

## A PARATEXTUAL LOOK AT THE GREEK TRANSLATIONS OF TURKISH NOVELS

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### Abstract

This study presents a critical, interpretative and descriptive analysis of the paratextual elements of Turkish novels in Greek translation. The paratexts of a translated text are endowed with a double function: they are specially designed to influence a readership's reception of a text and at the same time they mirror that reception. Focusing in the first section on the book covers and titles only, I will explore how, by way of metonymy, Turkish culture is constructed and presented, and the underlying cultural and social dynamics and ideologies which are at work in that construction, which, it will be revealed, is far from being monolithic. The study will also show that the book covers do not only mirror the image of a society in the hosting one, but also give hints about how Turkish literature travels through Europe. The second part will focus on the paratextual elements –this time on certain additional paratextual elements such as footnotes as well as the title and the book covers—of a single novel, namely Ahmet Ümit's *İstanbul Hatırası* in Greek translation—as they prove revealing in terms of how the novel is recontextualized for the Greek readership.

**Key words:** paratexts, book covers, Turkish fiction in Greek translation, world literature, Istanbul in translation

### Özet

Bu çalışma Türkçeden Yunancaya son yıllarda çevrilmiş olan romanların yanmetinlerinin eleştirel, yorumsal ve betimsel bir analizini sunmaktadır. Çeviri bir metnin yanmetinleri iki bakımdan işlevseldir: Bir yandan okuyucuların o metni algılama biçimini etkilemek amacıyla tasarlanmışlardır, öte yandan bu algıya ayna tutarlar. Çalışmanın ilk kısmında kitap kapakları ve başlıkların çevirilerine odaklanılacak, metonimik anlamda bu yanmetinlerde Türk kültürünün ne şekilde kurgulanıp okuyuculara sunulduğu ve hiç de bir örnek olmayan bu kurgunun arkaplanındaki dinamikler ve ideoloji araştırılacaktır. Buradaki en önemli bulgulardan biri Yunanistan'da yayınlanan Türk televizyon dizileri ve roman çevirisi arasındaki etkileşime ve çevrilmiş Türk edebiyatının Avrupa'da nasıl bir yol izlediğine dairdir. İkinci kısımda ise Ahmet Ümit'in *İstanbul Hatırası* başlıklı romanının Yunanca çevirisinde kitap kapağı ve başlığa ek olarak çevirmen notları ve İstanbul haritası gibi başka yanmetinler de analize katılarak, bu yanmetinlerin romanın Yunan okuyucuya sunumunda ve yeniden bağlamsallaştırılmasında ne gibi işlevler gördükleri araştırılacaktır.

**Anahtar Kelimeler:** yanmetinler, kitap kapakları, Yunancaya çevrilmiş Türk edebiyatı, çeviride İstanbul

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## **Introduction**

Turkish literature in Greek translation has very rarely been the subject of scholarly studies and to my knowledge has so far received very little attention from scholars of Translation Studies.<sup>1</sup> Due to the recent increase in the flow of cultural exchange between the two countries, the subject offers a lot for researchers. In the way of a contribution to this immense task, this study will limit itself to the analysis of certain paratextual elements concerning the Greek translations of Turkish novels which went into print recently.

In a similar vein to the Turkish book market, the translations cover a high percentage in the total number of books published in Greece, although there has been a considerable decrease due to the economic crisis. While 42.5% of the books that were published in 2006 were translations, this number has been dropping since and fell dramatically to 34.2 in 2010 and 32.1% in 2011 (*The Book Market in Greece*, October 2012: 6). Nevertheless, there still seems to be considerable demand for translated Turkish literature. Between 1990 and 2011, 146 literary works were translated into Greek from Turkish, 99 of them being novels (Özkan 2011: 6). Despite the general decrease in the translated books in the market since 2006, 21 of these Turkish novels were translated between 2009 and 2011 (*The Book Market in Greece*, October 2012: 6).

## **Paratexts in Translation Studies**

Paratexts were defined by Gérard Genette as “verbal and other productions” that accompany and surround a text “in order to *present* it ... to ensure the text’s presence in the world, its ‘reception’ and consumption in the form ... of a book” (1997:1). In his framework for the study of texts surrounding books, Genette, however, overlooked translation, considering it a form of paratext itself, which, as a way to conceptualize translation has rightly been problematized by Tahir-Gürçağlar (2002: 46, 2011: 114). Nevertheless, his work has been inspiring for researchers in the field of translation studies, including this one, especially as

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<sup>1</sup> Although Ekaterini Kayadelen’s main focus in her MA thesis is on Turkish translations of Greek literature, she also touches upon a few issues concerning Greek translations of Turkish literature, in addition to providing a bibliography, which has proved very useful for other studies that followed, including this one (Kayadelen 2007/2010).

complementary to the methodological framework of Descriptive Translation Studies provided by Gideon Toury (Tahir-Gürçağlar 2011: 113). As such, the study of paratextual elements has enabled researchers in translation studies to explore a variety of subjects so far: how Anglo-American literature was mediated ideologically into Finnish (Kovala 1996), the notion of translation in the Turkish system of translated literature in the 1940s (Tahir-Gürçağlar 2002), how the recontextualization of a translated literary text in various target systems evolves through time (Watts 2000), or how homosexuality is recontextualized in the French translations of American gay novels in the 1970s (Harvey 2003), how “stances towards the woman question and feminism” change through time in Turkey (Koş 2008: 62), and the notion of world literature as presented by Swedish publishers (Alvstad 2011). The most recent one of such studies analyzes the online paratextual elements “to explore the concept of the translator’s visibility/invisibility in the context of women’s translations of the Quran” (Hassen 2012: 66). All these studies point to the fact that the study of paratexts has contributed to the field of translation studies in exploring the dynamics of the larger socio-cultural context surrounding translations. In this respect, the paratexts of a translated text are endowed with a double function: they are specially designed to influence a readership’s reception of a text and at the same time they mirror that reception; in other words, they exist as an end product of “a translational process by which the target culture constructs the source culture and literature” (Alvstad 2011: 90). Publishers seem to be the most crucial decision-makers in this process since the “source is adapted so as to fit with what the publisher anticipates to be the needs and expectations of the target system” (ibid: 79). In addition, the study of paratexts could be revealing from a metonymical perspective introduced by Maria Tymoczko, who argues that translations have the power to “form images of whole cultures and peoples” (1999: 18). In this sense, paratexts, which act as bridges between translated texts and their potential readers (Tahir-Gürçağlar 2011: 113), especially the covers, are the components endowed with the most immediate metonymical power. Genette categorizes paratexts as “epitexts” (elements that are presented “within the same volume”) and “peritexts” (“distanced elements” that are “located outside the book” (1997: 4-5). The present study will focus on the epitexts of Turkish novels in Greek translation, more specifically the titles and the illustrations on the book covers, and will explore what kind of construction of Turkish culture and society is presented metonymically in the illustrations and the titles, as well

as the dynamics and ideologies which are at work in that construction. The methodology adopted will be critical, interpretative and descriptive. Mainly due to the difference in the scope of their focus, the study will be presented in two parts. Focusing on certain general issues concerning the book covers of Turkish novels in Greek translation, the first part will problematize the translation of titles and explore the way illustrations are deployed to invoke cultural images regarding Turkey. In the second part, I will look more closely at what paratextual elements communicate in Ahmet Ümit's *İstanbul Hatırası*, translated as *Μνήμες της Κωνσταντινούπολης* by Thanos Zarangalis, published in 2012. This time however, I will also include certain additional epitextual elements, such as the Istanbul map and the translator's footnotes that recontextualize the text for the Greek readership. The arguments derived from the analyses of the data in the two parts of the study are relevant for each other as well as the general purpose of the study.

### **What has been said so far?**

The book covers and the titles of Turkish novels in Greek translation have attracted the attention of a few researchers so far. Ekaterini Kayadelen states that while the titles of Greek fiction are generally translated more or less literally into Turkish, the titles of Turkish fiction in Greek translation “have undergone great shifts” mainly because of Greek publishers’ “sales strategy”, which entails “adapting the title of the book by taking into account the expectations and characteristics of the target reader” (Kayadelen 2007: 129). Another researcher and translator, Ari Çokona, gives a more specific detail as to the changes that the titles are subjected to: that the name of the city, “Istanbul, is inserted in the titles for commercial reasons” (Çokona 2009: 76). He also states that one of the main criteria for Greek publishers when selecting Turkish novels for publication is that the novels are about love stories in Istanbul.<sup>2</sup> This initial criterion becomes a determining factor in the selection of books for translation, that is to say, publishers go for titles that they anticipate will attract the attention of the target readership. We can list Murathan Mungan's *Son İstanbul*

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<sup>2</sup> This literary interest, I should point out, is not limited to the Greek publishing sector only. “Modern literary texts about Istanbul” are increasingly in demand also, for example, “in the Anglophone and Francophone cultures” (Demirkol 2010: 3).

[Last Istanbul] /*To Τελός Τις Πόλης* [The End of the City<sup>3</sup>] (2001), Mehmet Coral's *Konstantiniye 'nin Yitik Günceleri* [The Lost Journals of Constantinople]/*Τα χαμένα ημερολόγια της Πόλης* [The Lost Diaries of the City] (2005), Elif Şafak's *The Bastard of Istanbul*/*Το μπάσταρδο της Κωνσταντινούπολης*<sup>4</sup> (2007) and Ahmet Ümit's *Istanbul Hatırası* [*A Memento for Istanbul*]/*Μνήμες της Κωνσταντινούπολης* [Memories of Constantinople] (2012) in this group. However, even when the name of the city itself is not in the source text title, books do show a tendency to sport a word in their title that will connect it to Istanbul, such as the Bosphorus. To Çokona's list for this group, which covers 6 novels published in Greece between 1980 and 2007<sup>5</sup>, we can also add (from more recent translations) Zülfü Livaneli's *Leyla'nın Evi* [Leyla's House]/*Το σπίτι στον Βόσπορο* [The House on the Bosphorus] (2010), Esmahan Aykol's *Savrulanlar* [The Scattered]/*Αντίο Ιστανμπούλ* [Good-bye Istanbul] (2010), and Ayşe Kulin's *Nefes Nefese* [Breathless]/*Το τελευταίο τρένο για την Ιστανμπούλ* [The Last Train for Istanbul] (2012). The last two of these novels will be taken up also later for the visuals on their covers.

These paratextual features of Turkish fiction in Greek translation have also been touched upon by Hakan Özkan, who, in a similar vein to Çokona, states that Greek publishers are interested in novels that deal with both love and Istanbul (2012: 7). In his work, Özkan also compares briefly the visual elements of the book covers of a Greek translation and its Turkish source text (2012: 8), drawing attention to their difference. As the potential readers' first contact with the cultural product that is presented to them, the visual features on the book cover, i.e. what they "say" and "show" (and how), together with what they conceal or confuse, are vital" (Harvey 2003: 50-51). Considering the metonymic power of translated literature, the visuals on the covers of translated literature indeed

<sup>3</sup> In Greek, "the city" (η Πόλη) is a common way to refer to Istanbul.

<sup>4</sup> Ari Çokona includes this title in the list of those titles in which the name of the city inserted. However, we should consider that what served as the source text for the Greek translation of *The Bastard of Istanbul* was not the Turkish version *Baba ve Piç*, but the English "original", *The Bastard of Istanbul*. Hence, the Greek title is actually a literal translation of the original one. For an analytical paratextual comparison between *The Bastard of Istanbul* and its Turkish translation, and also an insightful discussion on the subject, please see Akbatur 2009: 241-260.

<sup>5</sup> Çokona's list includes Esmahan Aykol's *Kitapçı Dükkanı* (2005), Nedim Gürsel's *Uzun Sürmüş bir Yaz* (1980), Zülfü Livaneli's *Engereğin Gözündeki Kamaşma* (1999), İrfan Orga's *Bir Türk Ailesinin Öyküsü* (2000).

offer much to explore concerning the image of another culture/society. In the case of Turkish fiction translated into Greek, this is not less so. Özkan states that the visuals of most books covers are in harmony with the titles, i.e. they often feature “most conspicuous monuments or features of the city” (2012: 8). This is expressed usually with a mosque (mostly the Blue Mosque, Süleymaniye Mosque, or Hagia Sophia, which, as “the most important symbol of Byzantine or Greek presence in the city” (ibid), has always had extra sentimental value for Greek people), together with the features of a woman sporting on the cover of the novel. In addition to Özkan’s example, namely, Sergün Açar’s *Aşkın Samatyası Selanik’te Kaldı* [The Samatya of Love Remained in Salonica]/*Φίλησά μια φορά την Ευδοξία* [I Once Kissed Eudoksia], which was published in 2003 sporting on its cover a woman’s face and a mosque, we can enlist three more recent translations that continue this trend:

1. Ayşe Kulin’s *Nefes Nefese* [Breathless] translated as *Το τελευταίο τρένο για την Ιστανμπούλ* [The Last Train to Istanbul] translated by Yannis Tsakonias published in 2012 (Okeanos),
2. Esmehan Aykol’s *Savrulanlar* [The Scattered] translated as *Αντίο Ιστανμπούλ* [Good-bye Istanbul] translated by Thanos Zarangalis published in 2010 (Kritiki)
3. Yılmaz Karakoyunlu’s *Salkım Hanım’ın Taneleri* [Salkım Hanım’s Pearls] translated as *Το περιδέραιο της Σαλκίμ Χανίμ* [The Necklace of Salkım Hanım] translated by Liana Mistakidou published in 2010 (Livani).



While the first two feature mosques, the third novel has Hagia Sophia on the cover. The fact that each came out from a different publisher indicates that this is more a norm of the publishing market rather than the haphazard choice of a single publisher. As I have stated before, in the first two translations, titles have also gone major shifts, such as the addition of the city's name, which makes it convenient for publishers to choose a fitting visual that features the most stereotypical image of the city, mosques. For the third novel, the Turkish title is translated almost literally, hence the necklace visual. This time Hagia Sophia, another stereotypical image of the city is on the cover. It would be misleading to immediately assume that merely the translators or Greek publishers are responsible for the shifts in the titles. In this respect, Kulin's and Aykol's novels deserve more attention. Ayşe Kulin's novel *Nefes Nefese* [Breathless] was translated and published in 2010 in English by its Turkish publisher, Everest, as *Last Train to Istanbul*<sup>6</sup>, which the Greek translation follows literally. Here, we are faced with a translational decision which is not an outcome of the dynamics of the target culture. In other words, the Greek translation of the title follows the English translation that was promoted by the Turkish publishers in the source culture. This might be taken to suggest that Istanbul, which has now become a global marketing force, has been employed strategically by the Turkish publishing sector to promote Turkish literature abroad, which, in the Greek case, seems to have worked. For the second novel in the list above, as Özkan also mentions, the Greek title of Aykol's novel, is a literal translation of its title in the German translation published in Switzerland in 2008, *Goodbye Istanbul*.<sup>7</sup> However, concerning the agency for the translation of the title of the novel, Özkan is too quick to point to the translator, Thanos Zarangalis, who states that he has never made the decision for the books he has translated so far and that, in Greece, it is often the publishers who decide for the title, without consulting the opinion of the translator (Zarangalis 2012). Therefore, we see that this time the Greek publishers follow the Swiss translation, as they

<sup>6</sup> <http://www.everestyayinlari.com/tr/kitap.asp?id=187> [May 31, 2013]. Unfortunately, the publishers fail to acknowledge the translator's name in the details provided on their website.

<sup>7</sup> [http://www.diogenes.ch/leser/katalog/nach\\_autoren/a-z/a/9783257237801/buch](http://www.diogenes.ch/leser/katalog/nach_autoren/a-z/a/9783257237801/buch) [May 28, 2013]. It is also interesting that the German translation bears a title in English, but it was most probably a decision taken in line with the plot of the novel, in which the heroine leaves Turkey for the UK.

did with Aykol's first novel that was published in Greece in 2005, *Kitapçı Dükkanı* [The Bookshop], titled *Ξενοδοχείο Βόσπορος* [Hotel Bosphorus] in Thanos Zarangalis' translation again. As we will see below, this novel has, expectedly, the image of the Bosphorus on the cover.<sup>8</sup> In this case too, the Greek publishers are not the initiators of the shift in the title. In fact, they are not alone in their decision: The title *Kitapçı Dükkanı* [The Bookshop] is rendered as "Hotel Bosphorus" not only in its German (2004)<sup>9</sup> and Greek (2005)<sup>10</sup> translations, but also in the Hungarian (2005)<sup>11</sup>, French (2006)<sup>12</sup>, Spanish (2007)<sup>13</sup>, Italian (2010)<sup>14</sup> and English (2011)<sup>15</sup> versions, which reveals that this phenomenon is more to do with the dynamics of how Turkish literature in translation travels through Europe, and of the interaction between the publishing sectors in each target system, brought about by actors such as translators, literary agents and publishers who come into contact through professional networks or at book fairs throughout Europe. Chronological dating here is important in order to specify where the shift took place first and how it traveled to other literary systems. In this case, all the following translations seem to have opted for the same title in the German translation brought out by the Swedish publishing house Diogenes, which also holds the copyrights to Aykol's three novels, including *Kitapçı Dükkanı*.<sup>16</sup> As a possibility, one might be prompted to think that the shift in

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<sup>8</sup> It must be pointed out that such stereotypical packaging of the novel forms an interesting disagreement with the statements of the author, who stated in an interview that, writing the novel, she was "determined to show that there are 'different' Turks, far from the stereotyped images" (Cornwell 2011). Aykol's novel, however, could not avoid being recontextualized in the framework of one of the most stereotyped images of Istanbul with respect to its cover visuals and titles in its translations in various European languages, including the Greek. While the novel's plot and character development might suggest otherwise, its paratexts precipitate the stereotypes rather than challenge them.

<sup>9</sup> [http://www.diogenes.ch/leser/katalog/nach\\_autoren/a-z/a/9783257234435/buch](http://www.diogenes.ch/leser/katalog/nach_autoren/a-z/a/9783257234435/buch) [May 28, 2013]

<sup>10</sup> <http://www.biblionet.gr/main.asp?page=results&Titlesid=100449> [May 28, 2013]

<sup>11</sup> <http://www.libri.hu/konyv/bosporusz-hotel.html> [October 30, 2012]

<sup>12</sup> <http://www.buchetchastel.fr/meurtre-a-l-hotel-du-bosphore-esmahan-aykol-9782283021170> [October 30, 2012]

<sup>13</sup> <http://www.buscalibre.com/hotel-bosforo-esmahan-aykol-roca-editorial-de-libros-s-l/p/h5rvhnx> [October 30, 2012]

<sup>14</sup> <http://www.sellerio.it/it/catalogo/Hotel-Bosforo/Aykol/931> [October 30, 2012]

<sup>15</sup> <http://www.bitterlemonpress.com/new-books/hotel-bosphorus.asp> [October 30, 2012]

<sup>16</sup> [http://www.diogenes.ch/rights/katalog/nach\\_autoren/a-z/a/9783257063714/buch](http://www.diogenes.ch/rights/katalog/nach_autoren/a-z/a/9783257063714/buch) [May



the title was initiated by the source culture dynamics as a marketing strategy, as was the case with Kulin's *Nefes Nefese*. However, this is ruled out since the Turkish publishers of Aykol's novels stated that they took no part in the decision-making process for the translation of the title (Turkuaz Kitap 2013). According to the information provided by the author herself, all her novels were translated into German first, and it was the Swiss publishers who decided about the translation of the titles, which all the subsequent translations into other European languages followed and adopted:

My German publisher Diogenes prefers titles which readers can associate with Istanbul as soon as they see the books on the shelf. I think this approach is right because in the end I write crime novels about Istanbul. For the other languages that followed the German translations, publishers used the titles in German because they also preferred to give their readers a message about Istanbul (Aykol 2013).

Aykol also added that she did not participate actively in the decision-making process and that it does not really matter what the title of a book is for the readers in general, that it was never the title that led her to buy a book (ibid.). Her publishers in Europe, however, seem to disagree with Aykol about the significance of titles and visuals on book covers in marketing, as their preferences suggest commercially more promising titles such as *Hotel Bosphorus* and *Good-bye Istanbul* than the original ones. With respect to the trajectory of translated Turkish literature in Europe, this particular case has also theoretical implications for the concept of world literature as "a mode of circulation" (Damrosch 2003: 5). In order to truly understand the dynamics of this circulation, it no longer suffices to take into consideration the source and target systems alone, but a whole network of relations and interactions. Then we need to perhaps reconsider the idea of world literature as an elliptical space "with the source and host cultures providing the two foci that generate the elliptical space within which a work lives as world literature, connected to both cultures, circumscribed by neither alone" (ibid 283), as described by David Damrosch. Apart from the two focal points, namely the source and target cultures, a text of world literature is to be conceived as connected to many focal points, if we are to grasp how world literature as circulation of texts is created, at least when paratexts and the selection of texts to be translated are concerned.

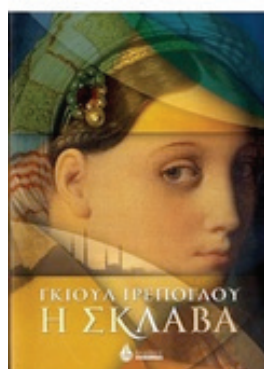
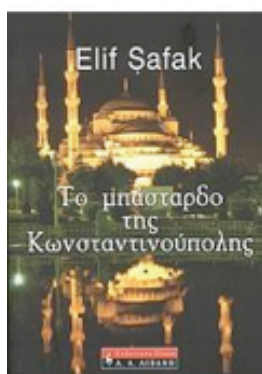
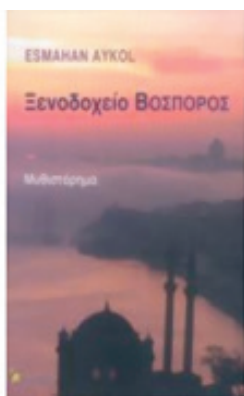
It is interesting that in these cases, the Greek translations, with respect to their paratextual elements, made use of translations of the same novel in another European language although they were not mediated from this language, but directly translated from Turkish.<sup>17</sup> This suggests that paratextual elements, especially the cover and the title of the book, are indeed conceived as separately from the text itself, in the present cases, by the publishers with a view to marketing them. As expected, when fiction from Turkey is concerned, images of Istanbul are not uncommon in Greece. In addition to Esmahan Aykol's *Kitapçı Dükkanı/ Ξενοδοχείο Βόσπορος* (2005), some other examples are Evin İlyasoğlu's *Teodora'nın Düşmanları/Οι Εχθροί Της Θεοδόρας* [Theodora's Enemies] (2006), Elif Şafak's *Şehrin Aynaları/Οι καθρέφτες της Πόλης* [Mirrors of the City], and *The Bastard of Istanbul/ Το μπάσταρδο της Κωνσταντινούπολης* [The Bastard of Istanbul], both of which came out in Greece in 2007, Gül İrepoğlu's *Cariye* [The Concubine]/*Η Σκλάβια* [The Slave (female)] (2011), Yakup Kadri Karaosmanoğlu's *Nur Baba/O tekές του Νουρ Μπαμπά ή Κατήχηση στον Έρωτα* [The Dervish Lodge of Nur Baba or A Lesson in Love] (2011)<sup>18</sup>, Mehmet Murat Somer's two novels *Buse Cinayeti* [The Kiss Murder] /*Το φονικό φιλί* [The Lethal Kiss] (2009) and *Peygamber Cinayetleri/Δολοφονίες προφητών* [Prophet Murders] (2011). It is seen that although the titles above are not terribly literal translations, none has undergone great shifts that render them unrecognizable in Greek translation. However, in varying degrees and styles, they all have in common a visual feature on the cover to connect them metonymically to the country they hail from: mosques of Istanbul. It can be argued that these covers, designed with a view to marketing mostly, are

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<sup>17</sup> We know that this is also the case for the English translations of Aykol's novels, *Hotel Bosphorus* and *Baksheesh* (Personal email exchange with the translator Ruth Whitehouse, May 2013). However, translations into other European languages might have been mediated from the German translation, not the Turkish source text.

<sup>18</sup> The selection of this novel can be considered particularly interesting, if we take into account the comments of Hercules Millas, who lamented in 2007 that only books with a humanistic stance were chosen from Turkish literature for translation into Greek, which prevented the Greek readers from having a general understanding of Turkish literature. For Millas, it was necessary for example, to translate and publish books from Yakup Kadri for this contextual gap to be overcome (Kayadelen 2007: 235). His call seems to have found a response after 4 years from a relatively small publishing house based in Salonica, which published *Nur Baba* in Greek translation for the first time with, according to the cover of the novel, "the introduction, translation and commentary of Yorgos Salakidis".

inevitably instrumental in appealing to and reinforcing the stereotypical and even Orientalistic impressions that ordinary Greek readers have of Turkey, in other words, the impressions of “the ordinary Greek tourist” who “in 48 hours visits Fener, the Patriarchate, Taksim, Istiklal Street, Sultanahmet and the Grand Bazaar,” therefore missing out on the opportunity to experience the places “where the heart of the city beats” (Grigoriadis 2012). As Arzu Akbatur rightly argued at the end of her analysis of the paratextual elements of Elif Şafak’s novels in English, “translations’ from non-Western writers can hardly avoid being affected by the dominant, stereotyped view of the foreign culture being translated and represented” (2010: 253). The book covers analyzed in this section attest to the fact that this holds true for a considerable number of Greek translations of Turkish novels.





Nevertheless, it would be misleading to assume that all translated fiction from Turkey is (re)presented in this way to the Greek readership. In the next part of the study the focus will be on book covers and titles that set themselves apart by presenting an alternative stance, and on the dynamics that underlie them.

### **What else is there?**

The stereotypical image of Istanbul on the covers of Turkish novels does not go unchallenged in Greece. It is quite possible to find alternative representations of translated Turkish literature in the Greek target literary system, as differing “options” (Even-Zohar 2000) co-existing with each other.<sup>19</sup> Tahsin Yücel’s 2006 novel, for instance, *Gökdelen/Ουρανοξύστης* [The Skyscraper], published in 2012, sets itself aside paratextually in terms of the Istanbul image it presents on the cover.

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<sup>19</sup> It should be pointed out that the novels of Perihan Mağden, Tuna Kiremitçi, Orhan Kemal, Celil Oker and certain novels by Murathan Mungan, Orhan Pamuk and Elif Şafak in Greek translation have not been subjected to such visual stereotyping on their covers. The publishers must presumably have varying reasons for their decisions for each publication. Celil Oker’s two novels translated into Greek, *Bin Lotluk Ceset/ Έγκλημα στο χρηματιστήριο* (2010) and *Kramponlu Ceset/Το πτώμα με τα ποδοσφαιρικά παπούτσια* (2008) for example, bear interestingly the same visuals as their German translations (amazon.com, [November 2, 2012]). The reasons for the paratextual decisions for each writer and publishing house require more comprehensive research, which exceeds the scope of the present paper.



This time, instead of mosques, we have, also in line with the title of the novel translated literally from the Turkish, a photograph of the Istanbul skyline featuring skyscrapers. The utopian plot of the novel takes place in the Istanbul of 2073. As the visuals on the cover signal, this is an Istanbul where most of the historical buildings have been replaced by skyscrapers and even the judiciary system is about to be privatized (Aygündüz 2006). Of course, the selection of this novel for translation is not independent from the publishers' general interest in Istanbul; on the contrary, it should be seen as an extension of it, albeit, in a different strand. The publishers explicitly state on their website that the novel has implications for understanding today's Istanbul and Turkey.<sup>20</sup> In other words, it is selected for its metonymical potential, thus presenting the Greek readership an alternative view of the city. It should be pointed out, however, that this view is not necessarily a positive one. The paratextual elements on the cover also signal the way the novel has been recontextualized for the Greek readership: The line under the title of the novel reads “a political novel about Turkey's frantic development.” In other words, it is packaged as a political novel to learn from about Turkey.

The next two translations, namely Reşat Nuri Güntekin's *Dudaktan Kalbe* [From Lips to the Heart]/*Κισμέτ* [Kismet] (2010) and Halid Ziya Uşaklıgil's *Aşk-ı Memnu* [Forbidden Love]/*Πειρασμός* [Temptation] (2011), both bro-

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<sup>20</sup> “An important novel about Turkey, which presents a futuristic picture of the country that is not far from today's reality”  
([http://www.kedros.gr/product\\_info.php?manufacturers\\_id=&products\\_id=8062](http://www.kedros.gr/product_info.php?manufacturers_id=&products_id=8062)  
[November 2, 2012], my translation).

ught out by Livanis publishing house, present interesting cases of cultural transfer between the two countries. The first, published in Turkey in 1923 and the latter serialized in a literary journal even earlier, in the turn of the 20<sup>th</sup> century, the two novels are considered among the classics of Turkish literature, and as such, interest shown in them by the Greek literary system for translation in the 2010s is intriguing, more so if one is familiar with the criteria that Greek publishers seem to be applying in their selections for translation in the last two decades.<sup>21</sup> Far from being merely literary, this interest was brought about by the TV series adapted from the novels, which were both aired in Greece on a private channel, ANT 1.<sup>22</sup> Apart from their very selection for translation, the novels' titles, which are completely unrecognizable in their Greek versions, call for attention. Obviously targeting the viewers of the TV series, or drawing on potential readers' familiarity with the TV series as a marketing strategy, the novels in Greek translations have the same titles with the TV series and were published at around the same time the TV series were aired. The design of the cover visuals too connect the translations to the TV series and seem to be aiming at sales and marketability rather than foregrounding literariness, or the fact that they are translations of classic Turkish novels. Indeed, apart from the title *Κισμέτ* [Kismet], which is generally recognized in Greece as a Turkish word, and the names of the writers (which are written in their original Latin characters, i.e. not transliterated in Greek letters<sup>23</sup>), there is nothing on the cover that connects the novels visually to the source culture they derive from. The visuals also heavily rely on black and red colours as the contrast they

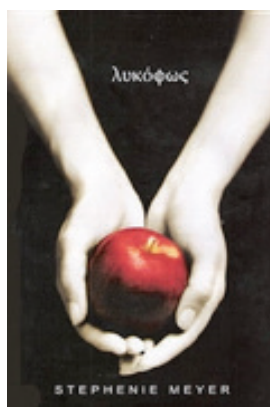
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<sup>21</sup> Halit Ziya Uşaklıgil was also among the names whose works Hercules Millas saw in 2007 as missing from the context of Turkish literature translated into Greek. The dynamics behind this particular translation may not correspond to the relatively more ideal ones that Hercules Millas had in mind, i.e. for Greek readers to have a better grasp of Turkish literature (Kayadelen 2007: 235), it might nevertheless potentially mark the beginning of such an interest in the subsystem of translated literature in Greece.

<sup>22</sup> *Κισμέτ* was aired between September and December 2010, and *Πειρασμός* between September 2011 and January 2012 (<http://www.antenna.gr> November 3, 2012). As this paper was being written in December 2012, *Πειρασμός* was being broadcast once again (for the third time) on ANT 1 on a daily basis. <http://www.antenna.gr/tv/schedule>, December 24, 2012).

<sup>23</sup> Both novels are put out by Livanis, whose publications from other languages on their website manifest that their norm on the matter is not to transliterate the names of foreign authors (<http://www.livanis.gr/> [November 5, 2012]).

create makes the covers more noticeable. While *Κισμέτ* features the leading female character of the TV series, Lamia (played by Aslı Tandoğan) and below the title of the novel, a photograph of what looks like a solar eclipse; on the cover of *Πειρασμός*, we see two hands holding a bright red apple, the symbol of “temptation”, which is the title of the novel in the Greek translation. The TV channel that airs the series uses a similar photograph of two hands holding a red apple on its website that introduces the series.<sup>24</sup> Furthermore, the photograph on the cover of *Πειρασμός* [Temptation] bears an enormous similarity with another translation in the Greek literary system: the first from Stephenie Meyer’s bestseller *Twilight* series, translated into Greek as *Λυκόφως, Το Έπος του Λυκόφωτος* [Twilight, The Epic of Twilight] and published in 2008 by another publishing house, Platypus.



Although the photograph used on the covers are not exactly identical, their similarity is indeed striking: both depict two female hands holding a red apple, which, as an image, is very fitting for a title like “Temptation”. Nevertheless, it is also clear that with such visuals on the cover, the publishers are trying to render the novel more appealing by exploiting a similarity with an international best seller. These two cases of translation show the significance of taking into account the interaction between systems in a target culture while exploring dynamics of translation, attesting to the power of the mass media to influence what gets translated from a culture and the nature of their recontextualization. In the case of these two novels, we see that while in the home system Güntekin’s and Uşaklıgil’s novels are

<sup>24</sup> <http://www.antenna.gr/tv/peirasmos/> [December 25, 2012]

canonized classics, in the Greek target system they are recontextualized as popular literature.<sup>25</sup>

This kind of intersystemic influence is still at work in Greece, where Turkish TV series have become increasingly popular in the last years<sup>26</sup>, which must have prompted the same publishing house, Livanis, to buy the rights of two other Turkish novels, namely *Pargalı ve Hatice* [Ibrahim Pasha and Sultana Hatice] and *Moskof Cariye Hürrem* [Hürrem: The Concubine from Muscovy]<sup>27</sup> by Demet Altınyeleklioğlu. Both novels depict the stories of two women related to the Ottoman Sultan Süleyman the Lawmaker, whose reign is in turn the subject of a TV series, *Muhteşem Yüzyıl* [The Magnificent Century], which was on display in Greece in the winter of 2012.<sup>28</sup> The copy-right agency AnatoliaLit also acknowledges on their website that the TV series “now an international success being broadcast over in over 30 countries worldwide” is a factor that underlies the general interest shown in the novels by various publishers from different countries.<sup>29</sup>

The same interaction can be observed in another case, this time however between a feature film and a novel. Yılmaz Karakoyunlu’s *Güz Sancısı* (1992) was first published in Greek translation as *Φθινοπωρινός πόνος* [Autumn Pain] in 1998. In 2009, the novel was adapted into film by Tomris Giritlioğlu by the same name in Turkish, *Pains of Autumn* in English translation. The

<sup>25</sup> Here my point only refers to a difference in the way the novels emerged, as it were, in the two literary systems. My aim is by no means to assert a sweeping generalization about their reception as classical novels. Therefore I should also acknowledge the possibility that many people who first watched the TV adaptations might not even be aware of the existence of the novels in Turkey as well.

<sup>26</sup> In addition to *Aşk-ı Memnu* and *Dudaktan Kalbe*, other TV series that have been on Greek TV over the last years are *Binbir Gece*, *Ezel*, *Aşk ve Ceza*, *Menekşe ile Halil*, *Gümüş*, *Sıla*, *Asi*, *Muhteşem Süleyman*, *Acı Hayat*, *Deniz Yıldızı*, *Yer Gök Aşk*, *Fatmagül’ün Suçu Ne* and *Karadayı*.

<sup>27</sup> In the course of writing this paper, *Hürrem* got published in Liana Mystakidou’s translation titled *Χουπέμ* (<http://www.biblionet.gr/main.asp?page=results&Titlesid=183953>, November 21, 2012).

<sup>28</sup> As of November 8, the series is shown daily at prime time on ANT 1 (<http://www.antenna.gr/tv/suleiman/>). The TV series most probably reached more viewers thanks to the DVDs distributed freely every week by the TV magazine *Τηλέραμα* (“Tilerama”), which also introduced the characters on a weekly basis and published photographs from the series on its cover.

<sup>29</sup> <http://www.anatolialit.com/kitap/index/58/77/en> [November 6, 2012].



film was also on display in Greece with the title *Πληγές του φθινοπώρου* [Wounds of Autumn] in Spring 2009. In the same year, the translation by the same translator, Liana Mystakidou, was republished by another publishing house, albeit this time bearing the same title with the film, [Wounds of Autumn] instead of the title of the previous edition [Autumn Pain]. As seen below, there are significant differences in the covers of the two editions as well, the recent edition displays two visuals from the film depicting its two main characters. In fact, the differences are not only in the paratextuals. According to the the peritexts provided on the Internet, the content was also altered in the second edition according to the film. While in the 1998 edition, one of the main characters, Esther, is a Jewish prostitute, in the second she is transformed into a Rum<sup>30</sup> called Eleni, played in the film by Beren Saat, who features on the cover of the new Greek translation as well.<sup>31</sup> Then perhaps the new edition can even be conceptualized as a retranslation. Indeed, this particular case, until further research is conducted comparing the two translations, remains as one where the distinction between a new edition and a retranslation is blurred<sup>32</sup>. What pertains to the present study is that the timing of the second edition, the cover design, the shift in the title all point to the marketing of the translation together with the film, which was very popular in Greece<sup>33</sup> and was later also shown on a state channel.<sup>34</sup>

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<sup>30</sup> I simply use the term here to refer to Greeks from Anatolia and Istanbul.

<sup>31</sup> The peritexts can be accessed on the relevant pages of <http://www.biblionet.gr> [November 6, 2012].

<sup>32</sup> In addition, the bibliographical information on the website <http://www.biblionet.gr> [November 6, 2012] reveals that the two versions also differ in their number of pages. While the first version is 254 pages long, the second has 355, which points to retranslation rather than an edition. However, only a more extensive comparative analysis can reveal more.

<sup>33</sup> According to box office figures, outside Turkey, the film was most successful in Greece ([http://boxofficemojo.com/movies/intl/?page=&wk=2009W4&id=\\_fGZSANCISI01](http://boxofficemojo.com/movies/intl/?page=&wk=2009W4&id=_fGZSANCISI01)) [November 6, 2012].

<sup>34</sup> It was shown on January 31, 2011 on ET1 (<http://tvradio.ert.gr/details.asp?pid=3250482&chid=8>) [November 6, 2012].



In this section of the study, I have tried to present a general look at the titles and covers of the Turkish novels in Greek translation. The main focus was on recent translations, that is, the majority of the translations mentioned and analyzed was published between 2009 and 2012 (13 out of a total of 19). Although being comprehensive is beyond its scope, the analysis in this section touches upon a few significant issues related to the dynamics of the cultural exchange and interaction between the Turkish and Greek systems, and points to directions for further research. In the rest of the study, the focus will be on the paratextuals of Ahmet Ümit's *İstanbul Hatırası* [*A Memento for Istanbul*], published in Greece in 2012, with the title *Μνήμες της Κωνσταντινούπολης* [*Memories of Constantinople*].

### **Ahmet Ümit's *Μνήμες της Κωνσταντινούπολης***

When *İstanbul Hatırası* (2010)/*Μνήμες της Κωνσταντινούπολης* (2012) came out in Greece, Ahmet Ümit had already been initiated into the Greek target system with three of his novels: *Sis ve Gece/Oμίχλη και νύχτα* (1999), *Patasana/Εγκλήματα με ονομασία προέλευσης* (2002) and *Beyoğlu Rapsodisi/Η ραψωδία του Πέρα* (2006). Interest in his novels seems to be part of the increasing popularity of Turkish detective novels in Greece (Çokona 2009: 76, Özkan 2011: 9). However, Hercules Millas points out another parameter that might underlie the selection of Ümit's novels for translation into Greek:

“In the novels of Ahmet Ümit (Sis ve Gece 1996, Beyoğlu Rapsodisi 2003), Rums appear, as in the novels of Orhan Pamuk very “naturally”, realistically portrayed as part of the city of Istanbul; their ethnic identity is not stressed, nor are they directly associated with old or recent political developments and controversies. This is a new approach, with the Rum presented as a cultural different entity but not as (positive or negative) “Other” (Millas 2006: 78).

As in his other novels that Millas mentions above, in *İstanbul Hatırası*, too, one of the characters, the Chief Inspector Nevzat’s girlfriend, Evgenia, who is a member of the Istanbul Rum minority, is portrayed as Millas states above. The novel in this sense is striking in its political correctness, celebrating the multicultural life that was once Istanbul, embracing its pre-Roman, Byzantine and Ottoman heritage on equal footing in its historical references, which at times might get even too didactic. It is therefore not difficult at all to detect Ümit’s “declared opposition to nationalism ... from a leftist ideological standpoint” (Millas *ibid.*), this time to nationalisms on both sides of the Turkish-Greek border. The second chapter, for example, titled “Byzantion: The first name of Istanbul”<sup>35</sup> might also be read as a well-put response to both Turkish and Greek nationalists who insist that the “accurate” name of the city is Istanbul or Κωνσταντινούπολης (Konstantinoupolis) respectively. The novel touches on other issues and themes that render it very conducive to translation into Greek, such as references to Greek mythology, Rums having to leave Istanbul, Greeks “taking back” Istanbul, the Greek poet Cavafy, and Byzantine monuments and their history in the city. In other words, the novel is very Greek-friendly, but also with balanced, just and appropriate emphasis on the Ottoman heritage of the city. It is quite unusual, for instance, to find a protagonist in a popular Turkish novel thinking to himself:

“Why is there no statue of Constantine in Istanbul? Why hasn’t anyone thought of erecting one? He might have belonged to a different religion and nation, nevertheless Constantine was among those great people that transformed this city into the most important centre of the world, as did Fatih Sultan Mehmed and Süleyman the Law Maker” (Ümit 2010: 123, my translation).

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<sup>35</sup> Written in English, the present papers’ arguments pertain to the Turkish source text and its Greek translation only. Therefore the English translation by Jakesh Jobanputra will not be used. The quotations from the Turkish here will be my translations from the Turkish, in which I try to remain as literal as possible without any attempt to be literary.

Additionally, the novel has a thematically pleasing aspect for the ordinary Greek tourist mentioned earlier, who visits only the Old City on a short tour. In the novel, the seven murders that the Chief Inspector Nevzat is trying to solve take as their scenes seven historical monuments in the Old City from pre-Roman to Ottoman times, hence a journey of 2500 years that the reader is taken on. This touristic aspect was also indicated by the fact that when the book was launched in Turkey in 2010, a group of readers were taken on a tour guided by Ahmet Ümit himself, visiting the sites where the bodies were left in the novel. The tour included visits to the statue of Atatürk at Sarayburnu, Column of Constantine, the Golden Gate, Hagia Sophia, Topkapı Palace, Süleymaniye Mosque and the tomb of Mimar Sinan (Özyurt: 2010).

These features of the novel must have been discerned by Greek readers as well. The novel brought out by Patakis publishing house in Thanos Zangalis' translation made to the top ten of the bookstore Ianos<sup>36</sup> and went into press twice, first in July, then in September 2012<sup>37</sup>. At first glance, the cover visuals of the Greek translation might lead one to think that it is just another case of stereotypical recontextualization of Turkish fiction in Greece, as it features only an old, black-and-white photograph of Hagia Sophia on its cover. When we consider the cover image of the source text, however, we see that the translation is an extension of the source text's cover design, not a recontextualization of it in an entirely different kind of (re)presentation. Of course, there is always the element of the novel being selected for translation into Greek because it lends itself to this way of presentation.



<sup>36</sup> As of November 8, four months after its initial publication, the novel still ranks at number 8 in the top ten of bestsellers <http://www.ianos.gr/eshop/biblia/bestseller/>.

<sup>37</sup> <http://www.patakis.gr/viewshopproduct.aspx?id=614057> [November 8, 2012].

What matters here though is that the novel's visual paratexts did not undergo major shifts in the process. Nevertheless, it is easily noticed that its title did, which pertains to the issue of the name of the city mentioned earlier, thus deserves closer attention. Two novels in the first section, namely Ayşe Kulin's *Το τελευταίο τρένο για την Ιστανμπούλ* [The Last Train to Istanbul] and Esmehan Aykol's *Αντίο Ιστανμπούλ* [Good-bye Istanbul] feature the name of the city as Istanbul. Research on ebooks.gr and biblionet.gr [November 9, 2012] reveals that there are three more books in Greek that bear the name "Istanbul/Ιστανμπούλ" in their titles: Orhan Pamuk's *İstanbul: Hatıralar ve Şehir* [Istanbul Memories and the City]/*Ιστανμπούλ: Πόλη και αναμνήσεις*, and *Yazarların İstanbulu* [Writers' Istanbul]/*Οδοιπορικό στην Ιστανμπούλ* [Travelling to Istanbul], an anthology of essays about various districts of Istanbul edited by Barbaros Altuğ, and a poetry book by Kristali Gliniadaki, titled *Λονδίνο - Ιστανμπούλ* [London-Istanbul], which, unlike the first two, is a non-translation. The existence of these books manifests that Istanbul/Ιστανμπούλ is indeed an option available in the Greek literary system for the name of the city, together with the more traditional and prevalent Κωνσταντινούπολης (Konstantinoupolis). Interestingly, if we take into account that four out of five of the above mentioned books are translations, the name "Istanbul" in Greek seems to manifest itself as an instance of translation. That is to say, paradoxically, we are usually faced with a case of translation when the city's name is *not* translated, a case where non-translation implies translation. I will elaborate on this later.

If we turn back to Ümit's novel, at first sight, the name Konstantinoupolis in the title does not raise any questions, even if one knows the title of the source text, as the decision maker seems to have gone for the more conventional and prevalent option in the Greek language. However, once the "threshold" (Genette 1999: 2), that is, the cover of the book, is passed, one realizes that within the novel all the three names of the city from its pre-Roman times to today are used, and the Greek translation quite faithfully follows the Turkish source text in all those references. At one point, for example, an activist, the leader of the Society for the Defense of Istanbul, says: "Şehirleri insanlar yapar, tarihi de... İnsanlar olmasaydı, ne Byzantion olurdu, ne Konstantinopolis, ne de İstanbul" ("Human beings make the cities and history... If it weren't for human beings, there would neither be Byzantium, nor Constantinople, nor Istanbul" (Ümit 2010: 60, my translation),

and the Greek translation follows literally: “Οι άνθρωποι κάνουν τις πόλεις και την Ιστορία... Αν δεν υπήρχαν οι άνθρωποι, ούτε Βυζάντιο θα υπήρχε, ούτε Κωνσταντινούπολη ούτε Ιστανμπούλ” (Ümit 2012: 84). Furthermore, in all the occurrences of Istanbul as the city’s name in the source text, the translator, Thanos Zarangalis also opted for Ιστανμπούλ. Why not, then, in the title? In other words, since making a choice between available options is inherent to the nature of translating as an act, then a plausible question is why the decision-maker in this case opted for Κωνσταντινούπολης. However, as for the translations discussed earlier in the present study, agency here does not belong to the translator, but to the publishers. The translator Thanos Zarangalis stated that the title here too was not his translation, that he would not personally prefer Κωνσταντινούπολης in Greek unless the source text writer used Konstantinopolis in the Turkish and that if it were up to him, he would use Ιστανμπούλ. When asked about what could have prompted the publishers to go for Κωνσταντινούπολης/Konstantinoupolis rather than Ιστανμπούλ/Istanbul, he answered that “it could be because they wanted to summon more readers” because “beginning from their childhood, Greeks learn the name of the city as Konstantinoupolis in the stories and history books. Those who use Istanbul for the name of the city do so consciously.” Despite the relative semantics he believes that the adjective presents, he describes those who refer to the city as Ιστανμπούλ in Greek as “progressive” (Zarangalis 2012). The publishers, then, thought it more sentimentally appealing to use the name of the city that the majority of Greek readers would know together with the black-and-white photograph of Hagia Sophia, which, for Greeks, is the most significant symbol of Greek presence in the city, rather than the relatively more foreignizing name “Istanbul”. In this way, the cover design of the Greek translation works towards safer semiotics, rather than a “progressive” one, by highlighting the familiar and nostalgic, downplaying the reference to modern Istanbul, on which the novel has so much to say. For instance, a reviewer of the English translation titled *A Memento for Istanbul* comments on the title:

‘A Memento for Istanbul’ is exactly what its title promises, although at nearly 600 pages, it might be more appropriately termed ‘a monument for Istanbul’. Ümit’s novel captures the Istanbul of today but also contains the city’s many previous incarnations. What better souvenir for a city could there be? (Harte 2012)

In contrast to this statement, what the cover of the Greek translation of the novel promises is quite different. Instead of many incarnations of the city available, the cover of the Greek translation prefers to concentrate on and highlight only one of these strands by attempting to evoke in potential Greek readers sentimental nostalgia with the use of “Memories of Konstantinoupolis” and the photograph of Hagia Sophia together.

Other paratextual elements of the Turkish source text, namely the dedication and the thanks of the author (only the latter is placed at the end of the book instead of the beginning), the epigraph from Yahya Kemal Beyatlı are all preserved as they are in the Greek translation. There is however one addition: a map of the historical peninsula of the city. Interestingly in Turkish, this map, the last paratextual element that meets the Greek reader before the novel begins, follows the quotation from a Yahya Kemal poem, which says (in literal translation) “Yesterday, I looked at you from a hill-top, beloved Istanbul.” The map that follows provides the reader with the birdseye view of the places mentioned in the novel, such as Sarayburnu, Sultanahmet, Topkapı Palace and Beyoğlu. Its insertion is again the publishers’ decision (Zarangalis 2012). It functions as a facilitator of the reading process, for the reader to relate to the plot by picturing in mind the places better. It must be added that with this map, the politics of representing a foreign culture begin to change significantly. Unlike the title and the cover, the map and the translation of the novel display an effort for introducing the foreign in its own terms rather than appropriating it. The translator Thanos Zarangalis leaves all the district, city and monument names in Istanbul and the names of certain cities which have also Greek names, as they are in Turkish (but in Greek transliteration of course). However, the Greek reader is provided with their Greek equivalents in the footnotes of the translator. In 12 out of the total 50 footnotes, Zarangalis explains the Greek names of such places, which are either districts of Istanbul or cities in Turkey: Balat (p. 22), Kadıköy (p. 68), Beyoğlu (p. 90), Çemberlitaş (p. 123), Rize (p. 135), Kayseri (p. 173), Dikilitaş (p. 205), Kınalı Ada (p. 242), Pendik (p. 328), Kariye (p. 474), Hayırsız Ada (p. 570), and Üsküdar (p. 621) (Ümit 2012). In one instance, he also uses the footnote to inform the Greek reader about the similar attitude that the source-text writer displays when referring to district names in Istanbul. In the beginning of the fourth chapter, the Chief Inspector Nevzat, talking about Samatya, another old

district of Istanbul, says “When, with Evgenia, we want to drink raki in a different place –apart from Tatavla-, we come here<sup>38</sup>” (Ümit 2010: 16, my translation). In the Greek translation “Tatavla” is marked with a footnote, in which the translator explains:

Historical district of Istanbul where until 1929 only Greeks lived. The writer is not using the new Turkish name Kurtuluş, which was given by the authorities to the district after the big fire that burnt it almost completely” (Ümit 2010: 16, my translation)<sup>39</sup>.

Ιστορική συνοικία της Πόλης στην οποία μέχρι το 1929 ζούσαν μονάχα Έλληνες. Ο συγγραφέας δεν χρησιμοποιεί τη νέα τουρκική ονομασία Κουρτουλούς, την οποία έδωσαν οι αρχές στη συνοικία μετά τη μεγάλη πυρκαγιά που την κατέκαψε σχεδόν ολόκληρη (Ümit 2012: 29).

In addition to the historical information it gives, the footnote serves two functions at the same time: It lets the reader know that the Turkish writer in the source text is not using the Turkish name but the name that the Greeks use to refer to the district. In other words, the reader’s attention is drawn in the footnote to the embracing stance of the writer vis-a-vis the minority politics in the representation of the city in the novel. Secondly, the translator also conveys the message that “Ταταύλα” (“Tatavla”) in the Greek translation is not his choice, but it is the writer using the Greek name in the source text. The footnotes in this case point to a translation strategy that embraces the foreignness of the text in a similar way that the source text itself embraces the Greek presence in Istanbul. In this respect, the footnotes in this translation do not only “provide extra information about the source culture” (Kayadelen 2007: 59), but they work with the text itself to reintroduce what is already familiar in the target culture (Greek) in the terms of the source culture (Turkish). In other words, in this particular case, footnotes function as instrumental underpinnings for understanding and presenting the Other

<sup>38</sup> The Turkish source text sentence and its Greek translation are respectively: “Bazen Tatavla dışında, farklı bir yerde raki içmek istediğimizde Evgenia’yla buraya geliriz.” (Ümit 2010: 16). ““Όταν με την Ευγενία θέλουμε να πιούμε ρακί σ’ένα ξεχωριστό μέρος –εκτός απ’ τα Ταταύλα--, ερχόμαστε εδώ” (Ümit 2012: 29).

<sup>39</sup> It should be noted that in the novel both names are used to refer to the district. In a later chapter, for example, this time Evgenia, the Rum character of the novel, laments the lost neighbour relations in Kurtuluş, saying “Kurtuluş was like this [Balat] as well” (Ümit 2010: 71). As expected, the Greek translation keeps the name as it is, in Greek transliteration: “Κουρτουλούς” (Ümit 2012: 97).



in the terms of the Other.<sup>40</sup>

Another feature of this particular footnote supports my argument that “Ιστανμπούλ” in Greek occurs as a case of translation. If translation is marked by a double voice, that of the writer and the translator (Hermans 1996), the translator’s footnotes are sites marked by the voice of the translator only, which directly addresses the target text reader. That given, Zarangalis’ referral to the city as Πόλη (footnote no: 4, p.29) and Κωνσταντινούπολη (footnote no: 33, p. 248), when, on the other hand, as also Ιστανμπούλ/Istanbul in his translation, seems to confirm my contention that the untranslated name of the city in Greek exists as an option for translation only. In other words, referring to the city as Ιστανμπούλ in Greek does not pertain to completely autochthonous settings, but carries in itself a translational voice. However, as Kayadelen also argues, the name of the city can still emerge as a “controversial” issue (2007: 126) in intercultural and international settings. Therefore, in order to explore the norms governing the use of Κωνσταντινούπολη and Ιστανμπούλ in Greek, more empirical research is required, which extends the scope of the present study. As Thanos Zarangalis also acknowledges, how the city is referred to in Greek (and also in English, I would add) can be a subject for a thesis, but, to my observation, is always an issue of translation.

## **Conclusions**

I have tried to provide in this study a general look at the Turkish novels in Greek translation in terms of what their paratexts convey. It should be emphasized that it can never substitute textual analysis (Tahir Gürçağlar 2011: 115) and being comprehensive is beyond its scope. Notwithstanding, the analysis it presents touches upon a few significant issues related to the dynamics of the cultural exchange and interaction between the Turkish and Greek cultural systems, and points to directions for further research that

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<sup>40</sup> For reasons of time and space, not all the 50 footnotes of the translator can be analyzed here individually. However, my argument here holds for some other footnotes, too. For example, some Turkish words such as *abi* (p. 77), *abla* (p. 102) and *muhallebi* (p. 43), are kept as calques in the translation and explained in the footnotes. The name of Fatih Sultan Mehmet is also preserved in its Turkish form, while the way he is referred to in Greek, “Μωάμεθ Β’ τον Πορθητή”, (“Moameth II the Conquerer”) is given in the footnote (p. 138).

involves textual analysis as well. It has been revealed that the subsystem of translated Turkish literature in Greece is quite dynamic, with diverse presentations of Turkish literature and culture co-existing. Underlying this dynamicity are also various forces at work, now that there is more flow, both human (thanks to the relative facilitation of visa policies) and cultural flow between the two countries, but especially from Turkey to Greece. A significant strand of the cultural flow is the Turkish TV series on Greek channels, featuring them also in reruns. My research here reveals that, along with other factors (such as the TEDA project of the Turkish Ministry of Culture), the importation of TV series and films has encouraged an increase in the importation of Turkish literature. Furthermore, it not only influenced the way Turkish literature is (re)presented, that is, recontextualized for Greek readers paratextually, but, as we have seen in the case of *Πληγές του φθινοπώρου* (“Wounds of Autumn”), it might have also effected changes in the text itself, presenting an interesting case of retranslation. A more detailed comparative analysis conducted under the light of questions and hypotheses provided by retranslation theory can reveal the nature of this retranslation. Another effect of the importation of TV series and films on the presentation of translated Turkish literature in Greece can be seen in their paratexts, namely the cover visuals and their translations. The present study revealed that the visuals on the covers of the novels *Κισμέτ* [Kismet] (2010), *Πειρασμός* [Temptation] (2011) and *Πληγές του φθινοπώρου* [Wounds of Autumn] (2009) present alternatives to the stereotyped view of the Turkish culture presented on the book covers of other various translations. The strategy employed for the translation of their titles also deviated from, for instance, the more common way of inserting the name of Istanbul in the title. Instead, the publishers preferred the same titles as the TV series and the feature film. As such, the novels are presented more as popular culture products than literary works from a foreign culture. This systemic interaction between literature and mass media indicates once more that the (sub) system of translated literature does not produce dynamics in a vacuum but always in interaction with other subsystems in the whole cultural system.

Almost all cases in this study show that translators are not so much involved in the decision making process when it comes to certain paratexts, including the title; it is the publishers who decide what the translated text as a cultural product on sale will look like. This might sometimes result in

various paratexts functioning at various levels, even slightly contradicting each other. As we have seen in the case of the Greek translation of Ahmet Ümit's *İstanbul Hatırası*, while the cover of a translation might choose to stand on a safer ground rather than challenge the potential readers' (and consumers') expectations from a novel about Istanbul, the translation itself might display completely different strategies that manifest themselves in other paratextual elements, such as footnotes. While translators are usually kept outside the decision making process when it comes to the cover design and the title, in certain cases even the publishers active in the target system might not be the only actors of the packaging of the end product that meets the target text reader. Sometimes a paratextual element such as the title might be part of how the source text is marketed abroad by agents in the source culture.

Another significant outcome of the study at hand has to do with how literature travels across national borders and languages. Especially when the selection of texts for translation and their paratexts are concerned, research has shown that we should not assume a directional link between the cultures of the source and target texts, but instead take into account other dynamics, such as how literary networks shape the trajectory of traveling literatures and how the travelling literatures themselves are influenced by this trajectory. More specifically, for the case of Turkish literature in Greek translation, findings of this study suggest that mediation through the German language might be playing a major role. Therefore it could be worthwhile to conduct, for instance, a more comprehensive research project for the mapping of such networks to see how Turkish literature travels in whole Europe.

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