2003, Berk 2004.

tools encompasses “a set of operating tools for the organization of life, on both the collective and individual levels which constitute the culture repertoire” (ibid:4). As Even-Zohar points out “while tools, either “passive” or “active” function as organizers of “life”, “goods” may be considered as “organizers” only indirectly, that is, when converted (transformed) into tools” (ibid).

When viewed from this perspective, namely goods and tools, the repertoire of translation does not only consist of translated texts but also translation policies and norms. In this study I dwell on prefaces written by translators to find clues related to the repertoire of translated fiction; i.e. translation policies and norms.

Regarding translation as a norm –governed activity Toury (1995) provides us with certain theoretical tools to analyze translation in terms of regularities it demonstrates in a certain period of time. Firstly he distinguishes two larger groups of norms that can be applied to translation which are preliminary and operational. Preliminary norms consist of two significant set of considerations which are “translation policy” referring to “those factors that govern the choice of text-types, or even of individual texts, to be imported through translation into a particular culture/language at a particular point in time” (1995: 58) and “directness of translation” involving “the threshold of tolerance for translating from languages other than the ultimate source language” (ibid). Operational norms which concern the translation process can be distinguished as “matricial norms” which help us explore matters such as the fullness of translation or textual segmentation and “textual-linguistic norms” which “govern the selection of material to formulate the target text in, or replace the original textual and linguistic material with (ibid: 59). In my discussion of those parts of prefaces where translators deal with issues related to translation, I will make use of Toury’s guiding theoretical tools to analyze certain

descriptions of translators' regarding both their pre-translation and translation process.

Through the Translation Bureau and *Tercüme*, the state tried to control the repertoire of translated literature ranging from the selection of works to be translated to translation strategies to be followed. However, in this thesis I investigate how the repertoire created by the state affected the private publishing sector, as much as it was affected by it as in the case of Remzi Kitabevi which is said to have set an example for the Ministry of Education:

Who would imagine that the man in the case with the elaborated cloth on the stone in the last stop would years later embark on the task the state implements through countless legs with its monumental will in its tiny embodiment, pursue it alone and spearhead the Ministry of Education(Ertuğrul 1979: 41).

[Kim derdi ki şu son duraktaki taşın üstünde, işleme örtülü insan mahfazasında yatan er kişi küçücük kalıbında taşıdığı dev iradesiyle ve tek başına, yıllar sonra Devlet'in bin kollu gücüyle yaptığı işe girecek ve tek başına yürütecek, Milli Eğitim'e öncülük edecek!" (Ertuğrul, 1979: 41).]

In the book published as a tribute to Remzi Bengi what most of the contributors such as Muhsin Ertuğrul I quoted above emphasized was the pioneering role of Remzi Kitabevi and also its success in maintaining quality and stability in the field of publishing Western translations as Fakir Baykurt (1979) points out

It was 1942- 43... It was as if all shelves were filled with its books. The bookshelf of Gönen Village Institute was a palace in my view. Maksim Gorki was published in that series. From one of the translations of Mustafa Nihat Özön. All the works of Panait Istrati were in that series, translated by Yaşar Nabi. Zola, Balzac, Pearl Buck, Steinbeck, Caldwell, Stendhal, Turgenieff, Çehof, O'Henry were there too. Who was it? Was it the state behind this publishing house?

Remzi Kitabevi was a pioneer in publication with its extraordinary leadership at a time when none of the renowned publishers of our time

existed. Each book it published is at such a high level that it should be resorted to in all state business (111-112).

[Yıl 1942, 43... Kitaplıklarda hep onun kitapları vardı sanki. Gönen Köy Enstitüsü kitaplığı bir saraydı gözümde.... Bütün Maksim Gorki o dizide basılmıştı. Mustafa Nihat Özön'ün çevirilerinden. Bütün Panait İstrati o dizide, Yaşar Nabi'nin çevirilerinden. Bütün Zola'lar, Balzac'lar, Pearl Buck'lar, Steinbeck'ler, Caldwell'ler, Stendhal'ler, Turgeniev, Çehov, O'Henry o dizidendiler. Kimdi, devlet mi vardı ardında bu kitabevinin?

....Bugünkü iyi yayınevlerinin hiç biri yokken Remzi Kitabevi olağanüstü bir öncülükle çekip getiriyordu yayıncılığını... Bastığı her bir kitabın niteliği de her devlet işinde bulunması gereken kadar yüksek (111-112).]

This study also analyzes the repertoire of translated literature in relation to the repertoires of other systems of culture. As Even-Zohar (1994: 3-4) argues structuredness is a distinctive asset of a repertoire which is a theoretical abbreviation for “a repertoire of repertoires of options”. As Even-Zohar points out one can analyze the structure of the repertoire on two distinct levels: individual elements and models. The former includes single disparate items which can be called “repertoiremes” as a general term for any item of any repertoire, while using “culturemes” for repertoiremes of culture” (Even-Zohar 1997a: 22) following Pike’s “behavioreme”. The models on the other hand are “the “combination of elements + rules + the syntagmatic (“temporal”) relations imposable on the product. If the case in question is an “event”, then the “model” means “the elements+rules applicable to the given type of event+ the potential relations which may be implemented during actual performance” (ibid: 22-23). So the acquisition, production, or the appreciation of these individual items is always via the models in which they are embedded (ibid: 22). The models provide the pre-knowledge according to which the event is interpreted.

Taking into account the model hypothesis I argue that by importing literary works of Western culture the aim was not only to give rise to a new Turkish literature but also to import a new way of perceiving the world by turning the goods imported into new models as I try to make this clearer in the discussion of “the makers of life images” below.

Import, Transfer, Poetics

The first twenty years of Republican Turkey, culture planning was undertaken by the state at every level of socio-cultural life including literature to create a unique Turkish identity with a sentiment of nationhood (Tahir-Gürçağlar 2001: 73). Westernisation² which started in the late Ottoman period gained new impetus with the foundation of the Turkish Republic and became one of the most important aspects of planning in all fields as well as in literature. As Şehnaz Tahir-Gürçağlar (2001) asserts

Officials, writers and publishers did not attempt to revive the works of Turkish writers or poets belonging to previous ages, neither did they envisage a canon composed of Turkish works. I suggest that they focused on the future, rather than on the past, in creating the literary canon. They foresaw and encouraged the emergence of a new Turkish literature, not as something that would derive its sources from the Turkish literary past but from Western literature. (51)

In the making of culture or in the process of introducing changes into it, one of the procedures followed is import (Even-Zohar 1997b). In order to fill a certain gap existing in the culture, goods from other cultures are imported but not all imports become transfers. They could be considered as transfers when they become part of

² Westernisation is going to be analyzed in detail in the second chapter.

the home culture repertoire. As Even-Zohar points out “When those who import texts from one culture to another, for instance via translation, may be performing a successful act of transfer if they may have managed to make the semiotic models of these texts integral parts of the home repertoire”(Even-Zohar 1997b). While importing Western literature into Turkish the aim was to ensure that the goods imported will start to work as models. When they become integral parts of the home-system, they would be used as devices necessary for creating a new Turkish literature closer to the Western model.

Another concept I make use of in my discussion of import from Western literature is Lefevre’s concept of “poetics” because goods successfully turned into models would be part of the poetics which has two components “an inventory of literary devices, genres, motifs, prototypical characters and situations, and symbols” and “a concept of what the role of literature is, or should be, in the social system as a whole” (Lefevre 1992: 26). Lefevre points out that the second component “is influential in the selection of themes that must be relevant to the social system if the work of literature is to be noticed at all” (ibid). The Translation Bureau and *Tercüme* determined the titles to be translated and the policies to be followed in translation (Berk 2004: 132-143) because, in the view of writers and translators, translation would lead to the formation of a national literature besides determining the role of literature in the social system. According to Lefevre (1992) “once the poetics is codified, it exerts a tremendous system-conforming influence on the further development of a literary system” (27). Did Remzi and its translators play a role in the codification of literary poetics? What do translators’ prefaces published in books by Remzi tell us about this?

As Lefevere (1992) points out “the functional component of a poetics is obviously closely tied to ideological influences from outside the sphere of the poetics as such, and generated by ideological forces in the environment of the literary system” (27). According to Lefevere (1992), these ideological forces are generated by patrons who he defines as “the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature” (15). Patrons act as regulating bodies between the literary systems and the other systems of culture. However, they do not do it directly but through its institutions such as bureaus, academies, academic journals etc (ibid). In this case the Translations Bureau and its journal *Tercüme* can be regarded as the institutions of the state, the patron, regulating the poetics of translation and also reinforcing the implementation of the ideological constraints. In my study as I have already pointed out I delve into the field of private publishing basically focusing on Remzi Kitabevi which is supported by the state. I argue that the ideological constraints or parameters imposed by the state to the system of translation are not formed in a top-down manner but through a compromise between the intelligentsia of the period and the state. Hasan Ali Yücel, the Minister of Education at the time who is also considered as the founder of the Translation Bureau *e* was also among the initiators of Remzi’s “Dünya Muharrirlerinden Tercümeler Serisi” which can give a clue about the impact of private sector and its ideologies on the instruments of the state. In Chapter 3 and 4 I will dwell on these ideological influences are and how they define the role of literature in the social system.

Agents

As I stated in the beginning Even-Zohar has often been criticized for not paying enough attention to agency in his theory (Hermans 1999; Jean-Marc Gouanvic 1997, 2005; Şehnaz Tahir-Gürçağlar 2001, 2005). However, in his recent papers like “The Making of Culture Repertoire and the Role of Transfer” and “Idea- Makers, Culture Entrepreneurs, Makers of Life Images, And The Prospects of Success” (2005c) Even-Zohar dwells upon the role and importance of agents in the culture planning. Below I refer to these two articles to explore the role of agents especially the translators and Remzi Bengi who is both the owner and editor of the publishing house. However, as pointed out by Daniel Simeoni (1998), Jean-Marc Gouanvic (1997) (2005), Şehnaz Tahir-Gürçağlar (2001) and Moira Inghilleri (2005), the concept of habitus developed by Pierre Bourdieu fills in an important gap in Even-Zohar’s theory by providing the basis for studying the persona of the translators and their role in every aspect of translation. So I decided to use the concept of habitus in my discussion of the role of the translators.

Idea-Makers, Culture Entrepreneurs, Makers of Life Images

In his paper “The Making of Culture Repertoire and the Role of Transfer” (1997), Even-Zohar points out when studying the transfer, the activity of the makers of repertoire who are at the same time agents of transfer deserve a special attention although he doesn’t specify clearly who exactly are these makers of the repertoire. However in a recent paper he differentiates between three kinds of agents in the process of culture-planning.

“Idea-makers-as-options-devisers” or for short “idea-makers” are those agents who “produce ideas that may be converted new or alternative options for the cultural repertoires of social groups” (Even-Zohar 2005c: 9). They are capable of designing new options by brainwork (ibid: 7-8). As Even-Zohar points out “It has always been the task of a “small dedicated group of thoughtful” people (to use Margaret Mead’s famous expression) to get engaged in the business of thinking, generating or providing alternative or unprecedented new options” (ibid: 6). Even-Zohar develops his concept of idea-makers by adding another dimension to their task but this time calling them culture entrepreneurs. He defines culture entrepreneurs as active idea-makers who are also engaged in the promotion of their options. These people do not only produce and preach their ideas but also implement them. They make their ideas “heard and accepted but also converted to socio-cultural reality by implanting them into the active repertoire of the relevant group” (ibid: 10).

When we consider these two types of agency in terms of Remzi Kitabevi, it turns out that we can apply them to the agents active in it. First of all, Remzi Bengi, the founder and editor of the publishing house is both an idea-maker and a culture entrepreneur. He was called “Cumhuriyet Kitapçısı” (A Republican Publisher). The number of the books Remzi published from different genres and series was 960 which was a quite number for the period under study when it is taken into account that the number published in the classics series was 1170 (Baykurt 1979: 15-16). More importantly Remzi Bengi initiated a translation series which included 127 translations from Western literature and which made people call him “the man who achieved what the state failed” [“devletin yapamadığını yapan adam”] (Baykurt, 1979: 16) namely “Dünya Muharirlerinden Tercümeler Serisi” (“Translations from

World Authors”). However, many series consisting of Western Classics had been published up until then. What made Remzi Kitabevi so special and Remzi Bengi “an idea-maker” and “a culture entrepreneur”? As I pointed out earlier in this chapter, the series “Translations from World Authors” had a supporting journal *Kalem* whose editor-in-chief was Mustafa Nihat Özön who was also the chief editor of the series. This set an example for the Translation Bureau. Also as Arslan Kaynardağ (1979) points out

It advanced very rapidly thanks to its bibliomania and intelligence. It set up a kind of literary advisory board in the vicinity of the publishing house in order to reroute the publication pursued so far through coincidences and friendships. It took the business seriously and always referred to an authority (37).

[Zekası ve kitap sevgisi sayesinde çabuk ilerlemiş, o zamana değin rastlantı ve dostluklarla yürütölen yayıncılığa yeni bir yön vermek için yayınevinin çevresinde bir çeşit edebi danışma kurulu oluşturmuş, işini ciddiye almış ve her zaman bir bilene danışmıştır (37)]

Remzi Bengi was not alone in the process. Mustafa Nihat Özön was the chief editor of the series but there were also well-known writers and translators of the period working for Remzi such as Hasan Ali Ediz, Hüseyin Cahit Yalçın, Hayrullah Örs, Sabri Esat Siyavuşgil, Suut Kemal Yetkin, Haydar Ediskun and Baha Dürder who were called “advisors” in the book *Remzi Bengi’ye Saygı (A Tribute to Remzi Bengi)* (1979: 16- 37- 47- 51). These people are called as advisors of the publishing house. Kaynardağ calls them “danışma kurulu” (advisory board). So from here on I will also use the term “advisory board” for these people. However as Konur Ertop (1979) points out there was not only one committee overseeing all the series published by Remzi

That Remzi Bengi trusted each task to the ones who are the most authoritative and his belief in the team work contributed a lot to his success. For instance, Mustafa Nihat Özön was overseeing the series “Translations from World Authors” started in 1937. The publishing house had other advisors for the series such as “Literature Library”, “New Turkish Writers”, “Culture Series”... (50).

[Remzi Bengi’nin başarısında her işi en yetkili kişilere vermesinin, ekip çalışmasına inanmasının önemli payı vardı. Örneğin, 1937’de başlattığı “Dünya Muharirlerinden Tercümeler” dizisini Mustafa Nihat Özön yönetiyordu. “Edebiyat Kütüphanesi”, “Yeni Türk Yazarları”, “Kültür Serisi” gibi diziler için de yayınevinin ayrı danışmanları olmuştı... (50)]

These people were not only generating ideas but also promoting them which made them both idea-makers and cultural entrepreneurs. Some of these names engaged in indigenous writing as well.

Another type of agency that Even-Zohar (2005c) mentions is “makers of life images”. He points out “the making of new options has also been carried out in history through images, metaphors, and the depiction alternative, different, or new models of life” (13) which he calls “life images”. As he maintains they appear chiefly in “literature”. According to Even-Zohar they may either reinforce the socio-cultural control by promoting preferred interpretations of life circumstances or clash with the prevailing preferences. Following Russian semioticians like Lotman, Uspenskij and Ivanov he regards literature as “potential models of life”. He argues

...products such as fiction and poetry texts provide not only explanations, justifications and motives, but also- or sometimes in the first place- plans (or “scripts”) of action the people who read or watch these products not only get from them conceptions and coherent images of what is supposed to be “reality”, but can also extract from them practical instructions for daily behavior. Thus, the texts propose not only how to behave in particular cases, but how life should be organized: whether to execute, and in what ways, various options (Even-Zohar 2005c: 13).

As Even-Zohar (1994) also points out, Bourdieu's concept of habitus constitutes "an important contribution to the link between the socially generated repertoire and the procedures of individual inculcation and internalization" (24). Bourdieu (1990) defines "habitus" as "the generative principle of responses more or less well adapted to the demands of a certain field [which] is the product of an individual history, but also, through the informative experiences of earliest infancy, of the whole collective history of family and class" (91). I argue that the transfers from the West not only aimed to contribute to the poetics which would lead to a national literature but also aimed to cause changes in the habituses of the people by ensuring that they adopted a Western way of life and embrace a humanist, and in the case of Remzi Kitabevi, a realist (also a socialist realist) view of life as I will explore more clearly in Chapter 4. However, this requires the analysis of the agents' habituses.

Translator's habitus

Daniel Simeoni (1998: 69) argues in his paper "The Pivotal Status of the Translator's Habitus" that translators reinforce the prevailing norms by adhering to them as a result of the habituses they developed during their profession. However, Jean Marc Guoanvic (2005) argues

Norms do not explain the more or less subjective and random choices made by translators who are free to translate or not to translate, to follow or not to follow the original closely. If a translator imposes a rhythm upon the text, a lexicon or a syntax that does not originate in the source text and thus substitutes his or her voice for that of the author, this is essentially not conscious strategic choice but an effect of his or her specific *habitus*, as acquired in the target literary field (158).

This thesis deals with the statements of translators encountered in paratexts where they express their ideas and sometimes feelings. As I demonstrate later in Chapter 4 although their choices are determined by norms prevailing in the field, they are also allowed a lot of latitude. Besides I also question here who determines the norms because in the setting up of the Translation Bureau and the First National Publishing Congress it was the advisory board of Remzi who took an active role as I explore in detail in Chapter 3. As I have already pointed out in the discussion of the patron and ideology I argue that the intervention of the state in the field of translation was not strictly top down as is generally believed, but also had elements that can be referred to as bottom up.

It is claimed that translation of the Western Classics after the Tanzimat period were not systematic and the works to be translated were selected randomly (Ülken 1997: 347). There were many attempts among which Remzi and Vakıf publishing houses were included but these were found unsatisfactory (Tahir-Gürçağlar 2001: 105). I will question this and try to find out the reasons behind this general claim.

Paratexts

In my analysis of paratexts I use the approach adopted by Genette Gerard in his book *Paratexts: Thresholds of Interpretation* (1997). As I have mentioned in Introduction I focus on prefaces which Genette includes among the larger group of “peritexts” which are defined as paratexts that appear within the book (1997: 4). Keith Harvey offers and uses the term “binding” in his study of *Intercultural Movements: American Gay in French Translation* (2003). According to Harvey his notion of ‘binding’ extends beyond Genette’s ‘paratext’ (2003: 179). He argues

... 'binding' is more concerned with macro-contextual functions than either 'peritext' or 'epitext'. In his functional discussions, Genette is principally (if not exclusively) concerned with the micro-functional relations between the paratext and the text which it serves. ... 'binding' ... does not merely- or even principally- relate to the main body of the text they are annexed to or about which they speak, but rather concerns the relation between text-object as cultural event and the discourses of the time. (Harvey 2003: 179-180)

As I pointed out earlier, I will also not analyze the paratexts in this study only to explore their functions in relation to the text they are attached to but also in relation to the socio-cultural context of the specific time period I have already outlined. However, in this thesis I will still use Genette's term paratext and his classifications peritext and epitext and his other definitions related to paratext. I believe it will suffice to point out and complement the shortcomings of 'paratext' rather than offering a new term because although Harvey uses the term 'binding' he goes on to use the terms 'epitext' and 'peritext'. So since I believe paratext is more encompassing than Harvey's 'binding' I will prefer 'paratext' but by complementing its shortcomings throughout this study.

I will also not resort to Gideon Toury's term of extratextual materials which he specifies as "semi-theoretical or critical formulations, such as prescriptive 'theories' of translation, statements made by translators, editors, publishers, and other persons involved in or connected with the activity, critical appraisals of individual translations, or the activity of a translator or 'school' of translators, and so forth" (1995: 65). Toury specifies, though not very clearly, what could be considered as extratextual materials but he does not tackle them in detail. Like Keith Harvey he also does not provide tools or necessary concepts for researchers to discuss these texts that are placed in the margins of the text. He deals with peritexts

and epitexts the features of which are defined separately by Genette (1997) under the concept “extratextual. Genette does not only specify different groups of paratexts but also provide an in-depth delineation of their location, senders, addresses and functions as I will explore thoroughly in Chapter 4.

While analyzing the role of paratexts I resort to Lawrence Venuti’s concept of visibility and Theo Hermans’ concepts of translator’s voice and irony in order to be able to relate the discourse in paratexts to the discourse on translation and translators’ ideological tendencies reflected in paratexts to the ideology prevalent in the period.

Translator’s Visibility

Venuti uses the term “invisibility” to describe the translator’s situation and activity in contemporary Anglo-American culture. As Venuti maintains invisibility has two mutually determining phenomena. The first one is the translators’ use of English language in translation and the second is the reading and evaluations of these translations (Venuti 1995: 1).

Venuti argues and shows that in Anglo-American culture translations are mostly criticized against the criteria of fluency. A translation is judged acceptable by most publishers, reviewers and readers when it reads fluently (ibid). A fluent translation is written in the current English. It does not contain “polysemy, archaism, jargon, and abrupt shifts in tone or diction, pronounced rhythmic regularity or sound repetitions- any textual effect, any play of the signifier...” (Venuti 1992: 4). Fluency creating the illusion of transparency misleads readers to think that they have direct access to the original, the writer and the meaning. The translation which is fluent

gives the impression that it is not a translation but an original by hiding the intervention of the translator in the foreign text. The more fluent the translation the more invisible the translator is and the more visible the author or the meaning of the foreign text. So, as Venuti (1992) states that “The originality of translation rather lies in self-effacement, a vanishing act, and it is on this basis that translators prefer to be praised” (4).

However, in this thesis I do not deal with the invisibility of translators in translations but rather with their visibility especially in the margins, thresholds of translated texts, namely in the prefaces. I would like to argue that prefaces written by translators are those parts of texts which draw the attention of the readers to translators; these are places where the presence or the intervention of translators becomes discernible. In the 1940s in Turkey, fluency was highly praised in translations from western languages into Turkish. In the journal *Tercüme*, İzzet Melih Devrim (1940) wrote that in literary translations “It should neer be forgotten that the aim is not to lose the pleasure and the excitement aroused by the original. The only way to achieve this is to create the impression that it is written in the translated language” [“Hiçbir zaman unutmamalı ki gaye, aslın uyandırdığı zevk ve heyecanı kaybetmemektir. Bu da ancak doğrudan doğruya kaleme alınmış hissini vermekle olur.”] (277) . In the period under study fluency and fidelity to the original were two important characteristics sought in literary translations (Özkan 2004). As Venuti (1992) argues, today the reason for translators’ invisibility in the case of the Anglo-American culture is ideological. The aim is to efface the linguistic and cultural difference of the foreign text which is the result of ethnocentrism, the belief that Anglo-American culture is the most important and superior to other cultures (1992: 5). In this thesis I will question whether the visibility of translators in

prefaces has ideological implications when a combination of fluency and fidelity to the original was the preferred strategy. While American translators aim at fluency to hide their intervention and efface cultural peculiarities of the other, did Turkish translators in the period under study want to bring the other culture into their own culture because they regarded it to be superior to theirs?

From Dolet and Tytler till date translators have always been urged to stay faithful to the original work. Behind this motive lies the age-old hierarchy existing between the original and the translation. Always regarded as inferior to the original, translation has usually been associated with secondariness and derivativeness (Venuti 1992: 3). This hierarchy can also be observed in the status of translators. Authors of original works have always been deemed more important than translators although this attitude has begun to change with poststructuralist approaches to translation. As Venuti (1992) states “Today the translator remains subordinate to the author of the original work, whether in the translator’s own acts of self-presentation or in academic institutions, publishing companies, and legal codes” (4).

During the period under study, original works and authors were deemed very important by translators in their prefaces. However, in the background, translators may also be regarded as equally important especially as they were presented in Remzi’s “Dünya Muharirlerinden Tercümeler Serisi”. This series advertised translators and their other translations in the first pages of the books. Translators were neither forced to remain invisible or silent in the translated text. They were constantly reminding of their presence in the text to the readers first with prefaces at the beginning in the rest of the book as I will demonstrate in the analysis of my corpus in Chapter 4. However, why were translators making their intervention so visible to the reader in the prefaces? This is a key question for the purposes of this

thesis. The main reason for this visibility seemed to be a wish to make readers fully understand the work and the author in question. However, was that the only reason? Below I explore how translators frame the translated text with prefaces constituting a voice of their own accompanying the voice of the author reflecting a critical view point and their ideological tendencies.

Translator's Voice

Giuliana Schiavi and Theo Hermans also deal with the invisibility of translator in translated narrative in their essays published in parallel as companion pieces in *Target* in 1996.

Schiavi (1996) points out that both originals and translations are “submitted to the same narratological analysis by using the traditional descriptive categories of author, implied author, narrator, story and discourse...” (2). This attitude is reinforced by various approaches to textual analysis which treat the original texts and translations as one and the same. The intervention of the translator is completely overlooked. It is pretended that there is only one voice speaking in translated narrative. It is almost always forgotten that the translator inevitably interferes as a reader and interpreter and a translation is always and inevitably unfaithful because it takes the place of another in a different language and culture at a different time and addresses a different audience than the original. However, in her paper Schiavi accepting that a translation is different from original, tracks down the translator's voice in the translated text and offers a new textual structure for analyzing translated narratives which includes the translator. According to Schiavi this kind of modification in textual analysis structures is necessary since the translator's voice is

in part standing for the author's and it is in part autonomous. Schiavi (1996) writes that "This voice creates a privileged relationship with the readers of translation, part mediational, part straightforward" (3). In her book *The Translator in the Text* (1994) Rachel May points out that translators should also be included while analyzing the works in translation. She writes "...translations do exist, they are called novels, and they stand in for originals throughout our culture.... Translators have become part of the novel as well, and the system must expand itself to include them" (May 1994: 4).

Sharing the same views with Schiavi ("The Translator's Voice in Translated Narrative" (1996)) Hermans (1996) maintains that there is not only one voice in translated narrative, namely that of the Narrator's but also the Translator's voice. Hermans points out that "translation never coincides with its source; it is not identical or equivalent in any formal or straightforward sense" (24). However, while reading translated fiction, readers are made to forget that what they are reading is a translation through the illusion of transparency which he regards as the exponent of equivalence. So Hermans asks whose voice comes to us when we read a translated novel (ibid: 26). He claims "Translated narrative discourse... always implies more than one voice in the text, more than one discursive presence. It may be that in many narratives this 'other' voice [the translator's voice] never clearly manifests itself" (1996: 27). But there are cases where this voice is manifestly present and discernible as in the case of prefaces which constitute a framing discourse around the translated text. As Rachel May (1994) points out

The most obvious shift in translation is that of the framing context. The change of languages entails a change in the possibilities for reference outside the work. Translators sometimes supplement their texts with notes, prefaces and other apparatus. These are frequently necessary to allow readers to understand cultural references or

peculiarities of the original, but they change the text's relationship to its readers (4).

Below I try to explore how translators reflect their own views in prefaces by causing a change in the framing discourse and context by creating their own and how this feature makes it impossible for us to be blind to these important spaces.

Methodology

In this thesis I focus on the relations between agents active in the field of translation, namely translators and their socio-cultural and political context. My corpus is based on the utterances of the translators presented in the form of prefaces. So what I do in this study is basically discourse analysis to obtain clues about the complex network that controlled the production and consumption of translation in a specific period of time. I choose Critical Discourse Analysis which sees language as social practice as my main framework.

Following Fairclough and Wodak (1997: 258) I see “‘discourse’ - language use in speech and writing- as a form of ‘social practice’ which implies “a dialectical relationship between a particular discursive event and the situation (s), institution (s) and social structure(s) which frame it: the discursive event is shaped by them, but also shapes them” (ibid). Regarding discourse as such in Chapter 4 I adopt Urpo Kovala's (1996) methodology firstly to explore which aspects and functions of the texts are highlighted in prefaces by translators then to seek the reasons in the general socio-cultural context.

Summary

In Chapter 2 I presented my theoretical framework which will enable me in the following chapters to explore the ways how the discourse pursued in paratexts can be linked to socio-cultural context. I resorted to different theories and approaches to translation and culture to account for the relationships that obtain active in the system of translation and the other systems of culture such as translation bureaus, translators, publishing houses, publishers, writers and politicians.

In Chapter 3 in the light of my theoretical framework I will try to shed light on the socio-cultural context of the period under study. I will attempt to position Remzi Kitabevi, Remzi Bengi and its translators both in the cultural life and the system of translated fiction.

CHAPTER 3

TRANSLATION IN A WIDER CONTEXT

In this chapter my aim is to offer a picture of the period starting immediately after the proclamation of the Republic lasting until 1950. Firstly, in order to explore the logic behind the culture planning undertaken by the state hand-in-hand with the intellectuals of the period, I will deal with two basic ideologies developed in that period, namely westernization and nationalism. Then I move on to Republican reforms with specific reference to “alphabet and language reforms” which will take me to the publishing of translated literature before and after these reforms. Lastly, I will deal with two turning points regarding translation activity in Turkey, the First Publishing Congress and the establishment of the Translation Bureau.

Westernization-Nationalism- A Nation-State

After the War of Independence not only the regime but also the socio-cultural life in the Turkish Republic underwent significant changes. Independence was not the only target Mustafa Kemal Atatürk wanted to achieve at the end of the war. He envisioned a nation state which would break all its ties with the past. In fact, he was planning to create a modern, Western and more importantly a secular Turkey composed of enlightened people.

The main obstacle to this progress was regarded as Islam. As many researchers such as Kemal Karpaz (1959), Emre Kongar (1986) and Bernard Lewis

(1968) maintain, in the Ottoman Empire religion had dominance over every field of socio-cultural life and political structuring. The Ottoman sultans were not only political leaders but also the Caliphs, the religious leaders of the Islamic world. This made Islam not only a religion for Ottomans but also a tool for organizing and guiding the lives of people and political structure of the empire. The basic goal targeted by the Republican reforms was to replace this defining role of religion in the socio-political structure by a national identity.

Muslim-Turkish people who were used to living within the value system of Ottoman society recognized themselves firstly as members of the Islamic community rather than as Turks (Belge 1983: 1291). The Turkish Revolution aimed to change this by creating a national identity for Turkish people based on a common culture, language and history (Güvenç 1996: 225). In order to do that it was believed that Turkey had to break all its ties with the old traditions and turn its face to the West where the ideas of “national sovereignty” and “national independence” developed. Atatürk clearly indicated this in one of his speeches “Now we belong to the West. Our endeavor will be to go beyond that level by not only taking pride in our old civilization, which has mastered the Old World, but also by breaking all our chains with it and following the path paved by the civilization of the new century” [“Biz artık Garplıyız, Eski dünyaya hakim eski medeniyetimizle sadece övünerek değil, bütün zincirleri kırarak, son asır medeniyetinin gittiği yollardan yürüyerek, bu seviyenin de üstüne çıkmaya çalışacağız...”] (Atatürk qtd in Tunaya 1996: 111).

Westernization and nationalism which can be considered as forming the backbones of the Republican reforms did not come out of the blue, their origins should be traced in the late Ottoman period. The doors of the Ottoman Empire were closed to the influence of the West until the end of the seventeenth century. It was

then that the Ottomans began to realize the superiority of the West in many fields but especially in the army. So they began to turn their faces to the West and reforms aiming to improve the army started in the eighteenth century (Karpas 1959: 6-7). The extension of reforms into cultural and political fields occurred with the Tanzimat era beginning in 1839 (ibid: 10-11). However, the reforms carried out in this period were superficial. As Murat Belge (1983: 1290) points out, the desire for Westernization didn't take place bottom-up but it was a policy resorted by the state for protecting its power against the West. Lewis (1968: 170) also touches upon this point by stating that "The Tanzimat [in other words] was less a reform than maneuver, intended to accomplish a political rather than a legal or social purpose." So it can be said that it wasn't until the proclamation of the Republic that westernization became more deep-rooted and comprehensive through series of reforms.

The same thing was also valid for nationalism. The Ottoman Empire had a cosmopolite structure. It consisted of people who were of different religions and ethnicities (Belge 1983: 1288). However, the "kapıkulu" system under which the Empire was ruled ensured that none of the ethnicities was superior to one another. However, when the Ottoman Empire began to weaken even this system could not help the empire stay intact due to the national liberation movement of the non-Turkish peoples. The edicts of Tanzimat (Reorganization) and Islahat (Reform) were the results of the demands made by the Western powers for equality and guarantees to the minorities living under the roof of the Ottoman Empire (Karpas 1959: 10). As Karpas states the two edicts gave rise to a new theory of single citizenship for all subjects of the Ottoman Empire which was called Ottomanism. It was expected that the new theory would put an end to the nationalistic ideas among the non-Turkish peoples and save the Empire from dissolution. However, this didn't happen and

nationalism began to spread even among the Turks themselves. However, it was again with the proclamation of the Republic that the nationalism gained impetus and became one of the overarching ideologies of the Republic. Emre Kongar (1986) points out

I think the difference between his [Atatürk's] revolutionary movement and the prior attempts to "save the Empire" lies at this very point: Mustafa Kemal Atatürk aimed at creating a western society, whereas the westernist movements prior to his time were geared to imitating western societies. Those attempts were marked by the importation of western educational institutions while Mustafa Kemal imported the whole ideology and political structure of the West, including "national sovereignty and national independence. (29)

Both westernization and nationalism found their ultimate definition in the Republican Period. Nationalism also acquired different aspects along its journey in the Ottoman Empire but it found its final definition in the Republican period. Pan-Turkism or Turanism found many advocates among the Turks. However, according to Atatürk, bringing together all the Turks under one nation state could only be a dream (Lewis 1968: 353). So he provided a new definition of nationalism which was based neither on religion nor on race or ethnicity but on the land, fatherland, Anatolia (Kongar 1986: 34). Like the definition of nationalism many things changed during the Republican period which overshadowed the reforms in the Tanzimat era. The reforms were radical but wisely planned.

Above I tried to outline the framework for "westernization" and "nationalism" the new Turkish Republic inherited from the Empire and how they defined them in their own terms. Below I will try to summarize the Republican reforms within the framework of culture planning assumed to be undertaken by the state.

Republican Reforms

In this part I will basically dwell upon the reforms carried out by the state to organize social life and offer new options for the repertoire which will in time replace the old beliefs and habits in peoples' habituses.

Although the superficial reforms carried out in the late Ottoman period prepared the infrastructure of the Republican reforms, in the early Republic the reforms followed a pre-established culture policy. As Murat Belge (1983:1298) points out one of the most significant difference of the Republican reforms was the creation and application of a certain culture policy. The process which I call culture planning following Itamar Even-Zohar (2002) as I have already outlined in the previous chapter covered and was effective in every aspect of socio-cultural and political life.

As I pointed out above, mainly westernization and nationalism were driving forces and framing ideologies in the reforms aiming to transform the old system. The reforms began right after the proclamation of the Republic. On October, 1923 Turkey became a Republic headed by a president to be elected by the National Assembly. Mustafa Kemal was the first president and İsmet İnönü was the first prime minister of the Turkish Republic. The only threat to the new regime was the most influential institution of Islam during the Ottoman Empire, namely the Caliphate. This institution was abolished on March 3, 1924. Other important reforms which followed were: In 1925 the religious sects and brotherhoods were closed. In 1926 the Civil Code of Switzerland which replaced the Mecelle based on sharia was accepted. With this new civil code family relations and women's status would be able to be established according to the Western foundations. In 1930 women were

allowed to vote in municipal elections and in 1935 “Soyadı Kanunu” was accepted which replaced the Arab nomenclature with Turkish surnames, and the National Assembly gave Mustafa Kemal the name of Atatürk (Father of the Turks). In 1930-1931 the Republican Party decided to convert the existing “Türk Ocakları” (Turkish Hearths) into “Halkevleri” (People’s Houses) which eventually became one of the most important education tools in the hands of the state and the government (Karpas 1959: 54-55).

The reforms that are more relevant to the present study are the alphabet reform and the following planning process which Kamile İmer defines as the intentional intervention into the changing process of a language (Doğançay-Aktuna qtd in İmer 2001: 12).

Alphabet Reform and Language Planning

On November 3, 1928 Arab letters were officially replaced by the Latin alphabet and “millet mektepleri” (national schools) were launched to teach the new Turkish letters to the people. This reform which can be considered as a milestone in the creation of a westernized nation-state, paved the way for language planning process. Language reform was not a new topic, either. The edict of Tanzimat is considered as the beginning of the change that was about to take place in language (İmer 2001: 44).

From the Tanzimat era onwards discontent with the language which developed under the influence of Persian and Arabic grew (Lewis 1968: 277). As İmer points out, the second half of the 19th century had a significant importance for the development of Turkish as we know it today. As newspapers and periodicals began to be published, it was understood that the Ottoman Turkish spoken by the ruling elite could not be

easily understood by the public. So it needed to be purified. In this period authors like Namık Kemal, Ali Suavi, Ziya Paşa, Ahmet Mithat Efendi, Şemsettin Sami published articles concerning “the reforming of the Ottoman language” in the periodicals like Tasvir-i Efkar, Muhbir, Ulum, Hürriyet, Basiret, Terceman-ı Hakikat, Dağarcık, Hafta etc (İmer,2001, p.30). But the idea of the language planning actually developed during the war years in the 20th century. Ömer Seyfeddin and Ali Cenap published their works in the *Genç Kalemler (Young Pens)* in the vernacular Turkish and defended language reform (Karpas 1959: 30) writing under the title of “Yeni Lisan” (New Language). The aim was, of course, to facilitate the communication between the public and the elite, e.g. intelligentsia by reducing the Arabic and Persian words and linguistic rules. However, there was another important purpose. It was believed that when the public began to understand what was offered to them in the periodicals it would be easier to unite them around the idea of nationalism which gained more significance in that period (İmer 2001: 48).

The Republican Turkey aiming and claiming to be a national state furthered these endeavors and the language reform became a planned process in the Republican period. As I stated above, it was the alphabet reform in 1928 which paved the way for the language planning. The decision of the Soviet authorities to adopt the Latin alphabet in place of the Arabic for the Turkic languages of the USSR provided an example and incentive to the government of the Turkish Republic (Lewis 1968: 277)¹. The argument for the alphabet reform was that the Arabic script was ill-suited to the Turkish language. It was also expected that the change would raise the level of literacy in Turkey (Kabacalı 2000: 175). However, the main reason

¹ I will touch upon the issue of Russian influences on Turkey later in the third chapter.

behind this reform was to break the ties with the past, the Ottoman history entirely (Lewis 1968:279).

As Kaynardağ (1983: 2824) points out the most influential factor in the publishing activities of the Republican period was its public-oriented secular approach, just the opposite of the Ottoman religious and dynastic standing. So it was inevitable for the Republican government to launch a language reform which aimed to facilitate communication between the people of Turkey. As Server İskit (2000: 129-130) maintains, it was believed that under the influence of Eastern languages, namely Persian and Arabic, Turkish could not adjust to the new civilization and science. Besides, since there opened a big gap between written language and the language which people spoke, the improvement of Turkish culture and its dissemination among people were hindered. Therefore the instruction of Persian and Arabic languages in schools was abolished.

Şehnaz Tahir-Gürçağlar (2001: 89) argues “The alphabet reform and the ensuing purist movement spelled a new identity for the people of Turkey. This identity was distanced from the Ottoman/Arabic/Persian heritage and was brought closer to the intellectual foundations of the “western civilization”.” As I will point out in the following chapter, in the prefaces especially in the ones written for translations from Russian literature, the use of a language which would facilitate the readers’ comprehension of the works is recommended. This was actually one of the main characteristics of socialist realist literature: pure and plain language. It is also believed that translation would enable the development of language so the translation of Western classics into Turkish was very important but the translation strategy would be faithful as I will explore in detail in Chapter 4.

In Bourdieu's terms, all Republican reforms may be considered as part of a project that aimed to transform the habitus of the people. In this study as I have already pointed out, literature and translation through the ideologies they involved were also important instruments for transforming the habitus of the people by turning the goods imported into workable models for them. Below I will develop this argument.

The Importance of Translation and Literature in the Nation-building Process

With the alphabet and language reform the number of works of fiction which can be read by the younger generation decreased. As Ahmet Hamdi Tanpınar (1939: 11) points out with the reforms carried out in the early Republican era Turkey became Western only on the surface. However, mentally it still belonged to Eastern world because of the influence of religion and traditions. The only thing which was expected to alter this undesired state was literature; but it was still raw. There was a need in that period for literature which would help the new generation improve in the way desired by the intelligentsia of the period. According to Tanpınar (1939: 12) "The most prolific period for reading is between fifteen and twenty since what is read during that time not only fulfills a mental need but also nourishes the whole personality" ["En velüd okuma devri on beşle yirmi arasında olan devirdir, çünkü o zaman okunan şeyler sadece zihni bir ihtiyacı tatmin etmezler, bütün şahsiyeti beslerler."] (1939: 12).

As Tahir-Gürçağlar points out the single-party era in Turkey was a unique period when translation became a vehicle for nation-building (2001: 114). It was believed that translation of Western classics would help create a new national

literature. According to Emre Kongar (1986) “Atatürk knew only too well that the new Turkish Republic needed cultural traits for a new society because he had denied the Ottoman cultural heritage. Towards the end of his life, he placed special emphasis on Turkish language and history” (34). In fact, it was not only language and history that Atatürk paid unique attention because he also knew well the importance of national literature which could be understood clearly in his support for the translation of Western Classics into Turkish. For instance, in an interview Remzi Bengi gave for the newspaper *Cumhuriyet* Bengi (1979) states

Soon after publishing the first books of the series “Translations from World Authors”, we presented a set to Atatürk, Mr. İnönü (Prime Minister), Şükrü Kaya (Ministry of Home Affairs) with the mediation of Hasan Ali Yücel. Following that, we received a congratulatory letter and a letter of appreciation from Atatürk. In those letters, he stated his content and wished us to chase this path which rendered a culture service. (14)

[*Dünya Muharrirlerinden Tercümeler Serisi*’nin ilk kitaplarını çıkardıktan sonra bunlardan birer takımı, Hasan Ali Yücel aracılığı ile Atatürk’e, Başbakan İnönü’ye, İçişleri Bakanı Şükrü Kaya’ya armağan ettik. Az sonra Atatürk’ten bir teşekkür ve tebrik mektubu geldi. Çok memnun olduğunu, bir kültür hizmeti olan bu yolda devam etmemizi istediğini söylüyordu (14).]

Actually the Ottoman period contained important lessons for the newly founded Republic. In the Ottoman period while “divan literature” which developed under the influence of Persian and Arabic literatures prevailed in the courts of the palaces, the folk literature was dominant among people of the empire. As Şerif Mardin points out there were two cultures in the Ottoman Empire: “big culture” and “small culture”(Mardin qtd in Moran 1997: 19) . The only thing that bound these two cultures together was religion and traditions. Berna Moran (1997: 19) argues that Westernization movements in the Tanzimat era widened this distance because the

Westernization movements didn't depend on any social base. Besides, it was not public-oriented. The Republic determined to create a national literature in order not to foster any dichotomies in the Republic and establish shared values necessary for a national identity. So it was believed that translation would pave the way for the national literature.

As I argue in this thesis the translation of Western Classics was not only important for creating a new Turkish literature but also for offering new life images for the habituses of people who would become more Western and modern. There were not much material for the new generation to read and these translations would fill this gap and would be effective in the formation of their habituses through the life images that appear in literature as Even-Zohar (2005c: 13) points out.

Below by providing information related to the translated literature and the publishing market I want to demonstrate the importance attributed to literature in that period.

Translated Literature and the Publishing Market Before and After the Alphabet Reform

The Ministry of Education vs Private Publishing

Atatürk and the government were aware of the importance of education, books and the body of works that would constitute the national. So the state was greatly involved in the field of publishing. As Kaynardağ (1983-2824) points out before the alphabet reform in the period spanning between the years 1923-1928 the books that attracted attention were mostly the ones published by the state. Right after the proclamation of the Republic "Telif ve Tercüme Heyeti" (Committee on Original and

Translated Works) was established as a branch of the Ministry of Education in 1924. It was responsible for the translations of works needed by the Turkish national library and education institutions (Günyol 1983: 327-328). The Committee continued its activities until 1926. The state attached great importance to the works which introduced the new regime to the public and also to teaching them the contemporary science, technique and education trends (Kaynardağ 1983: 2824). That's why the Ministry of Education was not so much concerned about literature at the beginning. As Şehnaz Tahir-Gürçağlar points out "Throughout the five years of its operation, the Committee published both indigenous and translated educational material and did not have focus on the translation of "masterpieces", which I interpret as literary classics" (2001: 249).

After the Committee was abolished, the second planned translation activity carried out by the young Republic was also undertaken by the Ministry of Education. In 1927 the Ministry launched a series under the title "Cihan Edebiyatından Nümuneler" (Samples from World Literature). However, this series which produced 10 books, nearly all classics in 1927 and 1928 ended with the transition to the Latin alphabet (Tahir-Gürçağlar 2001:250-251). After the alphabet reform the Ministry of Education did not launch any translation series. However, it continued its translation activity in a sporadic way, by publishing some children's literature and some classics (ibid: 253).

Private companies were much more active in publishing translated literature both before and after the alphabet reform. Translations produced by private publishers before the alphabet reform were mostly popular works and there were not many series. The most important ones were *Tanin* newspaper's "Ölmez Eserler Külliyyatı" (The Collection of Immortal Works), Cihan Publishing House's two

series, one of which was “Meşahir-i Asar Külliyyatı” (The Collection of Famous Works) consisting of reprints of Ahmet Vefik Paşa's translations of Molière's plays published in the 19th century and the second series was titled “Rus Meşahir-i Hükemasından L. Tolstoy Asarından” (From the Works of the Famous Russian Thinker L. Tolstoy), Resimli Ay’s “On Kuruşa Bir Kitap” (Books for Ten Kurush) and “Himaye-i Etfal Cemiyeti Çocuk Külliyyatı” (Children's Library of the Society for the Protection of Children) (Tahir-Gürçağlar 2001: 255-256).

After the alphabet reform publishing market went into a period of stagnation for nearly a year because they were not prepared for such a big change either technically or economically. However, there was a revival in the publishing sector in the second half the 1930s.

Although this revival mostly stemmed from the activities of the private publishing houses, the catalogues show that the Ministry also published some classics before 1940. In 1929, a collection appeared of Horace's works translated by Yakup Kadri Karaosmanoğlu, a renowned novelist. Shakespeare's *Othello* translated by Nuri Rafet was published in 1931. In 1933 and 1936 two volumes of the dialogues of Plato were published, translated by Semiha Cemal, a woman translator (ibid).

The first series of translated western classics after the alphabet reform was launched by Vakit publishing house. Haydar Rıfat (Yorulmaz), who was himself a well-known and productive translator, became the editor of the series titled “Dün ve Yarın Tercüme Külliyyatı” (Translated Works of Yesterday and Tomorrow). Hilmi Ziya Ülken has suggested that the series was launched in 1933. The others were as follows: in 1934 Hilmi Kitabevi’s “Hilmi Kitabevi Neşriyatı” (“Publications of Hilmi Kitabevi”), Suhulet Kitabevi’s “Dünya Klasiklerinden Tercümeler Serisi”

(“Translations of World Classics”) in 1938, Kanaat Kitabevi’s Ankara Kütüphanesi (Ankara Library) the same year, İnkılap Kitabevi’s Tercüme Romanlar Serisi (Series of Translated Novels) in 1938, and Ahmet Halit Kitabevi’s “Şarktan Garptan Seçme Eserler” (Selected Works of the West and East) in 1940 (Berk 2004: 123). Another planned translation movement was launched by Remzi Kitabevi in 1937 Dünya Muharrirlerinden Tercümeler Serisi. As Özlem Berk points out

Translation projects initiated by some private publishers after the proclamation of the Republic were long-lasting. The series *Translations from World Authors* by Remzi Kitabevi in 1937 was probably the biggest initiative in this field. By 1946 the number of translated books in this series was 50 (Berk 2000: 156)..

After the Cumhuriyet’in ilanından sonra bazı özel yayınevlerinin giriştiği çeviri projeler çok uzun ömürlü olmamıştır. Remzi Kitabevi’nin 1937’de başlattığı *Dünya Muharrirlerinden Tercümeler* serisi herhalde bu alandaki en büyük girişim olmuştur. 1946 yılında bu serideki çeviri kitapların sayısı elliye bulur (Berk 2000: 156).

Below I will dwell upon Remzi Kitabevi and “Dünya Muharrielerinden Tercümeler Serisi” trying to emphasize its importance in the translations of Western classics.

Remzi Kitabevi and “Dünya Muharrirlerinden Tercümeler Serisi”

In periods of change, as was the case of early republican Turkey, notable individuals or groups of individuals may come to the scene to contribute to the making or designing of the culture repertoire. Even-Zohar terms these individuals “idea makers” “culture entrepreneurs” or “makers of life images” (2005c). In Turkish history the leading idea-maker was Atatürk, however, he was not alone. As I argue in this thesis there were “culture entrepreneurs” and other “idea-makers” and "makers

of life images” contributing to his endeavors who were active both in the political and the socio-cultural life of the early Republican period. I would like to argue that Remzi Bengi was one of the idea-makers and culture entrepreneurs in Turkey, who made a significant contribution to the translation of Western classics into Turkish. As Fakir Baykurt (1979) points out

[Remzi Bengi] realized that there were many things to do for private entrepreneurs until the government reaches a condition to do everything in an underdeveloped country and started Remzi publishing and printing house. The fact that we have a sizable intellectual community today is not only by virtue of Remzi Bengi, of course, we should be grateful that there are a few more people like him, however his contribution to this development is great for me (22).

[[Remzi Bengi] geri kalmış bir ülkede, devlet her şeyi yapabilecek duruma getirilinceye değin, özel girişimcilerin yapacağı çok iş olduğunu anlamış, Remzi Kitabevi’ni ve basımevini geliştirmişti. Bugün azımsanmayacak sayıda bir aydın topluluğumuz varsa bu varlık, tek başına Remzi Bengi’nin hizmetleri sayesinde değil elbet, O’nun gibileri birkaç tane daha var çok şükür, ama onun hizmetlerinin bu yetişmeye katkısı büyüktür bence. (22)]

As translators and writers who are included in the book *Remzi Bengi’ye Saygı*, published as a tribute to Remzi Bengi, point out, Bengi offered his publishing house as a meeting point for the intellectuals of the period and also discovered and gave chance to new translators and authors. Cihat İmer (1979) calls them as “our friends” saying

Between the years 1932 and 1940 the foundations of a lot of friendships were laid down which lasted till now. These friends had a positive impact on the course of our publishing house and on our publications. Let me name those friends: Hasan Ali Yücel, Hasan Ali Ediz, Baha Dürder, Nazım Hikmet, Mustafa Nihat Özön, Halil Vedat Fıratlı, Hilmi Ziya ülken, Suut Kemal Yetkin, Hayrullah Örs, Hakkı Tonguç, Şükrü Özaltan, Şinasi Barutçu, Fuat İzer, Ressam Kambur Cemal, Münif Fehim, İlyas Sinal, Sabahattin Ali, Mahmut Yesari,

Selami İzzet, Cahit Uçuk, Sadri Ethem, İsmail Habip, Adnan Adıvar, Halide Edip Adıvar, Yakup Kadri Karaosmanoğlu, Hüseyin Cahit Yalçın, Sadettin Nüzhet, Hikmet Feridun Es, İbrahim Hoya, Mebrure Sami, Oktay Verel, Yaşar Kemal, Orhan Kemal, Kemal Tahir, Sabahattin Eyüboğlu, Azra Erhat, Cevat Şakir Kabaağaçlı (Halikarnas Balıkcısı), Reşat Enis, Şevket Süreyya Aydemir, Orhan Hançerlioğlu, Fakir Bayurt and many others...(29)

[1932-1940 yılları arasında günümüze kadar süren pek çok dostluğumuzun temeli atıldı. and Bu dostlarımız kitabevimizin gidişini ve yayınlarımızı çok olumlu yönde etkilediler. O dostlarımızı saymaya çalışayım: Hasan Ali Yücel, Hasan Ali Ediz, Baha Dürder, Nazım Hikmet, Mustafa Nihat Özön, Halil Vedat Fıratlı, Hilmi Ziya Ülken, Suut Kemal Yetkin, Hayrullah Örs, Hakkı Tonguç, Şükrü Özaltan, Şinasi Barutçu, Fuat İzer, Ressam Kambur Cemal, Münif Fehim, İlyas Sinal, Sabahattin Ali, Mahmut Yesari, Selami İzzet, Cahit Uçuk, Sadri Ethem, İsmail Habip, Adnan Adıvar, Halide Edip Adıvar, Yakup Kadri Karaosmanoğlu, Hüseyin Cahit Yalçın, Sadettin Nüzhet, Hikmet Feridun Es, İbrahim Hoya, Mebrure Sami, Oktay Verel, Yaşar Kemal, Orhan Kemal, Kemal Tahir, Sabahattin Eyüboğlu, Azra Erhat, Cevat Şakir Kabaağaçlı (Halikarnas Balıkcısı), Reşat Enis, Şevket Süreyya Aydemir, Orhan Hançerlioğlu, Fakir Bayurt ve birçoğları...(29)]

When closely examined, it is easily realized that most of these names who were coming together under the same roof were and are still very important figures in their fields. As İmer indicates, some of them had their books published, some of them introduced new writers to the publishing house, and some of them provided guidance and advice. Some of them were introduced to the public by Remzi Kitabevi through the publication of their first works (ibid).

The same thing can also be claimed for the advisory board and translators of “Dünya Muharrirlerinden Tercümeler Serisi”. They can be called idea makers and culture entrepreneurs and ‘carriers of new life images’, if not makers-of-life images. As literature offers new life images to people, by selecting the works and authors to be translated and by offering their own perspectives related to many issues through their prefaces, these people became carriers of these new life images into the target system.

As many researchers point out, the most systematic translation of Western classics into Turkish was undertaken by the state-sponsored translation agency, the Translation Bureau. This series was called “Dünya Edebiyatından Tercüme Serisi” (“Translations from World Literature”). There were intensive calls from the intellectuals of the period for the involvement of the state in a planned translation activity covering the translation of Western Classics into Turkish. As Tahir-Gürçağlar (2001:161) explores, there were mainly three reasons for these calls: Firstly translations from Western classics up until that period were regarded as “arbitrary” and “sporadic”. Secondly, it was believed that these translations didn’t constitute a systematic and consistent corpus; therefore they were not influential on Turkish culture in a positive way. Thirdly, translation came to be seen as a commercial activity rather than a cultural one.

It is really interesting that Remzi Kitabevi and the chief-editor of *Kalem* Mustafa Nihat Özön also supported these views which could be inferred from the publication of Ahmet Hamdi Tanpınar’s article “Tercüme Meselesi” at *Kalem* in which Tanpınar calls for state involvement in translation in order for the Republican state not to fall into the same trap that the Ottomans fell and writes

Our ancestors committed the same mistake and neglect in Islam Civilization. Instead of transferring Persian and Arabic culture into our language in a period and by a large movement, they preferred penetrating into these cultures individually with the individualist approach. The result was that: Ottoman intellectuals were loyal to Persian and Arabic culture to the end and we couldn’t make the people adopt this culture in spite of saving the lexicons of these languages as we desired. We lost homogeneity which is the most essential thing for a community (Tanpınar 1939:11-12).

[Aynı hata ve ihmali dedelerimiz İslam Medeniyeti içinde yaptılar. Acem ve Arab kültürünü bir devre içinde ve geniş bir hamle ile dilimize nakledecekleri yerde ferd sıfatı ile teker teker bu kültürleri gitmeği tercih ettiler... Netice şu oldu: Osmanlı münevverleri Arab ve

Acem kültürüne sonuna kadar bağlı kaldı ve bu dillerin lüğatini istediğimiz gibi tasarruf etmemize rağmen bu kültürü halk tabakasına sindiremedik. Bir cemiyet için en lüzumlu şey olan tecanüsü kaybettik (Tanpınar 1939:11-12)]

As I have already pointed out, *Kalem* was a monthly journal published by Remzi Kitabevi to support its “Dünya Muharirlerinden Tercümeler Serisi”. As Cahit İmer (1979) points out “While Remzi Bey encouraged and economically supported this journal [*Kalem*], which appeared with lasting artistic pieces rather than temporary and current issues, the chief-editor and managing director was Mustafa Nihat Özön. The aim of the journal was towards the future” [“Geçici ve güncel konularla değil daha çok kalıcı, sanat yazıları ile çıkan bu dergiyi Remzi Bey maddi, manevi yönden bütün gücü ile desteklerken yazı işleri ve genel yönetmenliğini de Mustafa Nihat Özön yürütüyordu. Derginin amacı geleceğe dönüktü”] (30), *Kalem* aimed at future just as the series it supported did. It was not only advertising the works published by Remzi but also included articles which discussed matters such as the path to be followed in translation (for instance, Ahmet Hamdi Tanpınar’s article) and how the Turkish novel should be (Sadi Ertem’s article “Türk Romanı” (“Turkish novel”)). The publishing house was not so much concerned with profits although it had commercial concerns as a private publishing house and its main goal seems to have been to serve the formation of a new Turkish literature.

In an interview for a survey carried out among authors and publishers of the period by the newspaper “Son Posta” in 1936, Remzi Bengi himself stated the reasons why Turks did not read:

Turkish publishers have fulfilled their obligations so far. And they have been fulfilling still...Always good books are sold in the country. Bad books do not have buyers. This is it. The class called readers immediately differentiates between the good and the bad. They don’t

buy the bad. They say, of course they publish what serves them. One should see that this is natural. Publishers prefer books which will circulate their capital. Other works belong to the Ministry of Education. Capital of publishers is not enough to do this. (İskit 2000: 190).

[Türk kitapçısı şimdiye kadar vazifesini yapmıştır. Ve yapmaktadır da...Memlekette daima iyi kitap satılıyor. Fena kitabın alıcısı yoktur. Bu, budur. Kari denilen zümre iyiyi, fenayı derhal tefrik ediyor. Fenasını almıyor. Diyorlar ki, tabi işine gelen eseri basıyor. Bunu tabii görmek lazımdır. Kitapçı elindeki sermayesini devrettirecek kitabı basar. Diğer eserler Maarif vekiline aittir. Kitapçının sermayesi bunları yapmaya kafi değildir... (İskit 2000:190)]

However, he also points out in another interview made with him, this time for daily *Cumhuriyet*, that he also pays special attention to the selection of the works to be published by Remzi Kitabevi judging them against the criteria of being useful for the people (Bengi 1979:11). So as I argue in this thesis that it would be unfair to claim that “Dünya Muharrirlerinden Tercümeler Serisi” was the product of random or sporadic selection. It was trying to do its best within the limited economic capital its owner Remzi Bengi held. As Bengi maintained in the above quote the limitations their capital posed did not prevent them from publishing good works but they did not have enough capital to publish some books which required more investment. I will state which books these could be in the following paragraphs.

As pointed out in the book *Remzi Bengi'ye Saygı* Remzi Bengi consulted his advisors for the books to be translated who were also themselves translators or important figures in the literary field (Yetkin 1979: 47). So the works to be translated were selected by an advisory board or the translators themselves. There was some kind of a filtering process in the selection and some criteria which made the books translated eligible to be published as I will explore in Chapter 3. Besides, it was Remzi Bengi who decided whether the works translated would be published or not

(Yetkin 1979: 48). So we can think of the selection of works to be translated as a three-step ladder. This clearly indicates that “Dünya Muharirlerinden Tercümeler Serisi” was not a product of an unsystematic or random selection.

In Republican Turkey it was believed that translation would not only help create a national literature but also help raise a modern and westernized generation. Below I will refer to two significant events of the period, namely the First Publishing Congress and the establishment of the Translation Bureau which clearly demonstrates the importance attached to translation by the state. However, by drawing attention to the First Publishing Congress and the establishment of the Translation Bureau I will also discuss the importance of the private sector, but especially the advisory board and translators of Remzi Kitabevi in this process arguing that their active role also places Remzi and “Dünya Muharirlerinden Tercümeler Serisi” in a different position among the series initiated by the private sector thus far.

The First Publishing Congress and The Translation Bureau

The First Publishing Congress was held on 1-5 May 1939 by the Ministry of Education. Hasan Ali Yücel states the aim of the congress as follows

Our Congress will not only engage in publishing works which are handled by the Ministry of Education but also with various needs which are related to every kind of publishing activity which concern the intellectual life of all people. Certainly, the concern of this congress is consultation. However, the decisions reached as a result of the studies shall act as a fundamental program both for government organization and private publishing organizations (The First Publishing Congress 1939:11).

[Kongremiz, sadece Maarif Vekilliğinin meşgul bulunduğu neşir işleriyle değil; bir kül halinde, bütün memleket fikir hayatını

ilglendiren her nevi neşir faaliyetlerinin temas ettiği muhtelif ihtiyaçları tetkik ile uğraşacaktır. Şüphesiz bu kongrenin de mahiyeti istişaredir. Fakat çalışmalarının neticesinde varılan kararlar önümüzdeki senelerde, gerek devlet teşkilatı, gerek hususi neşir teşebbüsleri için en esaslı bir program vazifesini görecek... (Birinci Neşriyat Kongresi 1939: 11)]

As Yücel indicates, the First Publishing Congress was convened not only for creating a program of publishing activities to be carried out by the state but also to offer a program to be followed by the private publishing attempts. The program of the conference consisted of a wide range of topics which were summarized in 14 items. Translation came second in this list in which it was mentioned that the aim of the congress regarding translation was “to determine the most necessary works to be translated into our language, including the classics, within a yearly plan and to assign the publication of these works to parties concerned” (*Birinci Neşriyat Kongresi* translated by Tahir-Gürçağlar 2001:164).

During the Congress seven commissions were established to handle special topics among which there was also the Translation Committee. The members of the Translation Committee were “Abdülhak Şinasi Hisar, Ali Kami Akyüz, Bedrettin Tuncel, Burhan Belge, Cemil Birsell, Fazıl Ahmet Aykaç, Fikret Adil, Galip Bahtiyar Göker, Halil Nihat Boztepe, Halit Fahri Ozansoy, İzzet Melih Devrim, Nasuhi Baydar, Nurettin Artam, Nurullah Ataç, Orhan Şaik Gökyay, Rıdvan Nafiz Edgüer, Sabahattin Rahmi Eyüboğlu, Sabahattin Ali, Sabri Esat Siyavuşgil, Selami İzzet Sedes, Suut Kemal Yetkin, Şinasi Boran, Yusuf Şerif Kılıçer, Yaşar Nabi, Zühtü Uray” (*Birinci Türk Neşriyat Kongresi*: 35) . The head of the committee was Etem Menemencioğlu and the reporter was Mustafa Nihat Özön who was also the chief-editor of Remzi Kitabevi’s “Dünya Muharirlerinden Tercümeler Serisi”. Sabri Esat Siyavuşgil, Hüseyin Cahit Yalçın, Suut Kemal Yetkin were also acting as

consultants to the “Dünya Muharirlerinden Tercümeler Serisi” of Remzi Kitabevi and they had translated important works for “Dünya Muharirlerinden Tercümeler Serisi”. The Committee presented a report at the end of the Congress which started as

Everybody is aware of the fact that translation has great importance for the intellectual life of our country. It will serve both for developing the ideas and sensitivity of the civilization world in every country and enriching our language. This is why it would be better not to leave translation in its current miserable condition and to take it under a procedure and order.(First Publishing Congress :125)

Memleketimizin irfan hayatı için tercümenin bugün büyük bir ehemmiyeti olduğu herkesçe malumdur. Tercüme, hem memlekete medeniyet aleminin fikirlerini ve hassasiyetini getirmek, hem de dilimizi zenginleştirmek hususunda hizmet edecektir. Bunun için tercüme işinin bugünkü perişan halinde bırakılmayıp bir usul ve nizam altına alınması muvafık olacaktır. (Birinci Türk Neşriyat Kongresi: 125)

The committee proposed a list of texts to be translated to the Congress. In the report it was mentioned that special importance should be attached to the works of humanist culture and the works should be translated in full and the translations should be done directly from the source culture. The recommendations mentioned in the report also included the establishment of a translation bureau under the auspices of the Ministry of Education and the launch of a translation journal which led to the setting up of the Translation Bureau in 1940 and the launch of the journal *Tercüme*. As Tahir-Gürçağlar (2001) points out

The ruling government, backed by the support of certain sections of the intelligentsia, intervened in the field of literature and took the initiative in launching an extensive translation movement. Their aim was to create a “Turkish renaissance” and “a Turkish humanism”, which they hoped, would establish a common cultural basis upon which the new Turkish cultural and literary repertoire would rise (114).

The only journal that Remzi Kitabevi published was not *Kalem*, there were other important journals such as *İnsan* (*Human*) and *Oluş*. As Tahir-Gürçağlar (2001, 99) points out, together with *Yücel* (*Rise*), *İnsan*, launched in 1938, played a significant role in the formation of the intellectual framework of the humanist movement. The editor in-chief of *İnsan* was Prof. Hilmi Ziya Ülken while Mustafa Nihat Özön who was also the reporter in the Translation Committee at the Congress was the licensee of the journal. As Remzi Bengi pointed out the economic capital of the private sector was not enough for publishing certain works so they had to be published by the Ministry of Education. When the corpora of “Dünya Muharirlerinden Tercümeler Serisi” and “Dünya Klasiklerinden Tercümeler Serisi” of the Translation Bureau are compared, it is realized that translations from Greek and Latin literatures which were believed to nourish humanism in Turkish literature are missing in Remzi’s series. As I have already pointed out in Introduction, Remzi took up the translation of Greek and Latin works after the election of the Democrat Party to office in 1950. Lefevere points out that patrons provide the ideological framework which act as a constraint on the choice and development of both form and subject matter (1992: 16). So the ideology is formed by the patron, in our case, by the state. However, as could be understood from the preceding discussion in Turkey the ideology which determined the selection and development of a corpus happened by the initiation of the intellectuals of the period and Remzi and its intellectual circle had a considerable impact on this.

Translation Bureau which was made up of university lecturers, teachers, and writers operated between the years 1940-1967. The structure of the Bureau with its permanent members resembled the structure of Remzi Kitabevi with its advisory

board. The most productive period of the Bureau was 1940-1946, the single-party era in Turkey.

As I tried to demonstrate in the setting up of the Translation Bureau private sector played an important role among which Remzi could be regarded as one of the most significant ones. When the Translation Bureau was closed down it contributed to the private sector in turn. As Özlem Berk points out “many of the translators and writers who had worked there opened their own private publishing houses after 1960 and benefitted from their experiences gained in the Bureau” (2004: 141).

Summary

In this chapter I summarized the socio-political environment of the period by placing special emphasis on the development of the ideological infrastructure that the newly founded Republic was built upon. I demonstrated how these ideological developments were reflected in the literary field and translation. I focused on the significance of Remzi Kitabevi in the publishing sector in the period under study.

In Chapter 4, I will move on to my discussion of paratexts by dwelling on the analysis of my corpus and will link my theoretical framework and the discussion of socio-cultural context with the prefaces of “Dünya Muharirlerinden Tercümeler Serisi”.

CHAPTER 4

TRACING DISCOURSE IN PREFACES

In this chapter I will explore the major features of the prefaces and footnotes in translated books published by Remzi Kitabevi. The most comprehensive study on paratexts so far is Gerard Genette's *Paratexts: Thresholds of Interpretation*. However, as Urpo Kovala (1996) and Şehnaz Tahir-Gürçağlar (2001) point out Genette excludes translations from his study. However, in my study I try to adapt Genette's classifications regarding paratexts for my own purposes and view those from a translation perspective. I take Urpo Kovala's delineations regarding prefaces as the main methodological framework in the present chapter.

Prefaces

In order to define the status of a paratextual message, Gerard Genette (1997: 4) explores certain features of paratexts which describe a paratextual message's "spatial, temporal, substantial, pragmatic, and functional characteristics" (From these features I will basically resort to three; namely, the spatial, pragmatic and functional characteristics. I will seek the answers of the following questions: I will ask "where?" to determine the location of the paratext, "when?" to specify the date of its appearance, and "from whom?-to whom?" to find out the senders and addressees, and "to do what?" to discover the functions that its messages aims to fulfill.

When the discourse in the prefaces is analyzed it becomes evident that prefaces provided a space for translators to discuss many issues not only related to translation but also related to the socio-cultural and political environment of the period. It is common to use paratexts in order to re-trace the translation process and to find some clues which can explain the reasons why translators translated the texts the way they did (Keith Harvey, *Intercultural Movements: American Gay in French Translation* 2004). Generally, prefaces or paratexts serve or regarded as supplementary materials in Translation Studies. However, in recent years this attitude began to change as researchers started incorporating paratexts as primary materials in their framework and an awareness of the capacity of paratexts to reveal important facts about the period they belong to started to appear.

In my corpus there are forty three prefaces written by translators: Eleven out of these forty three prefaces were written for translations from Russian literature, eighteen for translations from French literature, six for translations from American literature, five for translations from English literature, two for translations from Italian literature and one was for a translation from German literature (See Appendix 2). Six of the prefaces are anonymous while four of them are translated from other sources which only include biographical information about the author. Three of the prefaces are written by someone other than the translator (see Appendix 3 for all of the translations published in the series).

Place of the preface in the book

The prefaces in this series are placed mostly at the beginning of the book. There is only one book which includes a postface (Andre Gide, *Immoralist* 1937) which Genette considers as “a variety of preface” (1997: 161).

Senders

Genette Gerard uses the word “preface” to “designate every type of introductory (preludial or postludial) text, authorial or allographic¹, consisting of a discourse produced on the subject of the text that follows or precedes it” (1997: 161).

However, my definition of preface differs from Genette’s firstly because I include translators as the senders of the prefaces in my study. Actually Genette also incorporates translators as preface-writers in his book but he specifies in a footnote that

In the case of a translation, the preface may be signed by the translator, as we have just seen. The translator-preface-writer may possibly comment on, among other things, his own translation; on this point and in this sense, his preface then ceases to be allographic (Genette 1997:264).

Genette specifies that the preface comments on the subject of the text that precedes or follows it but in the prefaces which constitute the corpus of my study translators and the members of the advisory board not only comment on the subject of the text preceding or following it as explained by Genette, but offer an account of their

¹ Genette explains in a footnote that “[The word “allography” in its various forms refers to a text (preface, review, etc.) that one person writes for another person’s work.]” (5)

translation decisions and many other subjects which are mostly related to the major socio-cultural issues of the period. So these prefaces are neither only allographic, nor limited to the features of the translation. However, as Genette makes clear in his conclusion he excludes translation from his study (1997: 405).

In the corpus analysed in this study, there are some prefaces which are anonymous but it is clear from the way they are presented that these prefaces are written by one or more of the members of the advisory board of Remzi Kitabevi who were also themselves translators. They contain valuable information for the purposes of this study. So I will also refer to these prefaces in the following pages.

Senders of the prefaces are translators but they were also important literary or political figures in that period which creates a wider context for the prefaces under study. As the following paragraphs will demonstrate, translators were as important and visible as the authors of the works translated in “Dünya Muharirlerinden Tercümeler Serisi” (“Translations from World Authors”) by Remzi. In most of the books published apart from some (such as *Çorbacı* by Maksim Gorky 1944, *Küçük Rok* by Guy de Maupassant, 1939) it was common to advertise works under translators’ names. There were separate advertisement for translations and Turkish works announcing the translated and indigenous works of writer-translators (See Appendix 4). For instance, at the beginning of *Stepte* (In the Steppe) translated from Maksim Gorki by Mustafa Nihat Özön, the chief editor of the series “Dünya Muharirlerinden Tercümeler Serisi”, we see a list of works “Mütercimim Başka Eserleri” (Other Works of the Translator) which also includes his indigenous and translated works. The other examples are *Serseriler* (The Idles), *La Dame Aux Camelias* translated by Mustafa Nihat Özön, *Rus Hikayeleri* (Russian Stories), *Aşk Rüyası* (Dream of Love), *6 No. Koğuş* (Ward No. 6) translated by Hasan Ali Ediz and

Gurbetteki Kadın by Mebrure Sami Koray. The advertisements in these books usually feature the title “Mütercimim Başka Eserleri” (Other Works by the Translator) but it is possible to observe a variation like “Hasan Ali Ediz’in eserleri: Telif ve Tercüme Eserleri” (Works of Hasan Ali Ediz: Indigenous and Translated Works) , “Mebrure Sami Koray’ın Basılmış Eserleri” (Published Works of Mebrure Sami Koray) and “Çıkacak Olan” (About to be Launched).

As it is today, in the 1930s and 1940s it was more usual to advertise only the author of a translation, we come across such kind of examples even in “Dünya Muharrirlerinden Tercümeler Serisi” (see Appendix 5), however, even when Remzi advertised the works of the author, the emphasis was on the publishing house and the translators (see Appendix 5). For instance, in *Küçük Rok* translated by Mustafa Nihat Özön the name of the publishing house is written all in capital letters and below it we see in small fonts the title “Maupassant’in tercüme edilmiş eserleri” (Translated Works of Maupassant). Then appears the name of the translator placed opposite to the work translated which is quite striking as we are normally used to seeing the name of the authors along with their works (See Appendix 5). This shows how important and visible translators were at Remzi in that period. This visibility can also be attributed to the persona of these people who were of special symbolic capital. They were prestigious writers in their own right and produced original works both before and after their activities at Remzi.

Along with his translations Mustafa Nihat was also well-known for his studies on literary history and dictionaries. He is the writer of an authoritative volume on the Turkish novel *Türkçe’de Roman* (Novel in Turkish) (1936), *Edebiyat Tarihi: Metinlerle Muasır Türk Edebiyatı Tarihi* (The History of Literature: Contemporary Turkish Literature History with Texts) (1930), *Son Asır Türk*

Edebiyatı Tarihi (The History of Turkish Literature of the Last Century) (1940), *Namık Kemal ve İbret Gazetesi* (Namık Kemal and the Newspaper İbret) (1930) in which he transliterates all the texts in İbret into the new alphabet and analyzes an important period of Ottoman political and cultural life (Yalçın 2001a: 670). Among his significant dictionaries we can mention *Türkçe Tabirler Sözlüğü* (the Dictionary of Turkish Expressions) (1943) (ibid: 671).

Hasan Ali Ediz who was one of the most productive translators of the period is the writer of *İspanya'da Neler Oluyor* (What's happening in Spain?) (1936) and *Aleksandr Puşkin ve Klasik Rus Edebiyatı* (Alexander Pushkin and Classic Russian Literature) (1937) (Yalçın 2001b: 299). He also wrote for newspaper and journals such as *Tan*, *Haber*, *Yeni Adam*, *Ayda Bir*, *Kalem*, *Cumhuriyet*, *Tercüman*, *Yeditepe*, and *Yeni Edebiyat* (ibid). Suut Kemal Yetkin who was also an important figure in the period was the author of works such as *Edebiyat Konuşmaları* (Literary Conversations), *Estetik* and *Edebi Meslekler* (Aesthetic and Literary Professions) (2001c: 910). Mebrure Sami Koray was also a well-known novelist whose significant novels include *Leylaklar Altında* (1936) and *Çöl Gibi* (1938).

According to Jean-Marc Gouanvic symbolic capital of a writer is not inherited but regained by the publication of new works in the literary field and once one of his works achieves the status of a classic his symbolic capital becomes established. However, he argues

This is not the same for the translator. The translator benefits from the symbolic capital invested in the original work, published in the source society. Through his or her translation, the translator intervenes as an agent who confers on the author and on the work a quantity of capital by submitting it to the logic of a target literary field, and to its mechanisms of recognition (Gouanvic 2005:161).

However, in the case of translators of Remzi we can argue that although they may have depended on the symbolic capital of the authors the works of whom they translated, Remzi also benefitted from its translators' own symbolic capital by including their indigenous works in the advertisements.

Addressees

Addressees of the prefaces are as multiple as the target readers of the translations.

The most important addresses of the prefaces were certainly ordinary Turkish people.

The aim was to introduce them the world-famous Western works as Halit Fahri

Ozansoy points out in his preface entitled “*Poil de Carotte*’u niin dilimize

evirdim?” (Why have I translated *Poil de Carotte* into Turkish?) (*Poil de Carotte* by Jules Bernard).

First of all, this is a work which can be read with much delectation. There are actually so few who read among us. We want people to get used to reading good works of the West. Thus we should select books which both amuse readers and which have a literary merit. Among these, we will naturally insert the intense ones (Ozansoy 1942:V).

[Bir kere bu, tatlı tatlı okunabilen bir eser. Zaten bizde kitap okuyanlar az. Halkı garbın iyi eserlerini okumağı alıřtırmak istiyoruz. Bunun iin de hem edebi kiymeti olan, hem de okuyanı eğılendirecek kitaplar sememiz lazım. Bunların arasına da ağırlarını tabiatile sıkıřtıracağız(Ozansoy 1942:V).]

However, prefaces were also addressed to another group of readers, the intellectuals

of the period, as Mustafa Nihat zn, the chief editor of the series “Dnya

Muharrirlerinden Tercmeler Serisi”, explains in the preface he wrote for Gorky’s

Stepte (a short story collection from Maksim Gorky compiled and translated by

Mustafa Nihat zn in 1939). After giving detailed information about Gorky’s life

and works including what had been translated from Gorky up until that time and where they had been published Mustafa Nihat Özön wrote

In our country there is the habit of translating some authors from time to time in the pages of newspapers and journals which are in publication in half a century (..) It is very difficult for a Turkish intellectual who does not speak any foreign language to introduce a collective idea on the art and works of authors with broad reputation (Özön 1939: XXIII-XXIV).

[Memleketimizde yarım asırlık zaman içinde neşriyatta bulunan gazete ve mecmua sahifelerinde bazı muharrirlerin, devir devir ve zaman zaman tekrarlanan, tercüme edilmek modası vardır (...) isimleri çok yayılmış muharirler olduğu halde eserleriyle bir irtibat kurarak bunların san'at ve eserleri hakkında toplu bir fikir serdedebilmek yabancı dil bilmiyen bir Türk münevveri için hayli güçtür. (Özön 1939: XXIII-XXIV).]

In most of the prefaces we find detailed accounts of the authors' lives and works because it was also a common tendency to associate the works with the lives of their authors. I will take up this issue under the heading "Biographical Context". What Özön aimed at in the above quote was to enable the intellectuals of the period who didn't know a foreign language to connect the stories with the lives of their authors. So the intended target readers of the prefaces are not only ordinary readers but also the intellectuals of the period. It is not that surprising when it is taken into account that the target readers of the translations were also the intellectuals or young authors of the period. As Yaşar Nabi Nayır points out in his preface to *Angel Dayı* from Panait Istrati

The two reasons I mentioned above which led me to introduce Istrati to Turkish readers allow him the merit to set a perfect example for the talented youth seeking their route in literary field (Nayır 1940: IV).

[Beni Istrati'yi Türk okurlarına tanıtmaya sevkeden yukarıda kaydettiğim iki sebep, ona, edebiyat sahasında yollarını arayan genç

istidatlarımız için mükemmel bir örnek olmak liyakatin kazandırıyor.
(Nayır 1940: IV).]

Not all prefaces explicitly addressed a specific group of readers. Sometimes, the implied addressees were more implicit as was the case in a preface by Kemal Demiray to his translation *Yaşamak Korkusu* by H. Bordeaux (1942). In his preface Demiray sounds as if he is giving a lecture on how to be a good author. First of all according to Demiray, a good author should only use the place s/he grew up in as the setting of his/her works.

Every poet and writer who uses places to which s/he is connected with many memories and whose particularities are known to her/him in details in the service of his/her art is certainly the one who has adopted the most proper way. Most of the writers who prefer to choose the topics in places which are unfamiliar to them become the ones who frustrate us by not giving as successful works as expected (Demiray 1942: V).

[Bir çok hatıralarla bağlı bulunduğu, her hususiyetini inceden inceye tanıdığı yerleri sanatının emrinde kullanan her şair ve her muharrir, şüphesiz, en doğru yolu tutmuş olandır. Mevzularını kendine yabancı olan muhitlerde seçmeği tercih eden muharrirlerin çoğu, beklendiği kadar muvaffak eser vermemekle bizi inkisara uğratanlar oluyor.
(Demiray 1942: V)]

Furthermore, a good author is one who writes credibly about uncommon or unusual subjects:

As it is known to everyone, there is no beautiful, nice, bad subject for an artist. Artist is the person who makes popular what was unpopular before- to be continued in the future- who makes every generation like what was not liked before and make them believe in every generation.
(Demiray1942:IV)

[Malum olduğu üzere, Sanatkar için güzel, iyi, fena mevzu diye bir şey yoktur. Sanatkar, moda olmıyan şeyi- istikbalde de devam etmek üzere- moda yapan, beğenilmeyen şeyi her nesle beğendiren, her nesil inandıran insandır. (Demiray 1942:IV)]

In the above lines, Demiray seems to offer his readers a set of clues about how to write better stories and appears to address a readership already in possession of a certain cultural capital.

Many preface-writers also told in great detail how famous writers created their works, how arduously they studied and what techniques they resorted to, how their previous experiences affected their writing. This was especially valid for authors of realist literature. In his preface to Gogol's *Mayıs Gecesi* Hasan Ali Ediz writes

A strong observational skill is required to create this realism. The art of seeing was almost a habit in Gogol. He walked down to town as he found the opportunity to, he wandered around the market places and had friendly chats with sellers...Observations of Gogol in these places provided him with significant materials for his literary creativity (Ediz 1938: XI).

[Bu realizmin yaratılabilmesi için de kuvvetli bir müşahede kabiliyetine ihtiyaç vardır. Gogol'de görmek sanatı adeta bir alışkanlık haline gelmişti. Gogol fırsat buldukça şehre iner, şehrin pazarlarında dolaşır, satıcılarla yarenlik eder... Gogol'ün buradaki müşahedeleri ona edebi yaratıcılığı için büyük bir malzeme verdi. (Ediz 1938: XI)]

A similar example can be found in Cevdet Perin's preface to *Vadideki Zambak* (*Lily of the Valley*) by Balzac where he praises Balzac's ability of observation.

It can be argued that as translators associated with Remzi wrote their prefaces addressing the various readerships mentioned above, their aim was to give rise to a new national literature through the translations they did. Evidently, it would be a new generation of Turkish writers who would help this new literature develop and prosper. Therefore, it was important for them to know how they should write to

improve a Turkish literature meticulously defined by some preface writers as I will demonstrate below.

There are also some prefaces in which preface-writers defend themselves against possible criticisms or those prefacers who criticize the previous practices of preface writing. In these instances it is obvious that they are not addressing only to ordinary readers. I will give examples to this kind of a discourse later in this chapter. For instance, how translations were done and the selection of works were very important issues in that period because these would largely give shape to a new Turkish literature.

Self-Reference

The prefaces written for the translations were long and detailed in that period. The preface-writers also drew upon other sources. In two of the prefaces there are direct references to the preface writing tradition. Criticizing other preface-writers Hüseyin Cahit Yalçın as an introduction to the preface he translated from another source

Rather than arrogating the information that I would gather from four or five sources about the life and works of important French writer and intellectual Anatole France and noting them down here, I find it more proper and more honest to summarize the study written by M. Gustave Lanson, the French Literature Historian, about the works of France (Yalçın 1937: V).

[Büyük Fransız edib ve mütefekkeri Anatole France'ın hayat ve eserleri hakkında dört beş yerden toplayacağım malumatı kendime mal ederek buraya kaydetmekten ise Fransız edebiyat tarihçilerinden M. Gustave Lanson tarafından France'ın münteheb eserlerinin başına yazılmış olan tahlilin hulasasını yapmayı daha münasib ve daha dürüst buluyorum (Yalçın 1937: V).]

Another criticism to prefaces came from the translator of *Allaha Adanan Toprak* (*God's Little Acre*) (1949), Fikret Uray. Instead of providing a biography of Erskine Caldwell and information about his works he included a piece by Caldwell which constituted the first part of *Tütün Yolu* (*Tobacco Road*) entitled "On Sene Sonra" (Ten Years Later) translated by Uray into Turkish. Uray indicates that his preface was supposed to be published at the beginning of *Tütün Yolu* but somehow it was not published due to a mistake. Sounding rather irritated about the fact he placed it before *God's Little Acre* where he also offered a critique of other preface writers:

For long in translations, it has become a fashion to intercede between readers and the author and most of the time to give an incomprehensible and unbearable form to show off, usually adding an impregnable style.

I would not like to inaugurate such a thing. Indeed I do not hail myself entitled to undertake any interpretation or paraphrasing (Uray 1949: 5).

[Uzun zamandan beri, tercüme romanların başına, muharrirle okuyucu arasına girerek, çoğu zaman kendini göstermek amacıyla, kitabı anlaşılmaz ve bazan da tahammül edilmez bir hale getiren ve ekseriyetle kesilerek açılması bile nasip olmayan bir forma eklemek moda haline geldi.

Ben böyle bir işe girişmek istemem, zaten kendimi de her hangi bir şerh veya tefsirde bulunmaya yetkili görmüyorum. (Uray 1949: 5)]

The above comment makes it evident that Uray sees the preface as an intervention in the reception process by translators coming in between the author and his readers. By stating that these prefaces make the books incomprehensible he actually contributes to one of the arguments of this study: translators offer their own interpretations of the book in their prefaces for the readers. I will take up this issue later in this chapter.

Functions of the Prefaces

As Urpo Kovala (1996:136) points out, some aspects of the works are framed while the other aspects are neglected in the prefaces. A study of what is highlighted can also offer some idea regarding functions intended by these prefaces. In this section, I will do precisely this by looking at elements foregrounded in the various prefaces in the series published by Remzi Kitabevi in the period under study.

According to Kovala, there are micro and macro functions of the paratexts. Micro-functions include: “identification, metatextual function, placing, giving background information, illustration, reference to reader, advertising, and the artistic and legal/bibliographic functions” (1996: 134). He uses these functions to examine local functions of paratextual elements. Based on these functions I will try to determine the functions that apply in my corpus. Kovala states that macro-functions serve “to inform and to influence the reader” (ibid: 135). Or in Genette’s terms “to obtain a reading for the work and to ensure that this reading be a good one” (Genette 1987: 183 qtd in Kovala). Kovala then moves on to the ideological use of paratexts where he focuses on prefaces and blurbs.

In order to explore the ideological framing around the text Kovala asks “What kinds of conceptions of literature and the world, then, can be detected in the paratexts of the Finnish translations of Anglo-American literary works published in 189-1939?” (1996: 136). This can be adapted in this study to ask “What kinds of conceptions of literature, the world and translation can be detected in the prefaces of the Turkish translations of the Western literary works published in 1937-1950 by a private publishing house supported by the intellectuals of the period? I will follow

the same procedure as Kovala to find the answers to this question. Kovala sums up his approach as follows:

Firstly attention was paid, following the model of Huotari (1980), to which aspects of the works - literary form, thought content, or literary, biographical, or social context (including references to the popularity of the works and to their social and cultural connections) - the prefaces drew attention to. And secondly I looked at which functions of the works they foregrounded. Here an application of the Jacobsonian communication model developed by Leena Kirstinä and Judith Lörincz (1991: 24-25) was used, adopting four functions: informative, conative, phatic and poetic. These foreground the information content of the works, their effect on the reader, their entertainment function, and their literary qualities and value, respectively. (Kovala 1996:136)

I will follow the same procedure in the below discussion of the prefaces. I will classify the prefaces according to their aspects and micro-functions but always taking into account the macro-functions specified above. However, I will focus on the aspects and functions which allow me to answer the questions that I asked in Introduction so here I will mainly take into account recurrent themes and concepts which constitute a coherent whole. Most of the prefaces include information about the life of authors which I consider important since they allow prefacers to smoothly move from the biography of the author to the social context of the period. Social context is also another important aspect that prefacers draw attention to. Literary form and value is attached great importance in the prefaces since as I have already mentioned in the preceding chapters a new Turkish literature was trying to be created in the process of culture planning that Turkey entered in all the spheres of cultural life. Since I formed my corpus from the prefaces written by translators, translation was another recurring theme that translators discussed in their prefaces so I will also devote a special section to translation in my analysis.

Discourse on Context

Biographical Context

The biography of authors and the list of works they wrote are mentioned in most of the prefaces. The reason for including such information seems to be to associate the work with the life of its author. This is particularly valid for translations from Pearl S. Buck and Russian writers such as Gogol and Gorky. Especially in the prefaces of the translations from Russian literature, the biographies of the writers enable the preface-writers to trace the socio-political and cultural life in Russia which was compared to the processes followed in the foundation of the Republic as I explore in detail below.

Social Context

What I emphasize in this study is that systems are interrelated and they have mutual impact on their repertoires. As Even-Zohar (2005: 4) points out any section of culture should be analyzed in relation to other sections in order to obtain better understanding as to their functions and natures. As I do not consider translation as a separate system, I consider that information in prefaces related to the social context of the work as highly important. In this regard prefaces can be said to form a bridge between the source and target contexts. This becomes significant especially when the prefacers, namely translators establish a connection between two separate systems as I will demonstrate below.

The analysis of social context also draws attention to another aspect.

Translation was not only an activity which would lead to the formation of a poetics

that would determine the structure of the new Turkish literature. In fact, the aim was to import new life images through translations which were created by the authors, called by Even-Zohar as “makers-of-life images”, in their works. So, translators in their translations assumed the role of “carriers of new life-images” (Even-Zohar 2005:13). As Sabri Esat who translated *Tepe (Hill of Destiny)* by Jean Giono wrote

Translating a novel from Jean Giono involves two kinds of adventure. The first one is to make the readers experience a “novel” of a brand-new life enjoyment and make them love it by going beyond the market tradition of our publishing sector (Esat 1939: 3).

[Jean Giono’dan roman tercüme etmek, iki türlü sergüzeşte birden atılmak demektir. Birinci sergüzeşt, kitapçılığımızın piyasa an’anesi dışına çıkarak karilere yeni bir dünya görüşile yepyeni bir hayat zevkinin “romanı”nı tecrübe ettirmek ve beğendirmek oluyor. (Esat 1939:3)]

As I will explore below, everything that belonged to the old regime, the Ottoman period symbolized old life images which the new Turkish regime set out to replace. Translators tried to create new life images, goods that would be turned into models in the course of time and in turn, these would symbolize the new regime. However, these new life images were not “created”. They were not original but “imported” through translation. But imported from where?

Translations from Russian Literature

Especially the prefaces written for translations from Russian literature distinguish themselves from others in the sense that they placed great emphasis on both thought content and social context. The series “Dünya Muharrirlerinden Tercümeler” included 18 translations from Russian literature as shown in the below list. Note that

an “X” in the preface column indicates that the translation in question did not feature a preface. Two volume books are considered as one (*Anna Karenina*, *Suç ve Ceza* and *Uyandırılmış Toprak*).

| Book | Author | Translator | Preface | Publishing Date |
|-----------------------|---------------------|-------------------------------|---------------------|-----------------|
| Steppe | Maksim Gorki | Mustafa Nihat | Mustafa Nihat | 1939 |
| Netočka Nezvanova | Dostoyevski | Mustafa Nihat | X | 1937 |
| Serseriler | Maksim Gorki | Mustafa Nihat | From another source | 1937 |
| Babalar ve Çocuklar | Turgeniev | Hasan Ali Ediz and Vasıf Onat | Hasan Ali Ediz | 1937 |
| Mayıs Gecesi (Portre) | N. Gogol | Hasan Ali Ediz and Vasıf Onat | Hasan Ali Ediz | 1938 |
| Uyandırılmış Toprak | Şolohof | Mustafa Nihat | Anonymous | 1938 |
| Sıkıntı | Maksim Gorki | Mustafa Nihat Özön | X | 1938 |
| Rus Hikayeleri | Katayev-Zozula-Lenç | Hasan Ali Ediz | Hasan Ali Ediz | 1938 |
| Maske | A.P. Çehov | Zeki Baştımar | Zeki Baştımar | 1938 |
| Aşk Rüyası | Maksim Gorki | Hasan Ali Ediz | Hasan Ali Ediz | 1939 |
| 6 No. Koğuş | Anton Çehov | Hasan Ali Ediz | Hasan Ali Ediz | 1940 |
| Benim Üniversitelerim | Maksim Gorki | Hasan Ali Ediz | X | 1941 |
| Çarın Çizmeleri | Mih. Zoşçenko | Hasan Ali Ediz | Hasan Ali Ediz | 1941 |
| Hayim ile Artem | Maksim Gorki | Mustafa Nihat Özön | X | 1942 |
| Körlerin Türküsü | Maksim Gorki | Hasan Ali Ediz | Hasan Ali Ediz | 1943 |
| Çorbacı | Maksim Gorki | Mustafa Nihat Özön | X | 1944 |
| Suç ve Ceza | Dostoyevski | Hakkın Süha Gezgın | X | 1945 |
| Anna Karenina | Leon Tolstoy | Bahadır Dülger | Bahadır Dülger | 1949 |
| Ekmeğimi Kazanırken | Maksim Gorki | Hasan Ali Ediz | Hasan Ali Ediz | 1949 |

Table 1: Translations from Russian Literature

As the table shows, six of these translations were by Mustafa Nihat Özön while nine were by Hasan Ali Ediz, both influential figures at Remzi, and later, especially Özön who took an active as a reporter at the Translation Commission which proposed the establishment of the Translation Bureau in the First Publishing Congress. Firstly I would like to touch upon the issue of social context and thought content created in the prefaces.

The Ottoman Empire and the Czarist Regime

In all the translations done from Russian literature there are detailed accounts of the socio-political life of Russia connected with the lives of the Russian writers translated. The prefaces analyzed demonstrate that these accounts are not only included to make it easier for the readers to understand the works translated. As I will explore in the following paragraphs, there was a tendency to see a connection with Russian socio-political context and that of the Turkish Republic basically because both countries had experienced their own “revolution”. The most significant mention of this kind of comparison can be found in *Aşk Rüyası* by Maksim Gorky translated by Hasan Ali Ediz. Under the title “Türkiye’de Gorki” (Gorky in Turkey) Hasan Ali Ediz compares the Hamidian era to the Czarist regime and regards this as the basic reason for the absence of translations from Gorky in that period.

It was obvious that the Hamidian administration which was quite similar to the Czardom regime wouldn’t allow the entrance of an author’s writings who was the enemy of Czardom. This is why Gorky began to be recognized in Turkey after the collapse of the Hamidian administration since the year 1908 (Ediz 1939a: XXII).

[Çarlık rejiminden hiç te farkı olmıyan Abdülhamit idaresinin, Çarlığın düşmanı olan bir edibin yazılarını memleketimize sokmıyacağı aşıkardı.. Bunun içindirki Gorki, Türkiyede, Ancak Abdülhamit idaresinin yıkılışından sonra, 1908 yılından itibaren tanınmağa başladı (Ediz 1939a: XXII).]

In his preface to a collection of Gorky’s short stories published under the title *Stepte*, Mustafa Nihat confirms Ediz’s finding and also refers to 1908 as a turning point for translations from Gorky (1939: XXIII).

This clearly indicates that in terms of the socio-political history the intellectuals found connections between Russia and the Turkish Republic. We see

this tendency especially in the prefaces of Hasan Ali Ediz. Below I will provide brief information about the similarities between the two countries and how their relations were in the period under discussion.

Turkey and the Soviet Republic

Turkey and the Soviet Republic had a friendly relationship although at times this relationship was intervened by periods of tension (Karpaz 1959: 351, Lewis 1968: 284).

In 1920 Turkey and The Soviet Republic collaborated against the same enemy, namely the West and particularly the Great Britain. Mustafa Kemal addressed a letter to Moscow asking for military and political alliance with the Soviet Union. Though the Soviets rejected military alliance they accepted acting together against imperialism (1959: 349). However, during the Lausanne Agreement there was a temporary chill which ended in 1924-25 when the clash between Turkey and Britain over Mosul drew Ankara closer to Moscow and led to the signature of a Russo-Turkish treaty of friendship on 17 December 1925 (1968: 284). This treatment was renewed in 1929 and again 1931, and was extended for ten years in 1935. As a consequence of these friendly relations the Soviet Union also provided economic and militaristic aid to Turkey (1959: 350-1).

However, the friendship between the Soviet Union and Turkey deteriorated after 1935 when the Soviets supported the establishment of a Communist Party in Turkey. During the Second World War relations between the two countries were normal until German vessels passed through the straits into the Black Sea (1959:350-1). The Soviets began to attack Turkey by accusing it of siding with the West. Later

in 1948 the Soviet Republic demanded that the Montreux Convention be revised in order for the Soviets to be associated in the control of the Straits and later it demanded the rectification of the northern border between Russia and Turkey in 1921. The relations with Russia deteriorated further from then on.

Karpat arguing that the relations between Turkey and the Soviets can be understood better in the light of the revolution which took place in each country points out,

The Russian Revolution was social in character and based on economic materialism. The Turkish Revolution started as a reaction to foreign occupation and gradually became motivated primarily by political and cultural considerations. It favored the preservation of the existing social order, which it wanted to develop and improve in the spirit of the French Revolution of 1789. Thus, Turkey maintained private property and her economic and social developments followed a trend opposite to the one in the Soviet Union, although in matters of economic organization and bureaucracy and even in some of her slogans (e.g., a classless society) there was some outward similarity between the two countries. (Karpat 1959: 353)

However, revolution was just one of the common points that tied the two countries together. Both countries put an end to their old imperial regimes through revolution although some policies differed in character as explained by Karpat in the above quote. However, there was another significant point which bound the intellectuals of the period to Russia which was basically ideological, namely socialism. Socialism or Marxism began to spread among the Turkish intellectuals during the reign of the Ottoman Empire. However, Ottoman intellectuals did not see socialism as their savior, and their basic aim was not overthrowing the empire but preserving it with some reforms. So they were not interested in the philosophy or theoretical aspects of socialism and Marxism but in its political application (Oktay 2003: 202). The first Socialist Party was founded in the Ottoman Empire in 1910 (Tunaya 1996: 95).

However, as Tarık Zafer Tunaya also points out socialism was the weakest ideology among the political movements during the second constitutional monarchy. Oktay (2003: 205) also maintains that since the foundation of the first socialist party in the second constitutional monarchy, Marxism was adopted by some Turkish intellectuals without delving into its theoretical practice and sources. Marxism was considered a legal or political phenomenon without any in-depth research into its theory. Therefore, Turkish intellectuals both in the Tanzimat (Reformation) and Meşrutiyet (the second constitutional monarchy) periods could not go farther than supporting reformism most importantly because there were no outward class struggles in the Ottoman Empire which Marxism basically stood against. Oktay (2003) writes

No doubt the fact that the classes hadn't still developed and that the class struggles hadn't sharpened yet prevented the intellectuals from giving priority to the problems of the labor class in their social analysis, however, one other reason for this obstacle to persist was the theoretical inadequacy of the intellectuals (215).

[Kuşkusuz sınıfların gelişmemişliği ve sınıf çatışmalarının keskinleşmemişliği, düşünürlerin, toplumsal çözümlemelerinde emekçi kesimlerin sorunlarına öncelik vermelerini engelliyordu ama bu engelin aşılamamasının başlıca bir nedeni de aydının kuramsal yetersizliği oluştuyordu (215).]

In the Republican period, intellectuals continued their involvement with socialism and communism. However, Mustafa Kemal rejected any affinity between Kemalist and Communist ideologies (Lewis 1968: 284). As Lewis points out, the introduction of “Devletçilik” (etatism) as one of the six principles of the Republican People’s Party was inspired by the example and precept of the Soviet Union (ibid: 283). However, the party, the government and Mustafa Kemal himself repeatedly pointed out that they were not socialists and that “they had no intention of collectivizing the economy or establishing state monopolies; they would not touch agriculture at all,

and had no desire to eliminate private enterprise from industry and commerce” (ibid: 286).

Communist propaganda in Turkey was always under the scrutiny of the state. The Halk İştirakiyun (People’s Participation Party) established in 1920 was abolished in 1921 by the government and in 1922 all communist propaganda was forbidden by the government (Karpat 1959:354). As Behice Boran (1968) points out, socialist ideas could only find their expression in art, literature and other fields related to arts:

The left movement which underwent proceedings from time to time continued to exist as an underground activity, besides it prevailed among the intellectuals in the fields of art, literature and social sciences and scatteredly among other intellectuals from other disciplines, and found expression in the form of thought, art, literary publications and journals. (21)

[Sol akım zaman zaman takibata uğrayan bir yeraltı faaliyeti olarak yürümüş, öte yandan da sanat, edebiyat ve sosyal bilimler alanındaki ve dağınık olarak da başka alanlardaki aydınlar arasında bir fikir akımı olarak tutunmuş, fikir, sanat, edebiyat yayınları, dergileri *halinde* ifadesini bulmuştur. (21)]

Between the years 1923 and 1950 there was a single party regime in Turkey although there were artificial attempts by the government for the transition to a multi-party regime. As Çetin Yetkin argues in his book *Türkiye’de Tek Parti Yönetimi* (Single-party Rule in Turkey)

After the administrators of the Free Republican Party closed down their party on 17 November 1930, a new era begins in the history of Turkey. The basic feature of this period which would come to an end with the transition to the multi-party system during the Second World War was that People’s Republican Party ruled the country during this time (Yetkin 1983:17).

[Serbest Cumhuriyet Fırkası (S.C.F.) yöneticilerinin partilerini 17 Kasım 1930 günü kapatmalarıyla Türkiye'nin tarihinde yeni bir dönem başlar. İkinci Dünya Savaşının bütününde çok partili düzene geçilmesiyle sona erecek olan bu dönemin temel özelliği bu süre içinde ülkeye Cumhuriyet Halk Fırkası'nın (C.H.F.) (1) tek başına egemen olmuş bulunmasıdır. (Yetkin 1983:17)]

Yetkin also admits that it can be argued that since Turkey was governed by a single-party government between 1923 and 1950 it is not rational to mark the year 1930 as the beginning of a new era in Turkish history. However, as he points out, there was no principle like “etatism” or “a single-party system” as a political system or a term like “milli şef” (national leader) until the 1930s (Yetkin 1983: 17).

As Yetkin (1983: 31) states there were authors who were spokespeople for the People's Republican Party in that period and these people were in the search of a new political order. Their suggestions basically focused on Russian communism and Italian fascism which were actually not reconcilable by nature (ibid: 27-41). As Tarık Zafer Tunaya points out “People's Republican Party is a party which couldn't specify its ideology clearly. The efforts to adapt to different time periods and movements lent it different outlooks in time” [“C.H.P. ideolojisini açıklıkla saptayamamış bir partidir. Yeni sorunları karşılayabilmek için değişik zaman dilimlerine ve akımlara uyma uğraşları ona farklı görünüm kazandırmıştır.”] (Tunaya 1996:9). The party was actually under the influence of Russia and was benefitting greatly from its economic relations with it. However, when their ideology clashed with it they immediately took action against communism. As Yetkin writes “While the successes of the USSR were appreciated and the methods it applied were praised the communists in Turkey would be tightly kept under scrutiny and the number of those arrested would increase each day” [“(...) S.S.C.B.'nin başarıları alkışlanır ve uyguladığı yöntemler övülürken, Türkiye'deki komünistler sıkı bir

biçimde izlenecek ve gün geçtikçe artan sayılarla tutuklanacaklardır.”] (Yetkin 1983: 42)

As mentioned above, both Marxist propaganda and communist parties were banned in Turkey. However, it was not possible to repress the communist movement in Turkey altogether. So as Ahmet Oktay points out the state integrated imported principles of socialism in its official ideology which consisted of six principles called six arrows: etatism, revolutionism, populism, republicanism, nationalism and secularism.

In order to unite the intellectuals who were in quiet low numbers, the reigning party managed to find ideological components to replace some propositions of the leftist discourse which it excluded but seemed impossible to be forgotten by these groups. As I have already reminded, populism, secularism and etatism dominated the leftist intellectuals as well as the democrats thanks to their radical content under the conditions of those days. (Oktay 2003: 300)

[İktidar partisi, çok az sayıda olan aydınları kendi ilkeleri çerçevesinde birleştirebilmek amacıyla, dışladığı solcu söylemin bu kesimlerce unutulmasına olanak bulunmayacağını anladığı kimi önermelerinin yerine ikame edebileceği ideolojik öğeler bulmayı başardı. Daha önce de anımsattığım gibi, halkçılık, köycülük, laiklik ve devletçilik, günün koşullarında radikal görünen içerikleri dolayısıyla demokrat aydınlar kadar solcu aydınları da güdümüne aldı. (Oktay 2003: 300)]

It can be argued here that the ideology of the Republican's People's Party was formed in a top-down manner. The party adapted the dominant ideologies of the period into its own ideology which became a collage whose borrowed components are redefined by the party. The journal *Kadro* which was published between the years 1932-1935 was an important indication of this policy. The aim of the journal was to explain the “devletçilik” and “halkçılık” principles of the party and turn these principles into an ideology. The journal was closed because it was claimed that it was

under the influence of “yabancı ideoloji” (foreign ideology) which was “communism” (Yetkin 1983:121). This is actually not surprising when it is taken into account that Vedat Nedim Tör, Şevket Süreyya, İsmail Hüsrev Tökün who were arrested because of communist propaganda were among the major writers of the journal. This resulted in an interesting situation where the Marxist discourse mixed with the dominant ideology in Turkey, creating a unique discursive blend to which I will present some examples below.

Official Ideology in Prefaces

As I have already mentioned translators’ voices do exist in translations not only within the translated text but also in the framing discourse created around the text by the translators. The place where the voice of the translator is most discernible is in their prefaces. As Theo Hermans points out “Approaching translation as a complex form of quoting makes it clear that translation matters, socially and historically, not only because it transmits cultural goods but because it transmits them under a certain angle, with evaluation attached” (Hermans 2006a: 21). In the prefaces I will discuss below translators do not only deal with issues regarding translation but also things related to the major socio-cultural and political activities of the period reflecting them from their own points of views.

In the prefaces to translations from Russian literature translators provided detailed accounts of the authors’ lives which actually helped them explain the socio-political context in the Czarist Regime in detail which was compared to the Ottoman Empire. Everything pertaining to the old Czarist Regime was being condemned by the translators and all factors and concepts that helped Russia recover from these old

life images and invent new ones was cherished. Against this background, it is no coincidence that nine out of eighteen translations from Russian literature included in the series “Dünya Muharirlerinden Tercümeler Serisi” were done by Hasan Ali Ediz. Studying sociology and economics in Russia Ediz who was actively engaged in communist activities in Turkey escaped to Russia during the 1925 arrests and was called back to Turkey to take over the communist activities (1967: 417). Fethi Tevetoğlu (1967) writes “the leading names among the Turkish communists cadre who tried to spread and establish communism in Turkey and almost all of whom were raised in Moscow were (...) Şevket Süreyya, Sadreddin Celal, Vedad Nedim, Hasan Ali [Ediz](...) and Nazım Hikmet” [“Komünizm Türkiye’de yaymak ve yerleştirmek çabası gösteren ve hemen hepsi Moskova’da yetiştirilmiş bulunan Türkiyeli komunistler kadrosu içinde başlıca isim yapanlar (...): (...) Şevket Süreyya, Sadreddin Celal, Vedad Nedim, Hasan Ali [Ediz](...)ve Nazım Hikmet”] (Tevetoğlu 1967: 466). Afterwards he began to write for *Son Posta* in 1935 and also wrote for other journals like *Yeni Edebiyat*, *Yeni Adam*, *Ayda Bir*, *Kalem*, *Yeditepe* (Yalçın 2001b: 299). This is actually where the importance of translators’ habituses becomes evident. Hasan Ali Ediz was an ardent supporter of communism which constituted a part of his habitus. As a translator he reflected his socialist ideas in his prefaces as Gökçen Ezber (2004) points out “Generally speaking, the habitus is constituted by the dispositions, inclinations and schemes of perception and appreciation with which the individual interprets social situations” (44).

Hasan Ali Ediz clearly used his prefaces for Remzi books as a channel through which he expressed his views on socialism and the evils of monarchy. The prefaces written by Hasan Ali Ediz to his translations from Russian literature are amongst the longest prefaces of the series. This is even mentioned in his biography

included in *Tanzimat'tan Bugüne Edebiyatçılar Ansiklopedisi* (Yalçın 2001: 299).

The striking point in these long prefaces is the glorification of “Revolutionism” (İnkılapçılık) and a vilification of Reformism (Reform). Actually, in Turkish “İnkılapçılık” which constituted one of the principles of the People’s Republican Party denoted two things as Kongar (1986) points out “1) the reforms which had been achieved through the revolutionary cadres of the new republic should be preserved; 2) the spirit of reformism (revolutionism) should dominate the future of Turkish society” (37). However, in the Russian context reformists actually referred to those who supported the preservation of the Czarist regime and the term revolutionist was used for those who supported the Bolshevik Revolution. Remzi was a publishing house which, as I have already pointed out, both supported and was supported by the state. So it is quite interesting to see a covert propaganda of socialism in the prefaces. This shows how an ideology which was denied by the state was mixed with the Turkish context and expressed in terms which are endorsed by the state. It becomes clear that the ideology of the state was not formed top down but reconciled with some (undesired) ideologies which also found their expression in the prefaces included in this study.

Especially in prefaces from Russian literature there is a great emphasis on “inkılap” (revolution) in contrast to “reform” and “fundamentalism” (mürtecilik). For instance, Hasan Ali Ediz’s preface to *Babalar ve Çocuklar (Fathers and Sons)* is 31 pages long. The title of the preface is “Turgenief ve Eserleri” (Turgenev and his works) but there are also subtitles under which he delves into various aspects of Turgenev and Russia. In the preface under the subtitle “Turgenief Devrinde Rusya” (Russia in the Period of Turgenev) Hasan Ali Ediz (1937: VIII) wrote that in order to understand the scope of Turgenev’s literary activities, his novels and the struggle he

engaged in, we should also know the current social and political atmosphere of Russia in that period.

Ediz gives detailed information about the most important works Turgenev wrote before *Babalar ve Çocuklar*. He presents *Avcının Hatıraları* (*The Hunter's Sketches*) which was written before the division of the revolutionists and reformists and supported the ending of serfdom as one of the most interesting and valuable works of Turgenev reflecting an important step in Russian literature and Russia's social development. The rumor had it that this book triggered the enactment of the emancipation reform of 1861 by Tzar Alexander II although it was not true. Ediz also mentions *Arefe* (*On the Eve*), one of Turgenev's novels the main character of which was a revolutionist, Ediz writes

Turgenev was never a revolutionist because of his political dispositions. In order to characterize him it is more appropriate to use the word "reformist". His only goal was to tackle all the social antagonisms with a quite and noiseless "timely top-down intervention" of the Czarist government. However, Turgenev who was a big realist in art never attacked revolution and revolutionists in his novels as the realism required him to do so (Ediz 1937: XVIII).

[Turgeniev, siyasi görüşleri itibarile hiçbir vakit inkılapçı olmamıştır. Onu karakterize edebilmek için, onun hakkında "ıslahatçı" kelimesini kullanmak daha uygundur. Onun bütün gayesi Çarlık hükümetinin "yukarıdan vakti bir müdahalesile" bütün sosyal zıddıyetleri sessizce, gürültüsüzce halledivermektir. Fakat sanatta büyük bir realist olan Turgeniev, bu realizmin icabatına uyarak romanlarında hiçbir vakit inkılaba ve inkılapçılara açıkça hücum etmemiştir. (Ediz 1937: XVIII)]

By emphasizing Turgenev's reformist tendency Ediz appears to be giving a message to the intellectuals of the period implying revolutionism must be preferred over reformism. Ediz actually associates realism with revolutionism and implies that a realist writer should be a revolutionist and Turkish literature by nature should be revolutionist. I will take up this point in the section on Realism.

Likewise, in his preface to *Mayıs Geceleri* (The Nights of May) by Gogol, Ediz gives detailed information about the political turmoil in Russia by connecting Gogol's life with Russia's political conflicts in that period. Yet there is a further point which attracts one's attention.

The preface includes a biography of Gogol and informs the readers that after writing great realist works like *Ölü Ruhlar* (*Dead Souls*) which criticized Czardom and the corruptness of the landlords and serfdom, Gogol devoted himself to religion and God, which was largely criticized by Ediz in the preface:

The artist Gogol who sentenced the serfdom regime and the Nikolai Russia until the launch of this book appeared as a fundemantalist philosopher who defended serfdom with this book in which he preached "patience and trust in God" "faith in God" and devotion. As it is written in the book, no matter how enormous the evils in the country were, "the Czardom regime should stand as strong as a rock" because this regime is the very edifice of God. (Ediz 1938: XXIV)

[Bu kitabın çıkışına kadar toprak köleliği rejimini, Nikola Rusyasını mahkûm eden san'atkar Gogol, bu kitabile toprak köleliğini müdafaa eden mürteci bir feylesof Gogol olarak sahneye çıktı. Gogol bu kitabile, o zamanlar Rusyada hüküm süren adaletsizlikten ve haksızlıktan boğulan insanlara "sabır ve tevekkül" "Allaha iman" ve dindarlık tavsiye ediyordu. Bu kitaba göre, memleketteki fenalıklar ne kadar büyük olursa olsun "Çarlık rejimi bir kaya gibi sağlam olarak" kalmalıdır; çünkü bu rejim "bizzat Allahın yapısıdır". (Ediz 1938:XXIV)]

At the end of his discussions about Gogol's literary significance Ediz concludes

The ideas of Gogol close to his death and the ideas of the previous artist Gogol should not have been confused with each other. Gogol was great not at points where he expressed his political ideas in fundemantalist terms but at points where he cried out the reality of the Czardom regime.

It is not the fundemantalist Gogol whom we like and love but the great realist, the artist Gogol. (Ediz 1938: XXXI)

[Gogol'un ölümüne yakın anlarındaki görüşleriyle, ondan evvelki san'atkar Gogol'un görüşlerini birbirine karıştırmamak lazımdı.

Gogol, siyasi görüşlerini, irticai terennüm ettiği noktalarda değil, Çarlık rejiminin realitesini haykırdığı noktalar da büyüktü.

Biz mürteci Gogol'ü değil, büyük realist, san'atkar Goğol'ü seviyor ve beğeniyoruz (Ediz 1938: XXXI).]

In his preface to *6 No. Koğuş* (*Ward No. 6*) by Anton Chekhov Ediz provides a detailed account of Chekhov's life, especially his childhood and youth. What we realize in the preface is a strong emphasis on Chekhov's father's and also the neighbourhood's keenness on religion. He writes "Chekhov family raised up in this narrow and closed neighbourhood and fed their though hunger from the church was conservative and religious" ["İşte bu dar, bu kapalı muhit içinde yetişen, fikri gıdasını münhasıran kiliseden alan Çehov ailesi muhafazakar ve dindardı."] (Ediz 1940: VI). According to Ediz the reason for Chekhov's staying away from the revolutionist movement was "gerilik" (fundamentalism) of the neighbourhood he grew up in.

Ward No. 6: Towards 1892 the political ideas of Chekhov were so crystallized that his works following these years are filled with explicit attacks to Czarist despotism. Especially "Ward No. 6", his first work of this kind bears great importance in this field. (Ediz 1940: XXIX-XXX)

[6. No. KOĞUŞ,,: 1892 yıllarına doğru Çehov'un siyasi görüşleri o kadar kristalize olmuştu, ki, bu tarihlerden sonraki eserleri Çarlık istibdatına karşı sarıh hücumlarla doludur. Bilhassa Çehov'un bu çeşit eserlerinin ilki olan "6 No. Koğuş" bu sahada büyük bir hususiyet taşımaktadır (Ediz 1940: XXIX-XXX).]

As I will point out later Ediz also associates realism with a detachment from religion. He suggests that Gogol's realism saved him from fundamentalism. The message Ediz gives is quite clear: fundamentalism and anti-revolutionism prevented Russian

novelists from producing good literature but their salvation rested in defending revolution and giving up fundamentalism.

As I have already pointed out in Chapter 3, religion constituted the backbone of the society in the Ottoman Empire. Islam which assumed a defining role was not only a religion but also a tool for organizing and guiding the lives of people and political structure of the empire. This feature of the society was what the newly-formed Republic wanted to replace with the reforms initiated in the 1920s and 1930s. Establishing a secular political structure and culture was the most important goal of the state. Ediz and some other intellectuals of the period compared the Ottoman Empire to the Czarist regime both of which they regarded as old systems replaced by new ones. As Tunaya (1996: 107) points out, at the outset of the Republican regime there was a clash among the revolutionists and fundamentalists. This clash continued to prevail even during the years of modernization. Kemal Karpaz (1959) writes “In the interior the transformation of Turkey was dominated and determined by the struggle of two groups, the conservative-religious and the modernist-secularist (viii). Ediz here criticizes the fundamentalist anti-revolutionary tendencies through the Czarist regime.

Ediz (1939) in his article entitled “Tercüme ve Mütercime Dair” (About Translation and Translators) writes

In the last fifteen years there have been a number of great and in-depth changes in our country. Old values and norms were uprooted and replaced with the new ones. A brand-new and modern Turkey was founded instead of the feudal and fundamentalist Turkey. In order to express these new contents the need for a set of new forms and moulds arose. The old moulds and forms would not be enough for expressing ourselves. Therefore, we are necessarily faced with a “language” and literature issue. (Ediz 1939b: 279)

[Memleketimizde, son on beş yıl içinde çok büyük ve çok derin bir takım değişiklikler oldu. Eski kıymetler, eski normlar kökünden yıkılarak, yerlerine yenileri konuldu. Feodal ve geri bir Türkiye yerine, yepyeni, modern bir Türkiye kuruldu. Bütün bu yeni muhtevaları terennüm etmek için yeni bir takım şekillere, yen bir takım kalıplara ihtiyaç vardı. Eski kalıplar, eski şekiller artık meramımızı anlatmağa kafi gelemezdi. Bunun için karşımıza, ister istemez bir “dil”, bir edebiyat meselesi çıktı. (Ediz 1939b: 279)]

Turkey needed a new literature to express its new components. However, this new literature would be formed thorough imports from other literatures. Clearly, for Remzi publishing house, one source for such imports would be the Russian literature whose novelists expressed themselves through socialist realism, a new literary form developed in the Soviet Union as I will touch upon in the section “Literary Form and Value”.

The Second World War

Turkey avoided entering the Second World War but it was explicitly and implicitly being forced by both England and Germany to take part in the war on their side (Öz 1996). The anti-war policy of the sate also found expression in the prefaces and the works translated.

In 1941 we see two novels translated into Turkish which were about the First World War and also included criticisms against Germany and the Second World War in their prefaces. The first novel is *Yarahılar* (*Civilisation*) by Georges Duhamel and the second one is *Üç Arkadaş* (*Three Comrades*) by Erich Maria Remarque boh of which tell about the damaging effects of war.

There are four prefaces in the novel *Yarahılar* with different titles. The first one is entitled “Bu Kitap Neyi Anlatır” (What does this book tell?). Before starting to

discuss the prefaces it should be mentioned that in the first two prefaces which I will dwell upon, there is one common point emphasized: the unpleasant side-effects of industrialization and its outcome, the war. Only at the end of the third preface we see the initials H. F. O. standing for Halit Fahri Ozansoy. So it is unclear whether the first three were written by Ozansoy or not. The first preface is a direct criticism towards France and its policies during the First World War. The first paragraph is as follows

You can follow in the pages of this book how a country decaying quietly due to various political and social dispositions despite its all culture, science, art, high history can fall a prey to their weaknesses during the war as well as in periods of peace. (Ozansoy 1941: V)

[Bütün kültürüne, ilmine, san'atine, yüksek tarihine rağmen, muhtelif siyasi ve içtimai temayüllerle sessizce içinde çürüyen bir memleketin sulhte oduğı kadar seferde de nasıl zaaflara uğrayabildiğini acıklı bir panorama gibi vuzuhla bu kitabın sayfalarında seyredebilirsiniz. (Ozansoy 1941: V)

In the First World War the Ottoman Empire was fighting against France. They were on the opposite sides. France invaded many cities of the Ottoman Empire at the end of the war together with the Allied Powers. As pointed out in the preface, the novel *Civilisation* is a direct criticism of the deficiencies of the French war mechanisms by a French writer and when it was published it had caused great dissatisfaction in France. Duhamel had to travel to the U.S. to get away from this unpleasant situation for a while. The prefacer writes,

Another idea which strongly appeared at the end of his work is as follows: how the machine civilization upset people! For Duhamel this is not the real civilization but only a grievous and even a bloody caricature of civilization.

In a country like France which proceeded by being directed from right to left in the hands of political parties it wasn't possible to have a condition of unity. (Ozansoy 1941: V)

[Eserinin sonunda kuvvetle beliren bir fikir de şudur: makine medeniyetinin insanları betbaht edişi! Duhamel için bu, hakiki medeniyet değil, sadece medeniyetin acıklı ve hatta kanlı bir karikatirüdür”

Fransa gibi siyasi partilerin elinde sağa sola istikamet alarak yürüyen bir memlekette elbette tam bir birlik havası yaşayamazdı. (Ozansoy 1941: V)]

Here in this preface the importance of solidarity is emphasized and the reason for the lack of unity in France is indicated as the multi-party system which threatened political stability. It should be reminded that there was a single-party regime during this period which was an issue of debate in the Republic from the early days on. The attempts at establishing opposition parties didn't succeed as in the cases of the Progressive Republican Party (1924) and the Free Republican Party (1930). In 1925 the government enacted the “Law for the Maintenance of Order” which gave the government extraordinary and dictatorial powers for two years. The law was extended for another two years in 1927 and was run out in 1929 (Lewis 1968: 266). The justification for the existence of such a law on the part of the government was to accelerate the process of modernization without any undesired reaction (Karpas 1959: 139). Before the war broke out the discontent with the single-party regime began to be expressed aloud but during the war years the talks for multi-party system had to be postponed in order to preserve a united front (ibid). In the above preface the advantages of the system in Turkey is alluded to when the presence of political parties with varying views is presented as something that damages unity. This preface constitutes a perfect example for the interrelatedness of culture systems

which paratexts make discernible by bringing socio-political context into the discourse of translated fiction.

A further critique of France is laid out when the reason for changing the title of the novel from *Civilization* to *Yaralılar* is stated:

Duhamel narrates this in his novel that we translated. As you see, behind the armies fighting against the German invasion there was a carefree attitude in every sense especially in Paris. This factor which became graver each day made the national sensations fall a prey to temptations and prepared the disaster of France. That's why while translating this book we didn't come across civilization enough as indicated in the original title. We translated it into Turkish as the Wounded. Yes the Wounded ! Wounded both in material and spiritual terms. (Ozansoy 1941: V)

[Duhamel bunu, tercüme ettiğimiz eserinde pekala anlatıyor. Görüyorsunuz ki, daha o zaman, hudutta Alman istilasına karşı çarpışan orduların gerisinde, bilhassa Pariste her manasile bir kalenderlik havası esmektedir. İşte milli duyguları zaafa uğratan bu amil, genişliye genişliye, yirmi yıl sonra Fransasının bugünkü felaketini hazırladı. Bunun için biz bu kitabı tercüme ederken, aslındaki Civilisation (Medeniyet) ismini kafi bir manada göremedik, Yaralılar diye lisanımıza çevirdik. Evet Yaralılar! maddi ve manevi yaralılar! (Ozansoy 1941: V)]

As it stands the decision to change the title of the preface is not only made by the translator but by the advisory board because “biz” (we) is used as if the translation was not only done by one translator. He reiterates this issue at the end of the third preface which he signed with his initials. The choice for the selection of title seems ideological which actually makes the reason for the translation of this period in this delicate time meaningful when the government was trying to stay neutral towards the two sides in the war.

The second preface which is 8 pages long is entitled “1914 den EVVEL VE SONRA George Duhamel'in Almanya ve Almanlar hakkındaki düşünceleri” (The ideas of George Duhamel about Germany and the Germans before and after 1914)

where Halit Fahri Ozansoy writes about Duhamel's appreciation of German art and music in great detail. Duhamel believed that after the First World War the countries would live in peace after all the damage caused by the war. Ozansoy also mentions trips of Duhamel to Germany to give lectures to the German youth. At the end he writes

Germany that we love and respect is the Germany of great artists, philosophers, poets, Goethes, Beethovens... But this Germany is now dead. Whatever is said, Germany has clearly neglected its spiritual duty for sixty years. There is no doubt that it raised great technicians: but the marvelous aspects of technics are not the real essence of civilization. (Ozansoy 1941: XIV)

[Bizim sevdiğimiz ve hürmet ettiğimiz Almanya, büyük artistlerin, filozofların, şairlerin, Goethe'lerin, Beethoven'ların... Almanyasıdır. Fakat bu Almanya artık ölmüştür. Her ne denirse densin, Almanya altmış yıldanberi vazih surette manevi vazifesini ihmal etmiştir. Hiç şüphe yok ki büyük teknikçiler yetiştirmiştir: fakat tekniğin harikuladelikleri, hakiki medeniyetin özü değildir. (Ozansoy 1941: XIV)]

Through Duhamel, the translator appears to be criticizing the industrial civilization and its developer Germany, the country trying to draw Turkey into war on its side. Before and after the the First World War, the relationship between Turkey and Germany was friendly. Germany tried to benefit from this historical friendship and ally with Turkey in the Second World War; however, Turkey followed an anti-war policy throughout the war (Öz 1996: 94).

The preface written for *Üç Arkadaş (Three Comrades)* is anonymous and like *Yaralılar* the book is about the unpleasant aspects of war and develops a discourse against Germany. Erich Remarque is the author of *Im Westen nichts Neues* (1929; *All Quiet on the Western Front*), which became perhaps the best-known and most representative novel dealing with the First World War. Remarque left Germany for Switzerland in 1932. His books were banned by the Nazis in 1933. In 1938 he lost

his German citizenship. He wrote several other novels, most of them dealing with victims of the political upheavels of Europe during the World Wars I and II. So the selection of this novel during the Second World War cannot be a coincidence. The writer of the preface firstly tells about Remarque's first novel *Garp Cephesinde Sukunet Var* (*All Quiet on the Western Front*) which was about the First World War informing the readers that this book had also been translated into Turkish as into many different languages. The prefacers after introducing the most influential novels of Remarque comments "It was hoped that an eternal period of peace is going to start for humanity that saw all the griefs of war in Remarque's works" ["Harbin bütün acılarını Remarque'ın eserlerinde açıkça gören insanlık için ebedi bir sulh ve sükun devresinin başlayacağı umuldu."] (1941:VII). However, the novels were not effective in avoiding the war

Today Remarque's fairy of peace has been drowned by a bloody war again. The humankind began to rewrite some grievous parts of the novels "All Quiet on the Western Front", "The Road Back" and "Three Comrades"; some parts are still hidden in the obscure horizons of the future. (Remarque 1941: VII)

[Bugün, Remarque'ın sulh perisini, yine, kanlı bir harp boğmuş bulunuyor. "Garp cephesinde sükunet vardır", "Dönüş yolu" ve "Üç Arkadaş"ın acıklı sahnelerinden bir kısmını beşeriyet yeni baştan yaşamağa başladı; bir kısmı da, henüz istikbalin meçhul ufuklarında gizlidir. (Remarque 1941: VII)]

Both *Yaralıları* and *Üç Arkadaş* were translated in 1941 and it doesn't seem like a coincidence because as could be understood from the prefaces 1941 was the second year of the second world war when Turkey was trying to avoid entering the second world when there were pressures from the German side for Turkish alliance.

Discourse on Literary Form and Value

A New Turkish Literature

As I have already pointed out in the preceding chapters it was expected that translation of Western works into Turkish would help the formation of a national literature. In addition to literary magazines such as *Resimli Ay* and *Yeni Edebiyat* where well-known figures of the period discussed how this new literature should be, the prefaces also provided the translators with enough space to discuss these issues. Translators tried to determine the functional component of the poetics of literature, namely what the role of literature should be in the social system by defining its characteristics (Lefevere 1996:26). Below I will try to present the discourse created in the prefaces which specify the features of the new Turkish literature.

Realist Literature

As Şehnaz Tahir-Gürçağlar (2001) points out “Literary criticism in Turkey in the first fifty years of the Republic elaborated on realism as an ideal literary genre. The attribute “realist” was perceived and used as a compliment” (238). Even in a journal like *Kadro* (1933, Y. Kadri Karaosmanoğlu 36 issues), which was not dealing with literature, along with literary journals, *Yeni Edebiyat* (1940 Neriman Hikmet, 26 issues) and *Resimli Ay* (since 1924 but with intervals, Zekeriya and Sabiha Sertel) realism was being endorsed. Although there were different opinions about how the national literature would be, as Tahir-Gürçağlar (2001) points out “There was general agreement on one element: a literature would become “national” when it reflected the spirit and problems of a country in an artistic manner. This definition of

national literature tied it back to realism and the social mission of literature” (236-237). In fact, as Berna Moran points out with the introduction of novel into the literary poetics in the Ottoman period, criticisms towards our own literary traditions had already begun. Şemsettin Sami, Namık Kemal and Ahmet Mithat regarded the European literature as a product of developed civilization and severely criticized stories such as *Layla and Majnun* which told things that seemed extraordinary (Moran 1997: 9). We find a similar criticism in a preface written by Sabri Esat to his translation *Tepe (Hill of Destiny)* by Jean Giono:

The novel is valuable for readers as far as it makes them forget themselves and their surroundings. Readers expect a marvelous event and marvelous people from the novel. They will force the heavy doors of the banal reality and rush out to the gardens of dream. In this regard the novel is no more than an addition to the enchanting fairy tales of our childhood. In this novel there are adorned palaces, blue-eyed heroes and devious pathways. (Esat 1939: 3-4)

[Kariin nazarında romanın kıymeti, ona kendini ve muhitini unutturup avutması nisbetindedir. Kari, romandan harikulade bir vak’a ile yine harikulade insanlar bekler. O, bu harika-romanla bayağı realitenin ağır kapılarını zorlayıp hülya bahçelerine fırlıyacaktır. Bu bakımdan roman, çocukluğumuzun sihirli masallarına bir ilaveden başka bir şey değildir. Onda da, masallarda olduğu gibi süslü saraylar, mavi gözlü kahramanlar ve çapraşık keçi yolları vardır. (Esat 1939: 3-4)]

This can be regarded as the criticism of romantic literature. Esat points out at the end of his preface that translating realism of Jean Giono was like having an adventure for a translator. As he writes “*Tepe* smells Province and there is the spirit of Mistral in it though not its language. To make this spirit permeate Turkish readers is as arduous and laborious as one of the twelve skills of Heraclius” [“*Tepe*, Provence kokar ve *Tepe*’nin sahiplerinde Mistral’in dili olmasa bile ruhu vardır. Bu ruhu Türk karilerine hakkile sindirmek, Herakliyus’un on iki marifetinden hiç olmazsa biri kadar cetin ve zahmetlidir”] (1939:7). As he already mentioned in the first paragraphs of his preface

and I quoted above Turkish readers were not used to realist literature. Literary works they liked reading were different so his task was very difficult.

Through translations goods are imported and in time they are turned into models which become part of the home repertoire and deserve to be called “transfers” (Even-Zohar 1997b). In Remzi’s “Dünya Muharirlerinden Tercümeler Serisi” major examples of realist literature were translated into Turkish in what seems to be an effort to integrate realism into the literary poetics. In the advertisement placed at the end of *Uyandırılmış Toprak (Virgin Soil Upturned)* by Sholokhov, the aim of the series is explained as follows:

Every kind of novel will be included in this series which is designed to include the works by the most precious authors of great nations who are well-known worldwide.

(...) to include the best works of every literary school (romantic, realist, naturalist etc) and examples from all types of novels (historical, social, psychological, adventure etc) and introduce them to the Turkish readers is the primary aim of this series. (Sholokhov 1938).

[Büyük milletlerin dünya ölçüsünde en büyük kıymetlerinden olan muharirlerinin eserlerini ihtiva etmek üzere tertip edilen bu seride her çeşit roman bulunacaktır.

(...) edebi mekteplerden (romantik, realist, natüralist v.s.) hepsinin en iyi eserlerinden ve roman çeşidinin de bütün nevilerinin (tarihi, içtimai, siyasi, psikolojik, sergüzeşt v. s.) herbirinden örnek bulundurmak ve bunu Türk kariine tanıtmak bu neşriyatın varmak istediği başlıca hedeftir. (Sholokhov 1938)]

In the prefaces analyzed in “Dünya Muharirlerinden Tercümeler Serisi” there are two kinds of realism: French realism and socialist realism of Russian literature as I will try to demonstrate below.

Translations from French Literature

Although translations from French literature outnumber the ones from Russian in the series, the prefaces written for French translations are not as comprehensive as those written for translations from Russian literature. There are 39 translations done from French literature in “Dünya Muharrirlerinden Tercümeler Serisi”. Only for 18 translations include prefaces by translators. The table shows which works are translated from French literature along with their translators and contains information on whether they include a preface. Note that x means the translation has no preface.

| Book | Author | Translator | Preface | Publication Date |
|-----------------------|----------------------|------------------------|------------------------|------------------|
| Tais | Anatole France | Nasuhi Baydar | X | |
| Immoralist | Andre Gide | Şerif Hulüs | X | |
| Allahlar Susamışlardı | Anatole France | Hüseyin C. Yalçın | M. Gustave Lanson | |
| Cephe Sohbetleri | Andre Maurois | Sabri Esat | Hasan Ali Yücel | |
| Poil de Carotte | Jules Renard | Halit Fahri Ozansoy | Halit Fahri Ozansoy | |
| Gece Yarısı İtirafı | Georges Duhamel | S. K. Yetkin- S. Rahmi | S. K. Yetkin- S. Rahmi | |
| İzlanda Balıkçısı | Pierre Loti | Hüseyin C. Yalçın | From another source | |
| La Dame Aux Camelias | A. Dumas Fils | Mustafa Nihat | Mustafa Nihat | |
| Ölüm Kadar Acı | Guy de Maupassant | Muhittin Birgen | Muhittin Birgen | |
| Dönüşü Olmıyan Yol | Henri Bordeaux | Mebrure Alevok | X | |
| Şişko | Henri Béraud | Şükrü Kaya | X | |
| Bekarlar | Henry de Montherlant | Tarık Artel | Tarık Artel | |
| Kira Kiralina | Panait Istrati | Yaşar Nabi | Yaşar Nabi | |
| Bir Sipahinin Romanı | Pierre Loti | Halit Fahri Ozansoy | Halit Fahri Ozansoy | |
| Küçük Rok | Guy de Maupassant | Mustafa N. Özön | From another source | |
| Tepe | Jean Giono | Sabri Esat | Sabri Esat | |
| Gece Yarısı Güneşi | Pierre Benoit | Nihat Sırrı | Nihat Sırrı | |
| Angel Dayı | Panait Istrati | Yaşar Nabi | Yaşar Nabi | |
| Yarahlılar | Georges Duhamel | Halit Fahri Ozansoy | Halit Fahri Ozansoy | |

| | | | | |
|---------------------------------|------------------|-----------------------|-----------------------------|--|
| Bir Zamane Çocuğunun İtirafları | Alfred de Musset | Yaşar Nabi | Anonymous | |
| Salavin'in Ruznamesi | Georges Duhamel | Halit Fahri Ozansoy | From other sources | |
| Yaşamak Korkusu | H. Bourdeaux | Kemal Demiray | Kemal Demiray | |
| Yaşamak Korkusu | H. Bourdeaux | Kemal Demiray | X | |
| Yırtıcılar | Annie Vivanti | Hüseyin C. Yalçın | Annie Vivanti | |
| Akdeniz | Panait Istrati | Yaşar Nabi Nayır | X | |
| Son Gece | Emmanuel Bove | Halit Fahri Ozansoy | Halit Fahri Ozansoy | |
| Kara Melekler | François Mauriac | İsmail Hakkı Alişan | X | |
| Dr. O'Grady'nin Gevezelikleri | André Maurois | Sabri Esat Siyavuşgil | X | |
| Baragan'ın Dikenleri | Panait Istrati | Yaşar Nabi Nayır | X | |
| İki Adam | Georges Duhamel | Halit Fahri Ozansoy | X | |
| Beşerdeki İfrit | Emile Zola | Hamdi Varoğlu | X | |
| Vadideki Zambak | Honore de Balzac | Cevdet Perin | Cevdet Perin | |
| Minka Abla | Panait Istrati | Yaşar Nabi Nayır | Yaşar Nabi Nayır | |
| Gölgeler Ordusu - | Joseph Kessel | Mansur Tekin | Joseph Kessel | |
| Cesar Birotteau | Honore de Balzac | Cevdet Perin | Cevdet Perin | |
| Bombay'da Gece | Louis Bromfield | Semiha Baler | X | |
| Toprak | Emile Zola | Hakkın Süha Gezgin | Hakkı Süha Gezgin | |
| Toprak | Emile Zola | Hakkın Süha Gezgin | X | |
| Emek | Emile Zola | Cevdet Perin | Announced but not published | |
| Parma Manastırı | Stendhal | Hamdi Varoğlu | Hamdi Varoğlu | |

Table 2: Translations from French literature

Although translators provide information about the life and works of the authors in the prefaces they wrote for their translations from French literature, they mostly focus on the authors' style and literary achievement and which school of literature they belong to. As could be seen in Table 2 the works translated are mostly realist, so the emphasis is on realism. It is possible to obtain clues about the significant characteristics of realist literature from the prefaces. When it is considered that the addressees of the prefaces are not only the ordinary readers but also the intellectuals of the period and future authors, this is quite normal. Besides, it shouldn't be

forgotten that the new national literature of Turkish expected to be realist.

Translators who were also prestigious writers and literary figures of the period introduce realist literature to the novice writers.

In literary history realism is often associated with “the effort of the novel in the nineteenth century in France, to establish itself as a major literary genre” (Childs-Fowler 2006: 198). It is defined as the depiction of life with fidelity without concerning itself with idealization and rendering things beautiful when they are not (Cuddon 1991: 773). Honoré de Balzac, the author of *La Comédie Humaine* is considered as the pioneer of French Realism along with Gustave Flaubert. Until the mid 1890s realism was the prevalent literary approach adapted by most of the French writers. Although there was no uniform definition of realism, attaining truth through “the recording of reality” and “the simple observation” was among the major goals of French Realist writers. Plain writing style was highly praised while authorial interpretation was avoided to reflect everyday activities of the common people and their characters (Person 1996). It is possible to trace such kind of information in the prefaces as I will try to give examples below.

The aim of the realists was to blend literature and science (Person 1996). This is also what Cevdet Perin emphasizes in the preface he wrote for his translation of Honore de Balzac’s *Vadideki Zambak (Lily of the Valley)*. As a great admirer of Balzac Perin writes

Balzac delves into not only the psychological but also physiological aspects of grief. The author goes into too much detail on this subject that it is possible to regard him not only as a precursor of realist novel tradition but also of the physic. (Perin 1945a: VI-VII)

[Balzac ıztırabın yalnız psikolojik değil, aynı zamanda fizyolojik tarafını da inceliyor. Bu mevzuda muharrir o kadar derinlere gidiyor

ki, insanın onu yalnız realist romancılığın değil, tıp ilminin bile bir nevi mübeşşiri olarak Kabul edeceği gelir (Perin 1945a: VI-VII).]

Panait Istrati was one of the contemporary realist writers of the period whose works were translated into Turkish by Yaşa Nabi Nayır. Admiring Istrati for his humane descriptions of life and people Nayır (1939) points out “(...)I am glad to introduce one of the best examples of the realist literature in which it is possible to hear the beating of a heart” [“(...) realist edebiyatın, içinde bir kalbin çarptığı duyulan güzel örneklerinden birini Türk okuyucularına tanıtmış olacağım için memnunum.”] (X).

The most comprehensive preface written to translations from French literature is Cevdet Perin’s preface to *Cesar Birotteau* which is 23 pages long. In detail he tells about Honore de Balzac’s life and art where he emphasizes the social aspect of Balzac’s novels but without delving into the socio-political life in France as was the case in Russian prefaces:

After he began to produce his first works, a new idea and a new plan appeared in the mind of the great novelist: depicting the period he lived in with its all aspects, displaying the horrible role that money played in social life, proving the impact that social and physic surroundings made on people, in short replacing the individualistic novel with the social novel. (Perin 1945b: XIV)

[İlk eserlerini vermeğe başladıktan sonra, büyük romancının kafasında bir düşünce, bir plan belirmeğe başlamıştı: Yaşadığı devri bütün cephelerile tasvir etmek, paranın cemiyet hayatında oynadığı korkunç rolü göstermek, sosyal ve fizik muhitlerin insanların üzerinde yaptığı tesiri ispat etmek, velhasıl ferdi romanın yerine sosyal romanı getirmek. (Perin 1945b: XIV)]

What Perin emphasized in realist writing was the strength of observation. According to Perin Balzac was no doubt a realist because while he was writing his first and most significant novel *Les Chouans* in 1829 he went to the setting and carried out

and in-depth research (1945b: XXII). However, Balzac was also a romantic because his realism was not dull (kupkuru). It was obvious that he was living in a romantic period as could be seen in some of the passages he wrote.

It is also possible to come across such kind of examples in the other prefaces. As I have tried to demonstrate in the prefaces written for translations from Russian literature the characteristics of French realism are provided most probably to set an example for novice writers, however, there was another kind of realism which could be traced in the discourse of prefaces to translations from Russian literature.

Russian Realism

As I have already pointed out according to both Ahmet Oktay (2003) and Çetin Yetkin (1983) the early 1930s was the beginning of a new era for Turkish Republic when the Republican People's party started to search for an ideology. The actual revival in literature takes place after 1932. All the journals that influence the cultural environment appeared when the principle of etatism came into effect, the People's Houses were opened, and the new Labor Law was enacted. The state managed to gather the opposing views under the same roof (Oktay 2003: 314). The intellectuals especially those with socialist dispositions who were unable to express their political views openly turned to literature and other artistic activities (ibid: 315).

Resimli Ay which began to be published in 1924 was a journal that was closed by the government for a few times because of its communist dispositions. According to Oktay the most significant activities of the journal in terms of literature happened to be between the years 1928-1930 since it allotted space for works that foregrounded realist point of view and most importantly because of the campaign

called “Putları Yıkıyoruz” (the Iconoclasts) initiated by Nazım Hikmet against the traditional views of literature (Oktay 2003: 312). According to Sabiha Zekeriya these were the years when realist literature was born in Turkey (ibid: 312). As Oktay (2003) points out when it is taken into account that *Kalp Ağrısı*, *Vurun Kahpeye*, *Sinekli Bakkal* (H. Edip), *Bir Sürgün*, *Yaban*, *Ankara* (Y. Kadri), *Dudaktan Kalbe*, *Akşam Güneşi*, *Yaprak Dökümü* (R. Nuri), *Dokuzuncu Hariciye Koğuşu*, *Fatih-Harbiye* (P. Safa), *Bacayı indir Bacayı Kaldır*, *Çıkrıklar Durunca* (S. Ertem) were published before 1938, Turkish literature followed a more realist and populist path before Nazım Hikmet went into jail and the Second World War broke out (376).

The characteristics of realism show variation in classic Russian literature and Soviet literature. The classic Russian novel consists of the major Russian novels published between 1830 and 1880 (Freeborn 2001:101). These novels include works by Turgenev, Tolstoy, and Dostoevsky and their immediate predecessors, or near-contemporaries, Pushkin, Lermontov, Gogol, and Goncharov. Realism has always been a part of the critic of Russian novels. As Freeborn maintains

There is no doubt that the novel in its Russian context reflected social issues, portrayed heroes and heroines characteristic of Russian society, and came to play a more important role than its European counterparts in giving expression to a range of substantive moral issues and choices facing the society of its time. (2001: 102)

Social issues dealing with the current political turmoil of Russia found their way into the classic Russian novels. These novels were realist in a sense that was different from the realism encountered in French realist novels, however, after the establishment of the Soviet Union there appeared a term called “socialist realism” which became the official literary ‘method’ or ‘theory’ of Soviet literature virtually until the break-up of the Union in 1991 (Clark 2001: 174). As Katerina Clark (2001)

points out the term “partiinnost” translated into English as “party-mindedness” was a quality in a socialist realist work. There are special characteristics of socialist realism; while some of these were aesthetic and thematic, some were of an ideological nature. For instance, the language had to be accessible to the masses avoiding any sub-standard locutions, dialecticisms, scatology, abstruse or long-winded expressions. When it comes to ideological restrictions, it was forbidden to include any view in the works which rivaled the Bolsheviks, whether of the left or of the right (ibid: 175).

Maksim Gorky had a pioneering role in the endorsement of socialist realism (ibid: 174). When we look at the translations from Russian literature what we notice is the number of translations from Gorky and other socialist realist writers compared to the classic Russian novelists such as Tolstoy, Dostoevsky, Gogol and Turgenev. Nine out of eighteen translations from Russian literature published in “Dünya Muharrirlerinden Tercümeler Serisi” are from Gorky, one from Sholokhov and also a short story collection consisting of the works of Zozula, Katayev and Lench and another short story collection from Mikhail Zoshchenko whereas only a single work was translated from the classic Russian novelists each.

In the prefaces that Hasan Ali Ediz wrote for the Russian classic writers, for instance for Gogol (*Mayıs Gecesi (The Portrait)*) and Turgenev (*Babalar ve Çocuklar (Fathers and Sons)*) he emphasizes the realistic aspect of their works but also comparing their realism with his definition of realism that we infer from the prefaces.

Fathers and Sons was a novel which was highly debated in Russia. The debate was around whether the revolutionist democrats in the novel were close to reality and whether Turgenev was on the side of “fathers” or “sons” (Ediz 1937:

XXI). Ediz in his preface allots a considerable space to this discussion. He comes to a conclusion that it doesn't matter which side Turgenev was because this wouldn't change the fact that he was a great novelist. Ediz maintains in his preface that the works of Turgenev touched upon the current issues of the time, each analyzing the social event which could be considered a milestone in that era so as Ediz (1937) maintains "Turgenev tried to be realist in his novels" ["Turgeniev romanlarında realist olmağa çalışmıştır."] (XVI). This endeavour brought him closer to realist writing which emerged in France and England towards the mid 19th century. However, according to Ediz realism of Turgenev was not perfect

Turgenev was a representative of Russian aristocracy. He was evaluating all the events around him only in line with the ideas of the class that he was a member of. That's why we can't call Turgenev's realism as complete and flawless realism! He had a particular goal in his each novel. In all of them he illuminated a specific part of the current life in accordance with the ideas of liberal aristocracy. But all of these factors didn't pose any obstacle for Turgenev to become a great artist and novelist. (Ediz 1937: XXVIII)

[Turgeniev, Rus liberal asılzadelığının bir mümessili idi. Etrafındaki bütün vakıaları, ancak, mensup olduğu sınıfın görüşlerine uygun bir şekilde mütalea ediyordu. Bunun içindir ki Turgeniev'in realizmine tam ve kusursuz bir realizm denemez!.. Turgeniev her romanında muayyen bir gaye güderdi. Romanlarının hepsinde, liberal asılzadelığın görüşüne uygun olarak aktüel hayatın muayyen bir parçasını aydınlatırdı. Fakat bütün bunlar, Turgeniev'in büyük bir san'atkar, büyük bir edib olmasına mani değildir. (Ediz 1937: XXVIII)]

The class that Turgenev belonged to prevented him from being a real realist because he was viewing whatever he saw through the view point of liberal aristocracy which defended reformism rather than realism. As I have already pointed out real realism had to be revolutionary according to Hasan Ali Ediz, however Turgenev was a reformist who never criticized revolutionism in his works.

Religion was taboo in the socialist realism of the Soviet Union which completely forbade “the infusion of religious or mystical sentiment, no positive account of the occult” (Clark 2001: 175). As I have already pointed out, in the preface Ediz wrote for his translation from Gogol (*Mayıs Gecesi (The Portrait)*, 1938), Ediz criticized the fundamentalist part of Gogol’s literary career regards realism as the savior of Gogol. He writes

While the fundamentalist ideas of Gogol attached him to the old way of life, the realist method in his hand helped him see the repulsive aspects of that outdated life he loved and tried to defend. The greatest drama of the artist Gogol is hidden in that organic contact between his fundamentalist ideas and realist method. (Ediz 1938: XXIX)

[Mürteci görüşleri Gogol’ü eski hayata bağlarken, elindeki realist metod, farkına varmadan ona, beğendiği ve müdafaaya çalıştığı o köhne hayatın iğrençliklerini görmesine ve göstermesine yardım etti. San’atkar Gogol’ün o büyük dramı işte burada, onun mürteci görüşleriyle realist metodu arasındaki o uzvi irtibatta gizlidir. (Ediz 1938: XXIX)]

As I have already pointed out above Ediz wrote that we like Gogol when he depicted the reality of Czarist regime which he compares to the Ottoman Empire where religion was at the core of the social life. The realist method of Gogol saved him from his fundemantalism. Actually by emphasizing the revolutionist and secularist aspect of the socialist realist literature Ediz defines the role of literature in the society what Levefere (1992: 26) calls the functionalist component of the literary poetics. Realist literature saves individuals from backwardness and fundamentalism.

The same fundamentalistic emphasis can also be found in Ediz’s preface to Anton Chekhov’s *6. No’lu Koğuş (Ward No. 6)*. Ediz (1940) describes Chekhov as “the real, the most mature, highest representative of Russian classic literature” [“Rus klasik edebiyatında tenkitçi realizmin en hakiki, en olgun, en yüksek bir mümessili idi.”] (XXXIX). However, Chekhov avoided social issues and revolutionist

movements which Ediz regards as the result of his growing up in a fundamentalist family and neighbourhood. However, when he became a famous short story writer it was inevitable to touch upon the social issues as Ediz writes

However, after 1885 the social outlook of Russia began to change rapidly. All the progressive powers of the country engaged in the struggle against Czarist despotism. A person aspiring to be a great novelist of his era certainly had to adopt this progressive movement and reflect it in his writings. (1940: XXVII)

[Fakat 1885 yıllarından sonra Rusyanın sosyal çehresi süratle değişmeğe başlamıştı. Memleketin bütün ileri kuvvetleri, Çarlık istibdatına karşı mücadeleye girişmişlerdi. Devrin büyük muharriri olmak isteyen birisi, mutlaka bu ileri hareketi benimsemek yazılarında aksettirmek zorunda idi (1940: XXVII).]

Ediz mentions the same issue also in his preface to Turgenev stating “In order for his novels to make a great impact, he especially tried to touch upon the current events in them” [“Romanlarının etrafta büyük bir akis uyandırabilmeleri için, bunların bilhassa aktüel hadiselere temas etmelerine çalıştı.”] (1937: XVI). According to Ediz in order to make an impact in the society and be praised, an author should dwell upon social issues in his works. I will come back to this issue at the end of this section.

When it comes to Maksim Gorky, the most significant author of the socialist realism, Ediz puts him at a more distinctive place. According to Ediz Gorky’s realism differed from his precedents in that he did not only handle social issues in his works but also offered a solution to them. He didn’t only criticize the Czarist regime but also found a new way of life which would replace it. Although Ediz doesn’t explicitly mention what this new life style is in the preface, he implies it. He writes

(...) Gorky adopted the ideology of the socialist movement which criticized and fought against the Czarist regime from the first moments of his literary activity (...) In line with the spirit of this movement Gorky set out to criticize the Czarist regime and injustices

of that period. But he wasn't satisfied only with criticizing this regime. He also offered a new way of life against the things he criticized. (Ediz 1939a: XVI)

[...] Gorki edebi faaliyetinin daha ilk anlarında Çarlık rejimini tenkit eden, bu rejimle mücadele eden *sosyal hareketin* ideolojisini benimsedi (...) İşte Gorki bu hareketin ruhuna uygun olarak, Çarlık rejimini, o devirdeki haksızlıkları realistçe tenkide girişti. Fakat bu haksızlıkları sadece tenkit etmekle iktifa etmedi.. Tenkit ettiği şeylere karşı, yeni bir hayat şekli de ileri sürdü.” (Ediz 1939a: XVI)]

It is not difficult to infer from this quote that this new life style is communism or socialism which the People's Republican Party strongly stood against.

Although Ediz regarded romanticism as a method to be replaced by realism in the prefaces he wrote for his translations from the classic Russian writers such as Gogol, he exalts Gorky's romanticism in his preface to Gorky's work. Both romantic and realist aspect of Gorky's style was different from the others' because they contained revolutionary characteristics. As Ediz points out

The romanticism of Gorky is not ordinary; it is an *Active and revolutionist romanticism*. He doesn't yield to the events that he embellished in his imagination but he adapts them to his ideas and insights.

In the same manner the realism of Gorky is different from other realist writers. It wasn't enough for him to ascertain and criticize the events in his surroundings; he also offered newer and correcter options instead of the ones he didn't like and criticized. Thus he managed to leave critical realism and adopt *Positive realism*. (Ediz 1939a: XVIII)

[Gorki'nin romantizmi alelade bir romantizm değildir; *Aktif ve inkılapçı bir romantizmdir*. O muhayyelesinde süsleyip büyüttüğü hadiseler, vakialara boyun eğmez, onları kendi görüşlerine, kendi telakkilerine ram eder.

Gorki'nin realizmi de aynı şekilde, diğer realist yazıcıların realizminden farklıdır. Gorki, sadece muhitndeki hadiseleri ve vakıaları tesbit ve tenkit etmekle iktifa etmedi; beğenmediği ve tenkit ettiği vakıaların karşısına, daha iyi ve daha doğrularını çıkarıp koydu. Bu suretle tenkitçi realizmden *Müsbet bir realizme* geçmesini bildi. (Ediz 1939a: XVIII)]

Ediz tells Gorky's life in detail and every chance he gets he emphasizes his revolutionary side. Associating realism with revolutionism in Gorky Ediz writes

With this novel [*Mother*] Gorky was dead for Czardom forever.. However, a brand-new Gorky was born instead of the one who died for Czarist regime. In that period, there was no other realist writer apart from Gorky in whole Russia. The Russian literature of that period absolutely betrayed realism. Because being realist writers of that period meant presenting all the repulsive aspects of Russian Czardom and Czarist despotism without any distortion. This was equivalent to announcing the fall of Czarist regime and the beginning of a new era. However, there were also those among the authors of that period who were not completely fundamentalist. But their enmity of fundamentalism was unclear and indefinite. Their revolutionism and realism were absolutely distorted. In that period the only man who fought against both fundamentalist literature and literature of this kind was Gorky. He was the only real successor of the positive aspects of the nineteenth century Russian classic realism. (Ediz 1939:XII-XIII)

[Gorki bu romanile [Ana] Çarlık için ebediyen ölmüştü.. Fakat, Çarlık rejimi için ölen bu Gorki'ye karşılık yepyeni bir Gorki doğmuştu.. O devirde, koca Rusya'da Gorki'den başka tek bir realist yazıcı görülmiyordu. O devrin Rus edebiyatı, realizme mutlak olarak ihanet etmişti. Çünkü o devrin realist yazıcıları olmak demek, Rus Çarlığının, Çarlık istibdatının bütün iğrençliğini, tahrif etmeksizin, vermek demektir. Bu ise, Çarlık rejiminin yıkılışını, yeni bir devrin doğuşunu söylemeye müsavidir. Vaki o devrin yazıcıları içinde tamamen mürteci olmıyan unsurlar da yok değildi. Fakat bunların irtica düşmanlığı, pek müphem, pek silikti. Bunlardaki inkılapçılık ve realizm düpedüz tahrif edilmiş bir haldeydi. İşte o devirde, gerek bu mürteci edebiyata, gerekse bu dekadadan edebiyata karşı mücadele eden biricik adam Gorki idi. Gorki, XIX uncu yüz yıl Rus klasik realizminin, en iyi taraflarının, biricik hakiki varisi idi. (Ediz 1939a:XII-XIII)]

When the discourse in Ediz's prefaces is taken into account as a whole it is possible to draw conclusions as to how he regards literature and what the role of literature should be. First of all the literary form or method that should be applied by the contemporary writers who aspire to be well-known is realism which enables them to

deal with contemporary social issues. However, it is not enough to be realist in literature; the realist aspect should reflect revolutionist ideas and offer a new way of life. If not, it won't be complete or perfect. It is also interesting that Ediz regards Gorky as the successor of Russian classic realism although I pointed out above he was considered as one of the precursors of socialist realist literature.

Theo Hermans points out that translation plays an important role in the construction of identities and communities because "it presents and represents foreign texts under a particular angle" (Hermans 2006b). Translators indicate value judgments and views in translations but they do it indirectly, for instance, with the mediation of paratexts. As I have already pointed out paratexts act as a framing discourse around the translated text reflecting the ideological stance of the translator just like in the case of Hasan Ali Ediz.

Hermans offers a model which presents translation as reported speech and the translator as ironist arguing that the aim of the ideology of transparency in translation is to reduce translation to direct speech or quotation (Hermans 2006a). However, following Richard Gerrig and Herbert Clark's "demonstration theory" Hermans maintains that just like demonstrations which are "non-serious, playful, bracketed actions" representing their objects selectively quotations are more than verbatim repetitions of someone's words so is translation (Hermans 2006a: 9). According to Hermans "Translator is more than just a soundbox or mouthpiece or animator which repeats someone else's words however s/he is an agent whose subject-position becomes discernible in translations" (Hermans 2006a: 11). In Hasan Ali Ediz's case in line with his habitus which had communism inscribed in it, his subject-position was obviously discernible in his prefaces reflecting his viewpoints.

Hermans defines irony as an echoic utterance which is an interpretive utterance with a dissociative attitude (Hermans 2006b). Following from this he calls the translation in which the translator signals a dissociative attitude towards the discourse being translated as echoic translation dwelling on examples of framing discourse in which translators disassociate themselves from what he translates. An example to this can be found in Halit Fahri Ozansoy's preface to Pierre Loti's *Bir Sipahinin Romanı* (*Le Roman d'un spahi*) in which Loti tells about the Ottoman way of life where women were kept behind bars so Ozansoy writes

However, he turned the impressions he gained from his journey to Turkey into a novel by mixig them with the superstitions from tales of the Thousand and One Nights, he was charmed with harems, cages, bays, dusted roads, the graves of Eyüp, cypresses and waterless fountains. But what does this change? Today we eventually leave the imaginary tales of those works aside and admire the superiority of Loti's power of depiction. Yet as the whole world recognized the great Turkish Revolution there is no one left in other countries to believe the tales of Loti. (Ozansoy 1939: VI)

[Vakıa, Türkiyeye seyahatinin intibalarını o harikulade tasvirlerle, ancak Binbir Gece masallarındaki hurafelerle karıştırarak roman şekline koymuştur, haremlere, kafeslere, cumbalara, tozlu sokaklara, Eyübün mezarlıklarına ve servilerine susuz çeşmelere de meftun kalmıştır. Fakat bundan ne çıkar? Biz bugün nihayet o eserlerin muhayyel masallarını bir tarafa bırakarak Loti'nin sadece tasvir kudretindeki üsütünlüğe hayran kalıyoruz. Nitekim büyük Türk inkılabını bütün dünya tanıdıktan sonar artık Loti'nin masalcılığına başka memleketlerde de inananlar kalmamıştır. (Ozansoy 1939: VI)]

Ozansoy distances himself from what he translates unlike Hasan Ali Ediz who develops an associative attitude praising Gorky's socialist realist approach. As I argued in Chapter 3 in the Republican period translation assumed the role of fostering a new national literature offering new life images for Turkish people that would replace the Ottoman way of life. However, Loti draws a fantastic picture of

the Ottoman life forcing Ozansoy in his preface to disassociate himself from what Loti writes.

Realism traced in the discourse of prefaces to translations from Russian literature didn't only emphasize the revolutionist aspect of literature but also its populist character.

Populist Literature

The concept of populism (“halkçılık”) appeared in the Ottoman Empire during the Second Constitutional Era inspired by the Narodnik Movement in the Czarist Regime in Russia (Oktay 2003: 209; İlhan Tekeli and Gencay Şaylan 1978: 57; Timur 1971: 41). As Tekeli and Şaylan (1978: 55) point out what the Narodniks aimed was to initiate a revolution against the Czarist regime supported by the peasants and in order to achieve this the intellectuals of the society should get closer to people and illuminate them by being on their side. These ideas put forward by the Narodnik movement found expression in the Milli Edebiyat (National Literature) movement which was influential between 1912 and 1923 in Turkey who gathered around the journal *Genç Kalemler* (Moran 2006: 15). The movement aimed at reaching “people” by the purification of the language which would then repair the hiatus between the Ottoman intellectual and “people”. As Moran (ibid) points out, in literary histories this movement is considered to come to a conclusion with the proclamation of the Republic, however, Moran argues that when the novel is taken into account this movement continues until the 1950s since it was the representatives of Milli Edebiyat movement such as Hüseyin Rahmi Gürpınar, Halide Edip Adıvar, Yakup Kadri Karaosmanoğlu who prevailed the Republican novel tradition.

In terms of the novel tradition there were two important characteristics of this movement: “the principle of edging towards national issues, domestic life, and the second one is the principle of reevaluating the folk literature emerged from the oral tradition” [“milli konulara, yerli yaşama yönelmek ilkesi; ikinciside sözlü gelenekten gelen halk edebiyatını yeniden değerlendirmek ilkesi.”] (2006: 16). During the period until the 1950s Turkish novelists introduced Anatolia into the novel discourse while Ziya Gökalp, Ömer Seyfettin, Fuad Köprülü drew inspiration from the “halk edebiyatı” (the folk literature) and Nazım Hikmet, Aziz Nesin, Ahmet Kutsi Tecer, Haldun Taner etc. benefitted from the oral tradition. So it would not be wrong to conclude that the principles and most importantly, the populist characteristic of Milli Edebiyat were freshened in the Republican period.

In the prefaces written for translations from Russian literature we see an emphasis on the “populist” aspect of literature especially in the prefaces written to the works of Gorky and other socialist realist writers. Hasan Ali Ediz, in his preface to *Aşk Rüyası*, devotes a special part to Gorky’s populism under the heading “Gorki’nin Halkçılığı” (Populism of Gorky). Ediz writes that one of the most important features of Gorky that make him a unique artist is his “populism”. He was born among the people and he was a populist author who Gorki admired the creative strength of people very much. He then quotes Mikhail Zoschenko who wrote about Gorki which focused on the populist aspect of Gorky which is quite interesting.

(...) For a man and a writer who aims to create a literature that is close to people and could be understood and reached by people, being a populist writer is a great honour.

These writers possessed a marvelous art. They knew perfectly the language, the people, the psychology of these people. These writers “benefitted from “folk melodies”, language of the folk, themes taken form folk life. (Zoschenko qtd in Ediz 1939a: XIX)

(...) Halka yakın, halkın anlayabileceği, halkın erişebileceği bir edebiyat yaratmağı kendine gaye edinen bir insane için, bir muharrir için, halk muharriri olabilmek ne büyük bir şereftir.”

Bu muharrirler harikulade bir sanat sahibi idiler. Dili, halkı, halkın psikolojisini mükemmelen biliyorlardı. Bu muharrirler, “Halk melodileri”nden, halk dilinden, halkın hayatından alınmış halk mevzularından istifade etmişlerdi. (Zoschenko qtd in Ediz 1939a: XIX)

In the preface Zeki Baştımar wrote for *Maske* by Chekhov, he touches upon the importance of drawing inspiration from the spirit of “people” as the nineteenth and twentieth century Russian realist writers did as could be understood from his following statements

The main characteristic of the nineteenth and twentieth century Russian writers and poets who produced the most valuable masterpieces of realism and who has a deep impact on today’s world literature is the fact that they know the merit of getting down to the spirit of people who themselves are also a member of and shine with the light they spread and burn with their fire. Yet isn’t one of the basic features of a masterpiece and maybe its primary feature reflecting and expressing the social spirit it sprang out of in the most luminous manner? (Baştımar 1938: VII)

[Realizmin en kıymetli şaheserlerini veren ve bugünkü cihan edebiyatı üzerindeki tesirleri çok derin olan on dokuzuncu ve yirminci asır Rus edip ve şairlerinin ana hususiyetleri mensup oldukları halkın ruhuna inerek oradan onun ışığıyla ışıldamanın, onun ateşile tutuşup yanmanın hünerini bilmelerindendir. Zaten şaheserin belli başlı vasıflarından biri ve belki birincisi içinden kopup geldiği sosyal ruhu en parlak bir şekilde aksettirmesi, ifade etmesi değil midir?” (Baştımar 1938: VII).]

As a literature aspiring to be realist Turkish literature should also turn its face towards “people”.

Also in our country the Great Wall of China built upon between the artists and the people began to break down. In our country also the

faces of intellectuals and the people that looked on opposite sides began to turn towards each other. Like the natural wealths that lie in the heart of Anatolia the spiritual wealths buried inside Turkish people awaits its own experts and engineers. (Baştımar 1938: VII)

[Bizde de artık sanatkarla halk arasındaki Çin duvarları yıkılmağa yüz tuttu. Bizde de artık münevverle halkın şimdiye kadar aksi istikamete bakan yüzleri birbirine dönmüş bulunuyor. Anadolunun bağrında yatan tabiat zenginlikleri gibi Türk halkının içinde gömülü kalan ruh zenginlikleri de kendi mutahassıslarını, kendi mühendislerini bekliyor. (Baştımar 1938: VII)]

Then Baştımar criticizes those who didn't agree with an idea of literature that appeals to people and said "Our literature ceases to be literature, in the sense it is understood today, as it gets closer to people" ["Edebiyatımız, bu günkü anlaşılan manasile, halka doğru gittikçe edebiyat olmaktan çıkıyor"] (1938:VII). Baştımar's counter-arguments against these people remind us of the Milli Edebiyat Movement (National Literature) which was highly influenced by the Narodnik movement from Russia. Baştımar states

They say "desiring to be understood and admired only by a small number of people is snobbism. No, this is not only snobbism but also fundamentalism and opposite-mindedness. A nation set out to preserve the revolution, establish it firmly and deepen it doesn't need a literature and a literary person that are isolated from the people yet they don't mean anything for it. Both this kind of literature and literary person is dilapidated. (Baştımar 1938: VII-VIII)

Yalnız küçük bir ekalliyet tarafından anlaşılmayı ve takdir edilmeği istemekte biraz züppelik [snobizm] vardır" diyorlar. Hayır, burada yalnız züppelik yok; gerilik ve aykırı kafalılık vardır. İnkılabı korumak, temelleştirmek ve derinleştirmek yolunda seferber olan bir millet için halktan tecerrüd etmiş bir edebiyatçının, bir edebiyatın lüzum ve manası yoktur. Böyle bir edebiyat ta edebiyatçı da tufeylidir. (Baştımar 1938: VII-VIII).

Hasan Ali Ediz in his compilation of Russian short stories by Zozula, Katayev and Lench puts a special emphasis on the populist character of the Russian short story

writing which again reminds us of the Milli Edebiyat Movement (National Literature) which prescribed the inclusion of folk literature in the novels. Under the subtitle “Bugünkü Rus Hikayeciliği” (Today’s Russian Short Story Tradition) Ediz quotes Zozula

Soviet short story writing can’t follow this path and shouldn’t either. The Soviet short story tradition which has been both enriched in terms of content by adopting the best aspects of classic literature, folk stories, folk legends, folk tales (...) and created new forms in parallel to this. (Zozula qtd in Ediz 1938b: VI)

[Sovyet hikayeciliği bu yoldan gidemez; ve gitmemelidir. Klasik edebiyatın, halk hikayelerinin, halk efsanelerinin, halk masallarının (...) en iyi taraflarını benimsemek suretile bir taraftan muhtevaca zenginleşen Sovyet hikayeciliği, diğer taraftan buna müvazı olarak yep yeni şekiller de yaratmaktadır (Zozula qtd in Ediz 1938b: VI)]

The term populism acquired different characteristics along its journey after it was introduced into the Turkish context ². Definition of populism in the Republican context especially during the single-party era was quite similar to the populism of the Narodnik movement. In the party program it was written that

It is one of our main principles to consider the people of the Turkish Republic, not as composed of different classes, but as a community divided into various professions according to the requirements of the division of labor for the individual and the social life of the Turkish people (...) The aims of our Party, with this principle, are to secure social order and solidarity instead of class conflict, and to establish harmony of interest. The benefits are to be proportionate to the aptitude and to the amount of work. (qtd in Kongar 1986: 36)

While developing an idea of a classless society, actually in economic terms the new Republic was trying to create a capitalist economy rather than a socialist one. Thus it didn’t try to hinder the formation of a bourgeoisie class which was one of the

² For detailed information on the definitions of populism in Turkish context see “Türkiye’de Haalkçılık İdeolojisinin Evrimi”, İlhan Tekeli- Gencay Şaylan , *Toplum ve Blim*, Güz, 1978.

requirements of capitalist economies. The Narodnik movement was also not against capitalist economy (Tekeli-Şaylan 1978: 56). In their view, if a control mechanism could be found, the capitalist system of the West could be adapted to the context of Russia. The Narodnik movement was elitist in nature like the populism of the Republic. As Kongar (1986) writes “All the reforms were the products of the intelligentsia or the ruling class in the young Republic as there was no other social force in existence. Regarded as such, populism was also an elitist approach to the society and etatism, which was based on populism as well as nationalism, resulted in the development of capitalism” (36-37). However, the socialist approach was completely against this idea. As Oktay (2003: 209) points out, Turkish intellectuals combined socialism with the Narodnik movement which was irreconcilable in nature. This dilemma of the socialist intellectuals was also reflected in the official ideology of the state which also proves that the ideology of the Republican People’s party was formed in a top-down manner.

The Short Story as a Literary Genre

In the prefaces written by translators for “Dünya Muharirlerinden Tercümeler Serisi” the features of the new literature were not the only issue discussed. Translators also tried to contribute to an inventory of poetics with the intention of importing and transferring a relatively new genre such as the short story into the literary system. It is striking that there are six short story collections in the series which are *Stepte*, *Serseriler*, *Hayim ile Artem* from Maksim Gorky translated by Mustafa Nihat Özön, *Rus Hikayeleri* consisting of stories of Katayev, Zozula and Lench, and *Aşk Rüyası* and *Körlerin Türküsü* from Maksim Gorky translated by Hasan Ali Ediz, 6. No’lu

Koğuş (Ward No. 6) translated by Zeki Başımar from Anton Chekhov, *Çarın Çizmeleri* from Mikhail Zoschenko translated by Hasan Ali Ediz. The short story collections were compiled by the translators themselves apart from *6. No'lu Koğuş* translated from Chekhov. Ediz indicates proudly in the preface of *Aşk Rüyası* that thirteen out of fifteen short stories in the collection had not been translated into any other language than Turkish (XXIV). In his preface to the story collection *Körlerin Türküsü* he again emphasizes the fact that the short stories in the collection were not again translated into any other language. The stories were selected from the short story collection of Maksim Gorky called *Unutulmuş Hikayeler* (Forgotten Short Stories) which were mostly written in 1896 when Gorky first started writing. Ediz also adds that the stories follow a chronological order and were written in 1895-1896 and that it is possible through these stories representing the years until 1918 are to trace the improvement in Gorky's literary development. Actually this shows us how important Gork was for Ediz and how closely he followed him.

Özön points out in his preface that “because of the fact that the old idea still prevailed (...) among our publishers that translated short stories didn't find enough customers, the works of this genre remained on the pages of newspapers and journals” [“Memleketimiz kitapçılarınca; tercüme hikayelerin fazla müşteri bulmadığı hakkında eski bir kanaatin devamı (...) bu çeşide ait eserlerin hep gazete ve mecmua sahifelerinde kalmasına sebep olmuş (...)” (Özön 1939: XXIV). It seems that with this series the aim was also to increase the number of short story collections. The short stories in the old literary tradition were romantic as the stories such as *Leyla ile Mecnun* (Leila and Majnun), *Ferhad ile Şirin* indicate. However, all the short story translations were in the series were from Russian literature and they were realist.

In his preface to the short story collection *Rus Hikayeleri* before giving information about the life and works of authors, Ediz provides a general introduction with the title “Rus Hikayeciliği” (Russian Short Story Tradition) which compares current Russian short story tradition with the old one. The titles are as follows “Dünkü Rus Hikayeciliği” (The Old Russian Short Story Tradition), “Bugünkü Rus Hikayeciliği” (Today’s Russian Short Story Tradition), “Muhtevada ve şekilde Realizm” (Realism in Content and Form” and “Hayata Bağlılık” (Devotedness to Life). In the part “The Old Russian Short Story Tradition” Ediz establishes the significance of Russian short story writing for the world literature by mentioning the important names such as Pushkin, Gogol, Turgenev, Tolstoy, Chekhov and Gorky. He points out that the prominent authors of world literature learned the short story tradition from Pushkin. In the following part quoting from Zozula, one of the most well-known Soviet authors, Ediz emphasizes the importance of avoiding fantastic, extraordinary phenomena in short stories which were characteristic of the old tradition he writes

The ideas like including a number of “so-called anecdotes” instead of real themes, concluding the short stories with “unexpected” endings, leaving the readers faced with a surprise are today the most characteristic features of the corrupted short story writing that invades the world. (Ediz 1938b: V)

[Hakiki mevzular yerine bir takım “fıkracıklar” koymak; hikayeleri “beklenmedik” neticelere bağlamak; okuyucuları mutlaka bir “sürpriz”le karşı karşıya bırakmağa çalışmak gibi düşünceler bugün dünyayı istila eden kokmuş hikayeciliğin en karakterisitk vasıflarıdır. (Ediz 1938b: V)]

This criticism to the old short story tradition resembles the old and the new comparison of Turkish literature in Sabri Esat’s preface I quoted above. According to Zozula Russian short stories should turn to folk literature for inspiration.

When it comes to indicating the factor which makes the superiority of Russian short story tradition over the short story writing in the world, he designates the realism of Russian tradititon both in content and in form. Ediz writes

One of the strongest aspects of today's Russian literature is its realism...However, the realism that increased the strength of Russian literature does not only exist in its content. What merit does a literature which is only realist in terms of content but not realist in terms of form have? (Ediz 1938b:VI)

[Bugünkü Rus edebiyatının en kuvvetli taraflarından birisi ondaki realizmdir...Fakat bugünkü Rus edebiyatının kuvvetini artıran realism yalnız onun muhtevasında değildir. Muhteva itibarile realist olan fakat şekilce realist olmıyan bir edebiyatın ne kıymeti olabilir? (Ediz 1938b: VI)]

He also maintains that it is not enough to be realist in content and form but also the language used should be realist to make the works accessible to everyone in Russia. He writes “One of the most essential issues that today's Russian literature faces is to extend the realism of the language and taking the literary language to a level at which it could be understood even by the people in the remotest corners” [“Bugünkü Rus edebiyatının önünde duran en esaslı mes’elelerden birisi dilin realizmini genişletmek, edebi dili mümkün mertebe, en ücra köşelerdeki vatandaşların bile anlayabileceği bir hale getirmektir”] (1938: VI-VII).

In the part “Hayata Bağlılık” (Devotedness to Life) Ediz also emphasizes the social aspect of Russian short stories

Today's Russian short story tradition is connected to life firmly as a requirement of being realist (...) *Today's Russian literature has a social meaning in the true sense of the word..* The heroes in the novels and short stories are social rather than individualistic. Even at first glance there is a social meaning behind the events which are supposed to be individualistic.

Today's Russian literature and short story writing is optimist. They don't try to fill the readers with distress and anguish but joy and hilarity. (Ediz 1938: VII)

[Bugünkü Rus hikayeciliği, realist oluşunun bir icabı olarak sıkı sıkıya hayata bağlıdır (...) *Bugünkü Rus edebiyatı, kelimenin tam manasile sosyal bir mana taşır..* Romanlarda ve hikayelerde rol alan kahramanlar ferdi olmaktan ziyade sosyaldır. Hatta ilk bakışta ferdi zannedilen hadiselerin arkasında bile mutlaka sosyal bir mana vardır.

Bugünkü Rus edebiyatı ve hikayeciliği optimistdir. Okuyucuya elem ve ıstırap değil, fakat yaşama zevki, neş'e ve şetaret vermeğe çalışır.. (Ediz 1938: VII).]

This preface can be considered as a lecture defining the features of short story writing. It seems that translators and the members of the advisory board aimed to add the short story as a literary genre into the poetics of new Turkish literature with "Dünya Muharrirlerinden Tercümeler Serisi". The source selected for the import is Russian literature as could be understood from the number of short stories published. It is perfectly clear that pefaces do not only compare the old and new short story writing tradition in Russia but also by specifying the characteristics which would produce better short stories set examples for the writers who would try their hands at this genre.

Humanism

As I have already pointed out in the second chapter the motive behind the establishment of the Translation Bureau was to translate the origins of the European civilization, namely Greek and Latin works. This would enhance the humanist aspect of Turkish literature. Mustafa Nihat Özön in his preface to *Stepte* by Gorky describes Gorky who was one of the most influential socialist writers of his time, as a humanist

which takes on an interesting meaning when one considers the political context of the day. According to Özön, the humanist aspect of Gorky comes from his success in his depiction of his character and his detachment from his work. Actually this is one of the most important aspects of French realism which advocates the objective presence of the writer in his work as an outsider (Person 2006). Özön (1939) writes this detachment is what makes Gorky “ümen” the level that Turkish literature should reach. He points out

He was always able to detach himself from his work: the characters he depicted in his works were different from him; they had their own particular characters, their specific attitudes, no other author had been able to keep the ability of staying objective while also being involved so much in his work. He defined his characters in a manner that is very close to reality. He doesn't idealize them (...) He depicts reality, but without exaggerating neither the reality nor its deformities. (Özön 1939: XX-XXI)

[Fakat her zaman kendini eserinden ayırabilmiştir; eserlerinde gösterdiği şahıslar, kendininkinden ayrı ve müstakil şahsiyetlerdir, hususi karakterleri vardır, onların kendilerine mahsus tavırları vardır. hiçbir muharrir, Gorki kadar serine karıştığı halde objektif kalmak kabiliyetini muhafaza edememiştir. Serserilerini çok hakiki olarak tasvir etmiştir. Onları idealize etmez (...) Realiteyi tasvir eder, fakat ne onu ve ne de onun çirkinliklerini mübağalandırmadan. (Özön 1939: XX-XXI)]

The above characteristics of Gorky make him a humanist

This way Gorky reaches the level which we call human. The level that Turkish literature endavoured to arrive at for years is nothing other than this. Some literature has just begun to search the point that many of the literatures have reached centuries ago. (ibid: XXI)

Böylelikle Gorki ümen dediğimiz mertebeye vasıl oluyor. Türk edebiyatının senelerdenberi varmak için çabaladığı merhale bundan başka birşey değildir. Birçok edebiyatların asırlarca evvel vardığı noktayı bazı edebiyatlar yeni aramaya koyulmuştur. (ibid: XXI).

Although humanism and Gorky's realism had nothing in common, we see a controversial mix of realism and humanism in this context. If Turkish literature becomes realist, it will also become humanist if we follow Özön's logic.

We see a similar kind of logic in Hasan Ali Ediz's preface to *Aşk Rüyası*. As Ediz explains Gorky in his each work told us the stories of people who live among us. The other authors did the same but Gorky's superiority and difference was that he could generalize this to all humankind. That's why a Turk, a German, a Chinese, an English or Russian understands and loves Gorki (Ediz 1939: III).

In the rest of this chapter I will explore the discourse on translations in the prefaces written by translators.

Discourse on Translation

Translators of "Dünya Muharirlerinden Tercümeler Serisi" did not only comment on the literary value and forms and social context of the works they translated or provide information about the authors' lives but also discussed their translation strategies, the challenges they faced and the practices of other fellow translators and how they decided to translate those specific works. In the remaining of this chapter, I will discuss the recurrent themes encountered in prefaces related to translation.

Translation Policy- Selection of works to be translated

When the discourse in the prefaces is analyzed it becomes evident that it was mostly translators who selected the works to be translated. However, as I have already

pointed out in Chapter 2 it was Remzi Bengi who had the last say in the process as the publisher and the editor of the series (Yetkin 1979: 48).

It is claimed that after the Tanzimat period (Reorganization) and until the setting up of the Translation Bureau, the translation of Western Classics into Turkish was not systematic but sporadic and random. According to Hilmi Ziya Ülken

Most of the translations done after the Tanzimat period (Reorganization) are sporadic and random. It is not possible to assess for what reason and depending on what ideas they were selected. Often they emerged as a result of the desires of translators or some requirements that publishers put forward. (Ülken 1997:347)

[Tanzimattan sonra yapılan tercümelerin büyük b ir kısmı dağınık ve tesadüfidir. Onların ne için, hangi fikirlere bağlanarak intihap* edildiklerini tayin etmek kabil değildir. Ekseriya mütercimlerin heveslerinden veya tabilerin ileriye sürdükleri mahdut bazı ihtiyaçlardan doğmuşlardır. (Ülken 1997: 347)]

However, translators of the period especially those of Remzi were not only translators but also notable literary and political figures of the period. As I have pointed out above, the aim of the state was to integrate the dispositions of the intellectuals in the country into its own structure. So their choices shouldn't be interpreted only as a reflection of personal taste but also as a hint at the ideological environment of the period. Besides, as I have already pointed out Remzi had an advisory board and was a publisher who didn't only provide the economic capital but actively took part in the process as the person who made the last decision as to whether the translation should be published or not.

The overarching reason for selecting particular works was, as Halit Fahri Ozansoy pointed out in his preface to *Poil de Carotte*, introducing the world-famous Western authors and their outstanding works to Turkish readers. Yet translators offer different reasons for their choices but of course there are some common points. For

instance, they translated some works because they liked it the best among others, as Nahit Sırrı writes in his preface to *Gece Yarısı Güneşi (The Midnight Sun)* by Pierre Benoit

I probably translated this book since I liked it and found it really strong and nice. If the readers don't like it, translator is the most guilty one. (Sırrı 1939:10)

Her halde ben bu kitabı çok sevmiş ve beğenmiş olduğum için, hakikaten kuvvetli ve güzel bir eser bulduğum için tercüme ettim. Okuyucu beğenip sevmese bunun en büyük suçu mütercimindir. (Sırrı 1939: 10)

In his preface to *Nice Yazlardan Sonra (After Many a Summer)* Avni Başman points out that he selected this work because Aldous Huxley's other novels are more like essays rather than novels, he writes

The works of Huxley are not works that could be easily decoded even by the avarege English readers. That's why they are extremely hard to translate. This is one of the reasons why I preferred to translate this among others. (Başman 1946: VIII)

[Huxley'nin eserleri ortalama İngiliz okuyucuların bile kolay sökecekleri şeylerden değildir. Bu nedenle tercüme edilmeleri de son derece güçtür. Türk okuyuculara Huxley'i tanıtmak için, diğerleri arasında, bu kitabı tercih etmemin bir sebebi de budur (Başman 1946: VIII)]

We learn from İbrahim Hoyi's preface to *Sarı Esirler (The Good Earth)* that the Pulitzer and Nobel winning novel was filmed in 1937. Upon watching the film Hoyi got impressed and decided to translate the film into Turkish (1940: VI). This points at the close affinity between the world of literature and cinema in the 1930s Turkey as previously indicated by other researchers (Tahir-Gürçağlar 2001: 370). In his preface to *Kıra Kiralina (Chira Chiralina)* by Panait Istrati Yaşar Nabi points out

As well as its literary value it is also this aspect of the work which closely interests our country that led me to translate this book. The greatest part of it is set in the Ottoman Empire. It includes a number of observations about Turkey of that period. It was a gap that this book was not translated into our language despite this particularity of the work. I wanted to fill it. (Nabi 1939: X)

[Beni, bu hikayesini dilimize çevirmeye sevkeden, taşıdığı edebi kıymet kadar, memleketimizi yakından alakadar eden tarafıdır. Eserin büyük bir kısmı Osmanlı İmparatorluğu içinde geçer. O zamanın Türkiyesi hakkında birçok mülâhazaları ihtiva eder. Bu hususiyete rağmen, eserin şimdiye kadar dilimize çevrilmemiş olmaması bir eksikti. Onu tamamlamak istedim. (Nabi 1939: X)

Then Nabi translated another book by Istrati, *Angel Dayı* (*Uncle Anghel*).

Interestingly enough the reason was the feedback they got from the readers who liked *Kira Kiralina* very much.

The work of Panait Istrati called “Chira Chiralina” and published in this series which I translated for the first time into Turkish received more interest than I hoped. The enormity and sincerity of the interest I was the greatest award and incentive for me. (Nabi 1940: III)

[Panait Istrati’den ilk defa olarak dilimize çevirdiğim ve bu seride intişar eden “Kira Kiralina” isimli eseri umduğumdan üstün bir alaka ile karşılandı....Gördüğüm alakanın büyüklüğü ve samimiyeti benim için en büyük mükafat ve teşvik oldu. (Nabi 1940: III)]

This demonstrates how important was the feedback of readers in the selection of the books to be translated. For instance, translations from Pearl Buck also received great attention so there are five translation of Buck in the series. Yet in his preface Nabi feels the need to protect himself against possible criticisms. He answers the question which might be raised “Niçin hep Istrati?” (Why always Istrati?).

I thought that I would be faced with the questions “Why always Istrati? “Wasn’t there any other masterpiece among the inexhaustible sources of the Western literature?” The answer I would give to this

question would be “I will not deny the fact that the authors who are in a higher position than Istrati in terms of artistic merit fill the literary history. Yet there are reasons which led me to translate this book. First of all, the works of Istrati have unique human character in them. Besides, his stories are set in places which are under Turkish administration or which had been once and contains ideas, depictions of scenes and satires that concern us closely. (Nabi 1940:III)

[Niçin hep Istrati? Garp edebiyatının tükenmez kaynakları içinde başka şaheser kalmadı mı? sualine muhatap olabileceğimi düşündüm. Buna vereceğim cevap şu olacaktır: Sanat kıymeti bakımından Istrati’den çok yüksek ediplerin edebiyat tarihini doldurduğunu inkar edecek değilim. Yalnız beni bu tercümeyle sevkeden sebepler var. Evvela, Istrati’nin eserleri eşine nadir rastlanır bir insane karakter taşır. Sonar, hikayeleri bizi çok yakından alakadar eden muhitlerde, Türk idaresi altında bulunan veya bulunmuş olan yerlerde geçer, bizi çok yakından alakadar eden fikirleri, tasvirleri, hicivleri ihtiva eder. (Nabi 1940:III)]

As its name implies the series was supposed to publish canonical works by world-famous authors so translating so many works from an author who couldn’t achieve a canonical status forces the translator to account for his choice.

However, there is one more point I would like to make clear. Sometimes translators did not mention the reason for choosing the particular work they translated but the choice, namely the work translated reveals itself as in the case of Ediz’s translations from Maksim Gorky, the reason for selection. In fact, the discussion of prefaces above makes it redundant to repeat some criteria effective in the selection of certain works such as the emphasis on realism or humanism or enabling readers to trace every stage of Gorky’s literary development by translating his short stories in a chronological order (*Körlerin Türküsü*), to collect sporadic translations of Maksim Gorky’s short stories in one book thus facilitate the access of the intellectuals who didn’t know any foreign language to his biography and works (*Stepte*), so I will not repeat them in this part in detail.

The analysis so far demonstrates that the habituses of translators were important; each translator contributed something from their own cultural capital. However, the selection process was not all free as there was the advisory board and the publisher like Remzi Bengi.

Self-reference- Reflexivity- Intertextuality- Architextuality

Theo Hermans argues that translation which is equivalent to its source ceases to be a translation because the subject-position of the translator inscribed in it (Hermans 2006). Translators' subject-position or their voices become discernible in translation especially in paratexts if not the translated text itself.

Theo Hermans introduces new terms into Translation Studies which can help us analyze the discourse in paratexts. Every translation is only one possible interpretation of a single text among the others. So translation is by nature self-referential (Hermans 2006c). The dialogue between translators in or through their translations makes translation self-reflexive and when they refer to other translations intertextuality is created. We can talk about architextuality when a text is tied to the whole genre of, for instance, literary translation. Through all these relations established among texts translators define actually what should pass as translation.

In the prefaces I analyzed translators commented on their translation by mentioning the strategy they adopted which was basically "fidelity". By speaking about their translation strategies they created self-reflexivity, also defining latently the proper way of translating. Below I will touch upon how translators defined "fidelity".

Fidelity

As I pointed out above translators were free to choose the works they would translate although there was a filtering mechanism consisting of the advisory board and Remzi Bengi. So the translators who were mostly notable literary figures like Halit Fahri Ozansoy, Suut Kemal Yetkin and Hüseyin Cahit Yalçın preferred to translate the works of the authors they admired. They exalted the authors and their work in their prefaces and expressed their concerns about ruining the tone or the aura of the works they were translating. They defined translation as a process of losses in which only some part of the original could be saved. We can trace this attitude in Halit Fahri Ozansoy's preface to *Bir Sipahinin Romanı*

The language of Loti.. how colorful (...) And particularly what a nice music! The most proficient translator rendering this work from French into another language can eventually transfer only one in tenth from this world of beauty with great patience and in-depth meticulousness. Yet even this one in tenth is also a sparkle that will fascinate the eyes. However, there is no possibility of creating the music in Loti's language with the same harmony despite all the efforts put forth. The translator of "Bir Sipahinin Romanı" is away from such kind of a claim. All he did is to translate this masterpiece into the library of Turkish literature as faithfully as he could. He is more or less proud of this little service. (Ozansoy 1939:VI)

[Loti'nin lisanı.. ne renk, ne şehrayin! Ve bilhassa ne musiki! Bu lisanı fransızcadan herhangi başka bir dile çeviren en usta bir mütercim, nihayet, büyük bir sabır, derin bir titizlikle, bir güzellik cihanının onda birini nakledebilir. Fakat bu onda bir bile, gözleri kamaştıracak bir parıltıdır. Yalnız Loti'nin lisanındaki musikiyi, bütün uğraşmalara rağmen, ayn ahenkle bir daha yaratmanın imkanı yoktur. Nasıl ki, "Bir Sipahinin Romanı" mütercimi de böyle bir iddiadan uzaktır. Yaptığı, sadece, Türk edebiyatı kütüphanesine bu şaheseri elinden gelebildiği kadar sadaketle çevirmektir. Bu kadar hizmetinden de az çok müftehirdir. (Ozansoy 1939: VI)]

In his preface to *Vadideki Zambak (Lily of the Valley)* Cevdet Perin also expresses his concerns about not being able to translate the style of Honore de Balzac, the author he admires greatly into Turkish as it should be. He thinks in case he failed he would betray Balzac

The style of the author gets sometimes lucid, sometimes high-flown and sometimes as deep as a philosophy text adopting itself to the events narrated. While translating his work in most of the parts I dropped the pen and began to ponder. I tried to reflect, more correctly to “transfer”, what he wrote and his style. My endeavour was not to betray him as far as I could manage. What I wanted was to make the Turkish readers read Balzac not me. (Perin 1945:VII)

(...) romancının üslubu da anlattığı hadiseler gibi, onlara uyarak kah berrak, kah ağdalı olmakta, kah felsefi bir metin kadar derinleşmektedir. Eserini tercüme ederken bir çok yerlerinde kalemi elimden bırakarak uzun uzun düşündüm. Büyük muharririn yazılarını, üslubunu da aksettirmeğe, daha doğrusu “aktarmağa” çalıştım. Ona elimden geldiği kadar ihanet etmemeğe gayret ettim. İstedim ki, Türk okuyucusu beni değil, Balzac’ı okusun (Perin 1945:VII)

The most interesting discussion of fidelity in translation that can be traced through the paratexts in “Dünya Muharrirlerinden Tercümeler Serisi” is Mustafa Nihat Özön’s preface to his translation of *La Dame Aux Camélias*. In the preface (“Esere Dair” (About the Work) Mustafa Nihat places three different translations (his, Ahmet Mithat’s and M. Vasıf’s) of the same novel in the same book to demonstrate the development of the language during the years between 1880-1896. As Özön points out, in this period the number of translations from Western languages especially from French went up. Özön writes “One of the facts that translation laid open is the inefficiency of our language to express every meaning completely and properly” [“Tercümenin meydana çıkardığı hakikatlerden biri (lisanımızın her manayı tamamiyle ve sühuletle ifadeye kafi olmıyan (vüs’ati hazırası) olmuştur.”] (1937:V).

As he later states this is actually what Recaizade Ekrem claims in his preface to

Atala. According to Mustafa Nihat, it was not the shortages in our vocabulary that caused a lack in our ability of expression, but the fact that the language, namely Ottoman Turkish, was not yet well versed in the field of the novel. The Turkish language developed considerably through translations from 1880 to 1896 could obviously be followed in a comparison of Ahmet Mithat's translation of *La Dame Aux Camelias* (1879-1880) and that of M. Vasıf (1327). Özön compares their translation with various examples. According to Mustafa Nihat, translations done in that period developed and created a group of readers whose horizons have widened (1937: V).

According to Özön the difference between the language of Namık Kemal and that of Edebiyatı Cedide is the result of translations. So he proposes

As a new attempt and especially in order to get the generation raised after the alphabet reform of 1928 into contact with the works formed by a complete human culture such a broad translation work was certainly necessary and in my view these translations will yield pleasant results in our field in ten or fifteen years. (Özön 1937: VIII)

[Yeni bir hamle olarak ve bilhassa 1928 harf inkılabından sonraki nesli bütün bir insanlık kültürünün meydana getirdiği eserlerin doğrudan doğruya kendisiyle münasebette bulundurmak için böyle geniş bir tercüme çalışmasına lüzum muhakkaktı, ve bunlardır ki on, on beş yıl sonra kendi sahamızda asıl mes'ut neticesini gösterecektir, ben bu kanaatleyim (Özön 1937: VIII).]

Mustafa Nihat argues that as language developed between 1880 and 1896 through translations likewise it would also improve through translations from Western languages after the language reform. However, it would only be possible if translations were faithful to the original.

Ediz was another translator who defended faithful translation. Throughout this study I tried to demonstrate the importance of Russian literature and especially Gorky for Ediz. In his prefaces he didn't only mention that he was faithful to the

original but he also criticized his fellow translators who weren't. Ediz writes in his preface to *Father and Sons* "We translated *Father and Sons* from its Russian original. In the translation we stayed faithful to the text even to the commas trying not to ruin the beauty of the language" ["Babalar ve Çocuklar"ı, Rusça aslından çevirdik. Tercümede, dilin güzelliğini bozmamağa çalışarak, virgüllerine varıncaya kadar metne sadık kalmağa çalıştık."] (1937: XXXI). We understand that Ediz was not faithful only to the tone of the book or the style of the author but also to the structure. When Ediz mentions Turgenev's novel *Asılzade Yuvası* (*Home of the Gentry*), his second novel, he also mentions that it was translated into Turkish by Samizade Süreyya with the title "Liza". Ediz mentions that while Turgenev's each novel contains a certain meaning how correct it was to change the title of the novel while it is obvious that it has a certain meaning.

Translators in their prefaces discuss translation but not only their own translations but also the previous practices creating a continuous discourse of translation which Theo Hermans define with terms like intertextuality, self-reflexivity and arhitextuality as I pointed out above. In this way translators actually contribute to the system of translation by determining what should pass as translation.

Directness of Translation

As Şehnaz Tahir-Gürçağlar points out after 1940, "the importance of translating directly from the source language" (2001: 209) was emphasized and translating works into Turkish from their French translations began to be criticized. This discussion can also be traced in the prefaces written by the translators.

Hasan Ali Ediz (1937: XXI) was the only translator in the series who dwelled upon the issue of direct translation. Apart from Ediz nobody mentioned anything about direct translation except Mebrure Sami Koray who translated Pearl Buck's novel *Gurbetteki Kadın* (*The Exile*) into Turkish via French (1946: 8). In all the prefaces Ediz wrote he emphasizes that he translated the work into Turkish from Russian. He also criticizes those who didn't translate from the original. It is quite interesting that in the works he translated it is emphasized in the cover and titles pages that the book is translated from the original with "Rusçadan çeviren" (Translated from Russian by). One example to Ediz's criticism to indirect translation can be traced in footnotes of the preface he wrote for *6. No'lu Koğuş* (*Ward No. 6*) Ediz criticizes his fellow translators for not translating from the original

"Vanya Dayı"³: Most of our translators who hadn't read this play, translates the title as "Vanya Amca" as if the correspondence of French "onele" is only "amca". (Ediz 1940: XXXVI)

["Vanya Dayı": Bu piyesi okumamış müellif ve mütercimlerimizin ekserisi, bunu, Fransızcadaki "onele" kelimesinin tek karşılığı "amca" imiş gibi "Vanya Amca" diye tercüme ediyorlar. (Ediz 1940: XXXVI)]

"The Sour Cherry Garden": This play of Chekhov is generally translated into Turkish as "Cherry Garden". This is wrong. Because its correspondence in Russian is "Vişneviy sad" (...) The reason why this title was translated into our language as "Cherry Garden" is the fact that in French both "cherry" and "sour cherry" are called "Cerise". What a nice example which demonstrates the unpleasant aspects of translating from a third language. (Ediz 1940: XXXVII)

["Vişne Bahçesi". Çehov'un bu piyesi umumiyetle dilimize "Kiraz Bahçesi" diye çevrilmiştir. Bu yanlıştır. Çünkü Rusçada bunun ismi: "Vişneviy sad"dır.... Bunun dilimize "Kiraz Bahçesi" diye geçmesi Fransızçada gerek vişneye, gerekse kiraza "Cerise" denmesinden galattır. Bir tercümenin üçüncü bir dilden yapılmasındaki fenalıkları gösteren ne güzel bir misal! (Ediz 1940: XXXVII)]

³ "Dayı" is the brother of mother in Turkish while "amca" is the brother of father.

As I have already pointed out Mustafa Nihat Özön was the chief-editor of the series and he translated works from Russian, however, his translations were also via French. Another translator who didn't translate from the original was Mebrure Sami Koray as I have already mentioned above. In her preface she defends herself against possible criticisms, she writes

I can't help stopping here by considering that those who are close to me can be disturbed by the fact that I translated "The Exile" into Turkish without even knowing the mother tongue of Pearl Buck (...) I won't attempt to assert that I produced a perfect translation. I can only claim that I became so intimate with Pearl Buck my admiration of whom goes beyond the work's French and English versions, that I could hear the things that are behind the dull words (...) That's why I believe and trust that translating this work without depending on English didn't cause any damage to its charm. (Koray 1946: VIII)

[Beni tanıyanlardan bazı kimselerin, "Gurbetteki Kadın" ı Pearl Buck'ün ana dilini bilmeden türkçeye nakledişimi, - belki eseri okumadan- yadırgamaya kalkışacaklarını düşünerek, bu noktada, bir an durmaktan kendimi alamıyorum(...) Gurbetteki Kadın"ı Türkçeye çevirirken, ortaya kusursuz bir eser çıkardığımı iddia etmeğe kalkışacak değilim. Yalnız fransızca metnin de, hatta ingilizcesinin de daha ötesine vararak hayran olduğum Pearl Buck'le, bir his kardeşliğine ulaştığımı kuru kelime kalıplarının gerisinde kalanı duyacak kadar ona candan yaklaştığımı ileri sürebilirim (...) İşte bunun içindir ki, İngilizceye istinat etmeden eseri çevirmiş olmamın, cazibesinden bir şey eksiltmediğini inanıyor, güvenebiliyorum. (Koray 1946: VIII)]

As could be seen it is possible to trace the relations that Hermans forms among translations through prefaces. Translators discuss the issues related to translation and create a specific discourse attempting to define the translation policy to be followed.

Summary

In this chapter I traced the discourse in prefaces in line with the questions I asked in Introduction. Following Genette (1997) I determined the location, place, senders and addressees of the prefaces. Then I dealt with their functions in the methodology offered by Urpo Kovala (1996). Throughout this chapter I analyzed prefaces evaluating my findings within the theoretical framework I presented in Chapter 2.

CHAPTER 5

CONCLUSION

In this thesis my aim was to bring together three significant components, the paratext, the translator and the publisher which can be considered to occupy the same space metaphorically and to find out what facts the analysis of these important factors can reveal about the translation in a wider context.

Following Gerard Genette (1997) I considered paratexts in this thesis as thresholds which serve to embody different features and aspects of the systems it bridged. My aim was to demonstrate the significance of such kind of spaces which enable translators to contact the readers or any other recipient of the texts without any intermediary. The analysis carried out in this study revealed that prefaces lent translators the opportunity to contribute to the improvements in every field of socio-cultural life in a specific period in time. Translators using prefaces as a mediating tool brought together the works they translated with the socio-cultural context surrounding them. So it became evident that prefaces shouldn't be regarded as innocent parts of translations introducing the work and its author to the readers.

My corpus consisted of translators' prefaces published in Remzi Publishing House's "Dünya Muharrirlerinden Tercümeler Serisi" (Translations from World Authors) initiated in 1937 by Remzi Bengi and a number of important literary figures and translators of the period. Prefaces were much more abundant in the 1930s and 1940s than they are today. The reason why I selected "Dünya Muharrirlerinden Tercümeler Serisi" over others is the fact that this series could be considered as the

first Republican attempt at translating the Western Classics into Turkish in a systematic manner. Yet, in the meantime, the analysis of my corpus in the light of my theoretical framework brought to life different facts about the role of Remzi and the series “Dünya Muharrirlerinden Tercümeler Serisi” as I will summarize below.

One of my initial questions was the functions translators’ prefaces served in a specific period in time and I sought the answer to this question throughout the present thesis. I found out that their most important function was to enable the visibility of translators and to act as a free platform where they could freely discuss many issues related to translation, literature, politics and major events of the time. The answer to this question also brought along with it the answer to the following question: How active were translators within the cultural system? By answering this question I also aim to shed light on issues such as the status and the role of translators.

In Chapter 2, I presented the theoretical framework of this study which I refer to as an eclectic one as I tried to integrate different approaches by various scholars such as Lawrence Venuti, Theo Hermans, Andre Lefevere, Pierre Bourdieu in order to complement some gaps and shortcomings in Polysystem Theory of Itamar Even-Zohar. All of these views helped me to position Remzi Bengi, his translators and the members of the advisory board in a wider context.

As Andre Lefevere points out: “Literature- a literature – can be analyzed in systemic terms. Systems thinking would call it a “contrived” system, because it consists both of texts (objects) and human agents who read, write, and rewrite texts” (1992: 12). Following from this definition we can consider Remzi Bengi and the advisory board of Remzi Kitabevi including the advisors for different series, as rewriters. But in this thesis I preferred to call these agents who were active not only

in the field of literature and translation but also in different fields of cultural and political life as idea-makers, culture entrepreneurs and carriers of life images following Even-Zohar. The reason for this preference was because they were not only engaged in textual activities of rewriting but also had pioneering roles in the translation system as managers, editors, advisors and writers.

Translation Bureau and its journal *Tercüme* have always been considered as the first systematical and comprehensive attempt to translate Western Classics into Turkish. However, in this thesis I demonstrated that this attempt had its roots in a private publishing house. It followed the path that had been already opened by Remzi Kitabevi which had a strikingly similar structure to that of the Translation Bureau. The Translation Bureau was supported by the journal *Tercüme* which aimed to create a specific poetics of translation and literature (Özkan 2004: 18-19). However, the same structure already existed at Remzi. In 1937 Remzi Bengi started “Dünya Muharirlerinden Tercümeler Serisi” and the following year a monthly journal began to be published to support the series (Yetkin 1979: 48). Hasan Ali Yücel was one of Bengi’s closest friends who also admitted himself that Remzi Bengi did what the state couldn’t do on his own. He says “He [Remzi Bengi] is the one who believed in the necessity of opening our doors to Europe and tried his hand at translating Western classics. Even though he knew he wouldn’t earn money easily from the works he published” [“Batıya açılmanın gereğine inanmış, devletten önce Batı Klasiklerine el atan o [Remzi Bengi]. Hem de yayınladığı bu eserlerden kolay kolay para kazanamayacağını bile bile (...)”] (Verel 1979:103). Yücel’s books were also being published by Bengi (*Dönen Ses* 1933, *Türk Edebiyatına Toplu Bir Bakış* 1933, *Pazartesi Konuşmaları* 1937). After being elected a member of the parliament, Yücel became the Minister of Education. He convened the First Publishing Congress where

it was decided that a Translation Bureau supported by the state would be founded. It probably was not a coincidence that the chief-editor of Remzi Kitabevi Mustafa Nihat Özön was the reporter in the Translation Committee in the First Publishing Congress (*Birinci Türk Neşriyat Kongresi*: 35). Among the members of the Translation Committee which decided on the establishment of the Translation Bureau were Halit Fahri Ozansoy, Sabri Esat Siyavuşgil, Sabahattin Rahmi Eyüboğlu, Sabahattin Ali and Suut Kemal Yetkin who were also among the advisors of Remzi Kitabevi and who were also important names in the literary area. Most important of all, the initiator of this process, Hasan Ali Yücel was initially among the members of the advisory board of Remzi Kitabevi (Baykurt 1979:16). He was also among the advisors who proposed the outset of “Dünya Muharrirlerinden Tercümeler Serisi (İmer 1979:219)

I argue in this study that Remzi Bengi was both an idea maker and culture entrepreneur not only because having published “Dünya Muharrirlerinden Tercümeler Serisi” and the influential journals of the period such as *Kalem*, *Oluş* and *İnsan* but because of all his contributions to the publishing and cultural activities of the period. He was no doubt a pioneer. Hasan Ali Yücel said

Brother Remzi is not only aware of the direction the world is going towards but also where should Turkey be directed to...This is a prominent feature, the feature of leadership. Having this feature in publishing means establishing an eternal institution. First he tried to get information about the western intellectuals and writers...Then he was interested in their works... Following that he gathered the writers and translators around like advisors and members of the family...He established an illumined world together with them...Revolutionary and Kemalist world. (Yücel qtd in Verel 1979:103)

[Remzi birader dünyanın nereye gittiğini bildiği gibi, Türkiye’nin de nereye gitmesi gerektiğini biliyor... Bu çok büyük bir özelliktir, lider özelliğidir. Yayıncılıkta bu özelliğe sahip olmak ölümsüz bir müessese kurmak demektir. Önce batılı düşünürler, yazarlar hakkında

bilgi edinmeğe çalışmış... Sonra onların eserleriyle ilgilenmiş...
Ardından yazarları çevirmenleri, bir danışman, bir aile topluluğu
halinde toplamış çevresine... Onlarla birlikte aydınlık bir dünya
kurmuş... Devrimci, Atatürkçü bir dünya. (Yücel qtd in Verel
1979:103)]

As Yücel pointed out Remzi Bengi was not alone in the process. He was both an idea-maker and culture entrepreneur but he also built a circle of equally active other idea-makers, culture entrepreneurs and ‘carriers of life images’ around him. He didn’t devote only his economic capital but also his social and cultural capital into the publishing sector.

All the people active in Remzi had the cultural capital but lacked the economic capital which could further the translation project they initiated. So in order to further sustain this initiative into a more comprehensive one they also encouraged the state to build further upon what they had started. For instance, to add the translations of Latin and Greek classics which they had taken over after the state went into a process of stagnation due to the transition to a multi-party system (Ertop 1979:51). The endorsement of the translation project by the government and their close association with the Translation Bureau also gave them a high degree of symbolic capital which they already owned to a certain degree. As Lefevere argues, the involvement of writers and intellectuals with the ideological and poetological structures created by the “patron” (in this case, the Translation Bureau) can be a source of prestige (1992: 16)

Lefevere points out that “... rewriters adapt, manipulate the originals they work with to some extent, usually to make them fit in with the dominant ideological and poetological currents of their time” (1992: 9). In this thesis I demonstrated that the establishment of the Translation Bureau and the initiation of *Tercüme* was not a

top-down process but it had its roots in the general intellectual circle embedded in Remzi Kitabevi. As I have tried to demonstrate in Chapter 4, the official ideology of Republican People's Party was not also as much a top-down process as it seemed. What the party tried to do was to incorporate the dominant ideologies of the period into its principles in order to subsume opposition and enhance its authority among the intellectuals (Oktay 2003: 300). So it can be safely argued that there was some delicate compromise between the state and the intellectuals. This actually leads us to one of the most important questions that this thesis sought to answer: what was the ideological context in which translations were produced and read?

In those years the Republican People's Party was in search of an official ideology around which it could gather the intellectuals of the period. The party was in good terms with Russia although these good relations deteriorated from time to time, however it was not in favor of the adoption of communism (Lewis 1968: 284). It was irreconcilable with capitalism and nationalism, two important targets of the party. However, it was also impossible to completely diminish the communist propaganda so it was integrated into structure of the party propaganda through principles such as populism, etatism, revolutionism which were redefined by the party and made fit into their goals. This actually makes clear that the official ideology of the party was not formed in a top-down manner. They drew inspiration, if not from ordinary citizens, from the cultural elite.

The socialist intellectuals got the opportunity to express their views in ways other than in political terms, such as literature. These people who were in favor of socialism were being held under the scrutiny by the government (Yetkin 1983:42). One of them was Hasan Ali Ediz who translated many novels and short stories from Russian literature and introduced them with long prefaces in which he provided his

definition of Turkish literature. In his definition of literature, Turkish literature would be realist but also social (sosyal), revolutionist (inkılapçı) and populist (halkçı). We find the expression of “populist literature” in other prefaces such as those by Zeki Başımar (1938) who also translated short stories by Chekhov and criticized those who adopted an elitist view of literature.

The socialist realist literature found its way to Remzi’s “Dünya Muharirlerinden Tercümeler Serisi” through the translators with socialist dispositions and the most significant of them was Hasan Ali Ediz. As Baha Dürder points out

One of our famous writers (either Kemal Bilbaşar or Fıfat [Rıfat] Ilgaz) wrote in a letter: “We grew up under the cloak of Gorky. You introduced him to us”. It is true that today’s socialist and realist Turkish writers ot to know the world of publishing and chose a direction. (Dürder 1979:82)

[Ünlü yazarlarımızdan biri (ya Kemal Bilbaşar ya Fıfat [Rıfat] Ilgaz) hocam Mustafa Nihat Özön’e yazdığı bir mektupta diyordu ki : “Biz Gorki’nin mantosu altında yetiştik. Onu bize siz tanıttınız”. Gerçekten, günümüzün toplumcu ve gerçekçi Türk yazarları bu çevirilerle roman dünyasını tanıyıp yönlendiler. (Dürder 1979:82)]

Through the works he translated and their long prefaces he actually became the spokes person for socialist realist literature. It is easy to realize that his habitus was highly visible when the series was analyzed thoroughly. He pointed out in his article in *Oluş* (Ediz 1939:279) that the need for new literature arose because Turkey was in need of new forms. The way to bring these new forms was translation. His prefaces actually offer a new life style at least new components for the habituses of people which seem to be in line with the official ideology through the terms like populism and revolution and forwardness but these are also components of socialist way of life.

According to Theo Hermans whether dissociative or associative all translation has the translation's subject position or value judgments written into it (Hermans 2006b). As I argue that we cannot separate translators' from the socio-cultural environment of which they are a part as Hasan Ali Ediz reflects the official ideology in his prefaces. However, it can also be claimed that the ideological aspect of translators' prefaces also reflect translators' value judgments or critical stance, their habitus which is quite obvious in Ediz's prefaces. This actually brings us to the answer of the following question this thesis asks: How far do prefaces guide the reading process? Translators inscribe their own ideological tendencies into their prefaces in which the translators' subject-position are highly discernible. So before starting to read the text they form a certain idea about the text they will read and also its socio-cultural and ideological references.

As Baha Dürder also points out

Remzi was successful in choosing books as well. Because Remzi was a man listening to suggestions and knowing how to evaluate the help of people he believed in. He fulfilled the suggestions of Mustafa Nihat Özön, Hasan Ali Yücel and Hasan Ali Ediz, Suut Kemal Yetkin and even mine and he laid the foundations of translated literature in our country. (Dürder 1979: 82)

[Remzi kitap seçiminde başarılı olmuştur. Çünkü önerileri dinleyen, inandığı kişilerin yardımlarını değerlendirmesini bilen bir adamdır Remzi. Mustafa Nihat Özön, Hasan Ali Yücel, ve Hasan Ali Ediz, Suut Kemal Yetkin, hatta benim önerilerimizi yerine getirmiş ve bizde çeviri yazının temelini atmıştır. (Dürder 1979:82)]

The names that Dürder mentioned and the others were prolific figures of the period who were both active in the field of literature and politics. Mustafa Nihat Özön was not only a translator but also an editor who managed the journals like *Oluş* and *Kalem*. He was also the writer of significant literary works such as *Metinlerle Muasır*

Türk Edebiyatı Tarihi and *Türkçe'de Roman* (Yalçın 2001a: 670). Hasan Ali Yücel was a politician but also a literary figure whose works were published by Remzi. So it can be said that all the people who were part of Remzi Kitabevi had their own visions and ideologies all of which were embedded within the structure of Remzi and were offered to people not only through the works produced but also through their own utterances in prefaces which constituted a special framing discourse around the translated text.

Actually when it is taken into account that the books translated by Remzi were among the most widely read ones in the Republic and were popular especially in the Village Institutes (Baykurt 1979:111), Remzi not only can be said to have laid the foundations of translated literature but also played an important role in the formation of a new Turkish literature. It contributed to the functional component of the literary poetics defining what the role of literature is or should be in the society.

Remzi also tried to add the short story tradition into the poetics of Turkish literature through the translations of short stories from Russian by Gorky and Chekhov. For instance Mustafa Nihat Özön and Hasan Ali Ediz prepared short story collections from Russian short stories. They challenged and changed a general belief in the market that translated short story translations didn't sell (Özön 1939: XXIV).

This thesis also sought an answer to the following question: Can translators' prefaces and footnotes offer us clues about the specific network within which translation practice takes place?

First of all some translators mentioned the reasons for their selection of certain works for translation. Some didn't. However, the work itself already made the reason obvious as in the case of Hasan Ali Ediz. Although translators were free to choose the work they would translate it shouldn't be forgotten that there was an

advisory board of the publishing house and a publisher like Remzi Bengi who had the last say in the process. This is also the reason why Remzi's "Dünya Muharrirlerinden Tercüme Serisi" shouldn't be considered as sporadic or random. Although translations reflected translators' personal taste they are products of a certain ideology which can be considered as in line with the official ideology. The readers' feedbacks were also influential in the selection process.

Translators also discuss their translation processes in the prefaces. As we understood from the analysis, fidelity was their basic concern. Some tried to be faithful in their translations because they didn't want to ruin the tone of the work or the style of the author or simply their high degree of admiration for the author. They defined translation as a process of loss or betrayal. Some were after faithful translation because of the value they attached to a certain group of works. The most interesting approach to faithful translation belonged to Mustafa Nihat Özön who regarded translation and especially faithful translation as the only possible way of improving the language. In his view, as the massive translation activities from 1880 to 1896 caused a significant progress in language the translation activities which started after the language reform would have the same effect (Özön 1937). There was also another translation issue which found its way into the discourse of prefaces which is direct translations. Hasan Ali Ediz (1937: XXI) was the only translator who supported direct translation while his fellow translators translating for the same series did translate via French (Koray 1946: 8).

Translators did not only discuss their own translation processes in their prefaces but also referred to the previous practices and created a discourse which could be called "self reflexive", "intertextual" and "architextual" (Hermans 2006c).

They actually defined what translation is, what can pass as a translation tying it to a certain genre and contributing to the discourse of the system of translation.

This study demonstrated that paratexts regarded as margins and translators as the occupiers of these marginal spaces deserve a special attention in Translation Studies. Prefaces, often used as supplementary materials actually have their own continuous discourse which frame the translated text and bind it to the socio-cultural context which in turn frames it. When analyzed as a whole and complete universe of discourse as this study aimed to do, they reveal important facts about the complex network within which translation takes place.

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