

MÜNTEHABAT-I TERACİM-İ MEŞAHİR: AN EXPLORATION OF ITS PARATEXT FROM THE PERSPECTIVE OF CULTURAL MEMORY

Cemal DEMİRCİOĞLU*

Abstract

This paper will briefly look at one of the key works that has not been studied formerly from the late Ottoman tradition of translation: *Müntehabat-ı Teracim-i Meşahir* (*The Collection of Famous Translations*), edited by İbrahim Fehim and İsmail Hakkı, and published in 1889/90. This work appears as the second collection of translations from the west approximately thirty years after İbrahim Şinasi's *Terceme-i Manzume* (*Translation of Verse*), which was the first collection of Turkish translations of Western poetry in 1859. This paper does not only bring to the fore an Ottoman work that remained in the margin, introducing it to scholarly circles with a special focus on the paratextual data. It also intends to draw attention to translation history in the Turkish context, as a powerful way to recover the hidden or erased past of translation, especially when looked at from the perspective of *forgetting* and *remembering* in the course of the Turkish transition from empire to nation-state.

Key Words: Ottoman translation history, translation archaeology, cultural memory, forgetting and remembering, *Müntehabat-ı Teracim-i Meşahir* [*The Collection of Famous Translations*]

Özet

Bu makale, Osmanlı çeviri geleneğine ait daha önce hiç çalışılmamış önemli eserlerden birini kısaca ele almaktadır: *Müntehabat-ı Teracim-i Meşahir* (*Meşhur Tercümeleş Seçkisi*). İbrahim Fehim and İsmail Hakkı tarafından hazırlanan ve 1889/90 yılında yayımlanan bu eser, İbrahim Şinasi'nin Batı şiirinden Türkçeye yapılan ilk çevirilerini içeren seçkisi *Tercüme-i Manzume*'den yaklaşık otuz yıl sonra Batı'dan yapılan çevirileri içeren ikinci çeviri seçkisi olarak yayımlanmıştır. Makale, bir taraftan kenarda kalmış bu Osmanlıca eseri, metin yanlı öğelere odaklanarak araştırmacıların dikkatine sunmayı amaçlamakta; öte yandan, Türkiye bağlamında imparatorluktan ulus-devlete geçiş sürecinde *hatırlama* ve *unutma* perspektifinden bakıldığında çeviri tarihinin çevirinin unutulmuş ya da silinen geçmişini görmemize yarayan güçlü bir araç olduğuna dikkat çekmektedir.

Anahtar Sözcükler: Osmanlı çeviri tarihi, çeviri arkeolojisi, kültürel bellek, unutulmuş-hatırlanmış ilişkileri, *Müntehabat-ı Teracim-i Meşahir* [*Meşhur Çeviriler Seçkisi*]

* Assist. Prof. Dr., Okan University, Department of Translation Studies
Yrd. Doç. Dr., Okan Üniversitesi, Çeviribilim Bölümü

1. Introduction

This paper is based on reviewing one of the works not formerly studied from the late Ottoman literary tradition: *Müntehabat-ı Teracim-i Meşahir* (*The Collection of Famous Translations*).¹ The work is the second collection of translations from the West, edited by İbrahim Fehim and İsmail Hakkı and published in 1889/90 with the support of an Armenian publisher, Arakel Tozluyan Efendi. The Collection came out approximately thirty years after İbrahim Şinasi's *Terceme-i Manzume* (*Translation of Verse*), the first collection of Turkish translations of Western poetry circulated as stone-print in 1859. With its content and composition, *Müntehabat* offers an account of Ottoman translation practice from the mid-nineteenth century onwards, thus helping us to see how translation/s contributed to the making of Ottoman literary "repertoires" (Even-Zohar 2002: 166), in connection with European culture and literature. Especially the prefaces, one by Kemal Paşazade Said, member of the Sublime Council and well-known authority on translations from French, and others by the editors, provide important data to see translation discourse and conceptions at that time. Additionally, the Collection shows us the position of the well-known literary translations from Europe that were still in circulation during the 1890s.

The purpose of this paper is two-fold: first, it aims to introduce *Müntehabat* to contemporary scholarly circles so as to bring to light a forgotten work, especially through the analysis of the paratextual data. In this sense, the paper attempts to convey a kind of "microhistory" to be the field leading to "historical awareness", dealing with the issues in the margin and helping to recover fragmented relations with the past as defined by Sergio Adamo (Adamo 2006: 84). In a similar vein, Lieven D'hulst considers "awareness" an implication of translation history. Arguing that translation studies returns to history, D'hulst thinks of history as a fruitful subfield that provides researchers with an intellectual flexibility in adapting ideas to new perspectives and hence contributing to the development of "a culture of translation" (D'hulst 2001: 21, 22).

¹ I will refer to this work as *Müntehabat* in this article. The initiation of this paper goes back to my presentation at the international conference organized by Boğaziçi University, Department of Translation and Interpreting Studies in 2008: *Translation, History and Culture: A Colloquium in tribute to Saliha Paker*.

Secondly, the paper intends to draw attention to the exposing functions of translation history, arguing that translation history in the Turkish context functions obviously as a powerful way to recover the hidden or erased past of translation in the course of Turkish nation-building. In this framework, “archaeology”, an indispensable subfield of translation history (Pym 1988: 5), appears to be an important instrument that can best serve to see the accumulated texts, images and back-or-foregrounded aspects of translation in the shaping of *a Turkish cultural memory* based on translation. In his *Method in Translation History*, Anthony Pym defines “translation archaeology” as “the set of discourses concerned with answering all or part of the complex question ‘who translated what, how, where, when, for whom, and with what effect?’” (ibid.). In Pym’s framework, archaeology tends to be seen just as a research field that includes difficult detective-like efforts and hard-work in the service for various areas of translation history. However, in the case of *Müntehabat* -maybe in the case of other Ottoman works on translation to be discovered- archaeology has a potential to violate ideological constructions around the culture’s memory on translation or through translation, especially when looked at from the perspective of remembering and forgetting during the process of Turkish nation-building.

In this manner, *Müntehabat* allows for a double point of departure: (i) On the one hand, by presenting *a history of Ottoman translation activity* in the context of westernization, this work recaptures its very own recent past. Textual predilections of the book can be read as the indications of an effort for the shaping of *a “collective memory”* (Halbwachs 1992) during the time of Ottoman modernization. The Collection with its discourse seems to indicate a new horizon so that the Ottomans could measure their degree of modernization by looking at the cultural and literary texts imported from Europe since the mid-19th century. (ii) On the other hand, the Collection also provides today’s translation scholars, especially conducting a Turkish-oriented translation history, with an opportunity to *remember* the forgotten, erased or manipulated aspects of translation in the period of transition from empire to nation-state. Hence, I think that *Müntehabat* stimulates a kind of awareness, helping us not only to examine how the late Ottoman context of translation was represented in the discourse of republican historians, but also to see the changing conceptions of translation in the Turkish tradition in general.

Translation history appears as a field related to the realm of cultural memory studies, which has been extensively developed on a global scale since the mid-20th century. The idea behind such a perspective may be due to an awareness of the shaping and image-making power of history as André Lefevere points out in his concept of rewriting (Lefevere 1990: preface, 15). Although there are not many studies examining translation history from the cultural memory perspective, certain translation scholars, speaking from a postmodern standpoint, have been questioning the traditional tendencies of history which regard it to be an objective account of the past. In search of a model for comparative translation historiography, Judy Wakabayashi considers history-writing as a ‘translation’ of things, past into present, that allows various selective interpretations, bringing to the fore the question of “how we reconstruct history” (Wakabayashi 2004: 2). Michaela Wolf, in the writing of history, mentions a “crisis of representation” by postulating “representation not as the reconstruction of some pre-existing reality, but as a literary construct” (Wolf 2002: 181). In the same vein, Saliha Paker addresses the Turkish cultural system, questioning for the first time, the function of historical studies with reference to Andreas Huyssen’s discussion of memory and amnesia in postmodernity (Paker 2004).

The above mentioned studies indicate more or less that translation history is linked with the past of a given culture by means of several reconstructed narratives. For Renate Lachmann, historical narratives function as a “mnemonic medium” that “not only creates new texts to be remembered, but also recovers suppressed knowledge” (Lachmann 2004: 172, 173). Similarly, from Jan Assmann’s framework of cultural memory, we can see that such narratives appear as “figures of memory” taking part in “the concretion of identity” (Assmann 1995: 129-130). Referring to Maurice Halbwachs’s definition of collective memory, Assmann points out that societies reconstruct their past within their contemporary frame of reference and thus cultural memory operates by reconstructing the knowledge of the past and tailoring the past to an actual situation (ibid.).

What seems important here is Assmann’s definition of the two modes by which cultural memory exists. For him, cultural memory exists first, “in the mode of potentiality of the archive whose accumulated elements such as texts, images... act as a total horizon, and second in the mode of actuality,

whereby each contemporary context puts the objectivized meaning into its own perspective, giving it its own relevance” (ibid.). I think that the mode of actuality enlightens us to see cultures as the entities that survive not only by remembering their own past but also by forgetting it. Ernest Renan discusses the dynamics of remembering and forgetting in relation to becoming a nation in his influential essay *Qu’est-ce qu’une nation?* (What is a nation?), first delivered at the Sorbonne in 1882 (see Renan 1996: 41-55). Renan speaks of a nation, defining it as a “soul” and a “spiritual principle” (ibid.). He points out that the inhabitants of a nation must share a common past, a rich legacy of memories --even without sharing any borders--, and also have a present-day consent or a desire to live together. According to Renan, to be a nation, it is necessary that people must forget as well as remember a shared history. In his view, forgetting appears to be a key factor in the creation of a nation; and unity is always related to such a brutality that is in some way associated with forgetting. Paul Ricoeur sees forgetting as a necessary component of cultural memory, emphasizing that to remember is also to know what you need to forget (Ricoeur 2006). From the perspective of Itamar Even-Zohar’s theory of “culture repertoire”, remembering and forgetting may also be considered as “options” which serve for the organization of social life and by which the life of societies is shaped and organized (Even-Zohar 2002: 166).

Regarding the ideological, political, and cultural turn in the Turkish nation-building process, several questions need to be asked within the framework outlined above. In the Turkish cultural context, can we think of the historical narratives of translation as a means to see the invented, remembered, or forgotten elements of Turkish cultural identity? From the point of view of translation, by rethinking the relations between the Turkish Republic and the Ottoman Empire, and by describing the Ottoman Empire to be the cultural other of the Turkish Republic, can we say that forgetting is much more than remembering in our cultural memory, and why? Can we think that *our westernized cultural memory of translation* is mostly reshaped by the discourse of early-republican historians? Such questions obviously imply a complex situation in which our memories of translation tend to be ‘captured’ by the dramatic and drastic rupture between our past and present, which emerged in the transition from empire to nation-state in the last century. In terms of rupture and erasure, Andreas Huyssen mentions that if the past is forced to be forgotten, then the past would be in danger of

being erased from memory (Huysen 2003). This explains the unique situation experienced during the Turkish nation-building process that includes the ideological erasure of Arabic/Persian cultural, linguistic, and literary elements. For Huysen, the legitimization of the present time is achieved by “destruct[ing] past ways of living and being in the world”, resulting in many ways to forget the cultural, political, and social settings of the new (Huysen 2003: 1-2). In this context, what has been forgotten or what has been erased from memory in the Turkish context of translation appears to be an interesting case to examine. Saliha Paker objects to erasures in the Turkish culture with a strong emphasis on a rich tradition of translations from Arabic and Persian into Turkish, drawing attention to the faults in the historical writings of culture, literature, and translation in the republican period. In her view, a general agreement does exist in the modern Turkish scholarly discourse on translation. That is, Turkish translation history starts with the translations from Europe in the *Tanzimat* period (Paker 2004: 277; also see Paker and Toska 1997).

Another tendency of erasure is evident in the republican interpretations of Ottoman translation context. The culture-specific strategies of Ottoman translation practice, for instance imitation (*taklid*), emulation (*tanzir*), commentary (*şerh*), borrowing (*iktibas*), conveying (*nakl*), conversion (*tatbik*), summary (*hulasa*) and dialogue (*muhavere*), are nearly depreciated in the literary discourse of the Republic since these strategies are seen as the indication of a derivative literature which is lack of creation (Demircioğlu 2009: 174-75). For the present situation, all these strategies represent the imperial ways of appropriating texts from Arabic and Persian, which were the model-cultures for the Ottomans for centuries and sharing the similar epistemic domain. The intricate attachments of translation to the construction of cultural memory and identity *by means of remembering and forgetting*, thus, seem important, especially for the cultures which undergo great socio-political, ideological transformations similar to those experienced by the Turks. One can distinguish continuing/discontinuing aspects of translation between the republic and its cultural other, the Ottoman Empire, if the representation of the late Ottoman translation practice that appears in the discourse of historians from both periods is analyzed. Such an analysis will help us to see how the reconstruction of the past is achieved within a contemporary frame of reference as pointed out by Assmann, Huysen, and Paker.

The underlying idea in the late Ottoman context of translation, which can also be observed in the “paratextual” data of *Müntehabat*,² was concerned with translations and their innovative functions to fill the gaps of the target system. In the Ottoman discourse on translation, the cultural exchange was interpreted on the basis of renewal, resulted in contact with Europe throughout the 19th century. However, in the process of nation-building, especially since the 1920s, a gradual shift is clearly seen in many interpretations of the Ottomans’ contact with Europe. The import of cultural and literary materials from Europe turns out to be considered as an acculturation. Thus, the Ottoman literature and the translation practice as part of it were considered imitative since many literary historians with nationalistic inclinations were thinking of the Ottomans as appropriating a literature from Arabic and Persian through import. In the eyes of the intellectuals of this kind, the culture-specific strategies of Ottoman translation practice were seen as outdated and the traditional ways of textual transfer performed for centuries between the members of a common Islamic domain. Such disapproval against imitation can also be clearly seen especially in Mehmed Fuad Köprülü’s discourse on Ottoman translation practices (see Paker 2007).

During the first decades of the republic, historical narratives are seen as extremely engaging in western translations, offering many inventories of the Ottoman translated corpora mainly from Europe. This situation can be regarded as the powerful efforts intending to uplift the westernization of translation through reshaping a new discourse. As “literary construct[s]” (Wolf 2002: 181), such narratives functioned as providing young republican generations with a “Turkish” cultural and literary background that promotes Europeanization. As presenting a “total horizon”, this discourse seems to emphasize that modern Turkish culture had originated from the West and had been established mainly through European translations since the mid-19th century. An obvious change on the titles of history books (from the history of *Ottoman* literature to the history of *Turkish* literature) evidently demonstrates this radical change in “figures of memory”, proving

² See the analysis of the “paratext” in the following part and also the primary data in the transcribed versions presented in the appendix. I use the term “paratext” as reinterpreted by Şehnaz Tahir-Gürçağlar with reference to Gerard Genette’s concept of paratext to be the presentational elements accompanying translated texts and meta-discourse formed around translations (Tahir-Gürçağlar 2002).

the reconstruction of the new identity in connection with the ideological, political and cultural climate of the Turkish nation-building. It is crucial to note that the genitive “our” is also present in the republican representation of the recent past.

In this framework, I think that each work belonging to the Ottoman translation tradition can have an innate potential to violate the cultural memory shaped by the republican discourse on translation. The paratextual analysis of *Müntehabat* below will reveal that there is a different basis by looking at translation and modernization --even a possible continuity is observed in connection with the westernization of translation between the past and present political bodies.

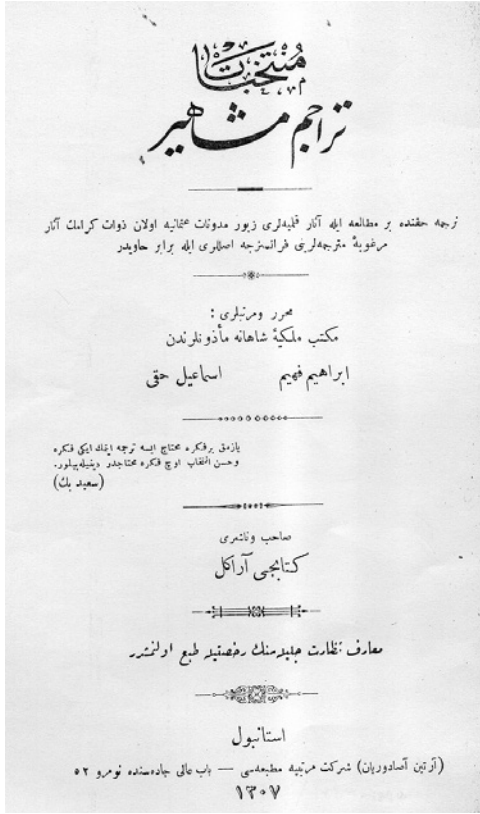
2. An Analysis of the Paratextual Data

i. The cover page

Müntehabat is about 117 pages. It was published in 1307 (Julien calendar) (approximately 1891/92 in the Gregorian calendar)³ by Arakel Tozluyan Efendi, also known as Kitapçı Arakel, one of the Armenian publishers who had contributed a lot to the Ottoman cultural and literary development since the 1870s.

The title page attracts attention since it includes data concerning the norms that the editors, İbrahim Fehim and İsmail Hakkı, would follow. The name of the editors are emphasized as they are the graduates of *Mekteb-i Mülkiye-i Şahane* (Imperial School for Civil Service), a famous school opened in 1859 for the education of the Ottoman civil servants.

³ In Ottoman literature, it is generally a problem to identify the publication date of a work since different calendars were used. On the cover page, the publication date is given just as 1307. But the dates including day and month in both Said's and the editors' prefaces remind us that the writers tended to use the Julien calendar, and also wrote the preface a year before the publication date. For calendar conversion, please see the website at <http://193.255.138.2/takvim.asp> visited on 29 April 2013.



At the top, the title is highlighted with an ornamented calligraphy and a special emphasis is put on the expression “*teracim-i meşahir*” (famous translations) and adorned with a big and bold Arabic font just after the expression “*Müntehabat-ı*” (The collection of). A brief note under the main title declares that the collection proudly offers its readers not only famous translations by the famous names of Ottoman literature, but also provides an assessment (*mütalaaname*) on translation written by the editors.⁴ On the title page, the selection of the most demanded translations is highly emphasized as it targets Ottoman readers.

Another special emphasis is put on the presentation of translations together with their French originals

on each page, indicating on the title page: “this book includes not only the demanded translations by the great Ottoman writers/translators whose works are the best contributions, but also includes French originals, providing an assessment on translation [“*Tercüme hakkında bir mütalaa ile âsar-ı kalemiyeleri ziver-i müdevvinat-ı Osmaniye olan zevat-ı kiramın âsar-ı mergube-i mütercemelerini Fransızca asılları ile beraber havidir*”].⁵ Kemal Paşazade Said’s epithet is also seen in a striking quote. The epithet indicates certain difficulties in selecting works for any collection: “*Yazmak bir fikre muhtaç ise tercüme etmek iki fikre ve hüsn-i intihab üç fikre muhtaçtır denilebilir*” [It can be considered that writing needs one idea, translating two, but a good compilation needs three]

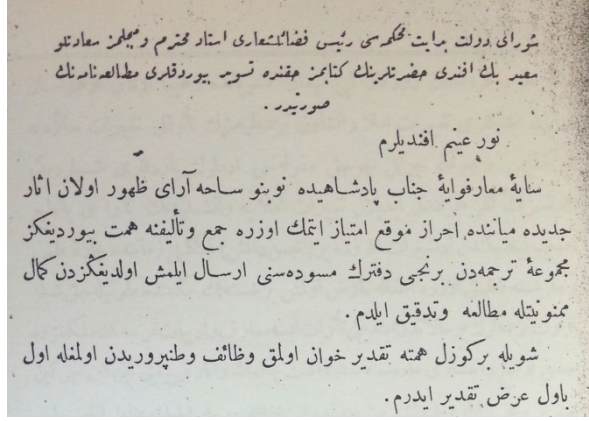
⁴ See the transliteration of this assessment in the appendix.

⁵ The transcribed version and the English translations of the quotations from Ottoman Turkish are mine unless otherwise stated.

ii. Prefaces

a. Kemal Paşazade Saîd's preface

As articulated by the editors to be the head of the Council of State, Kemal Paşazade Saîd's preface is illuminating. His discourse helps us to see the idea about translating from Europe and its decidedly formative roles on Ottoman cultural and literary life at that time. Saîd dated his preface as 15 May 1306 (i.e. 27 May 1890).



As a well-known translator, member of the Council of State, lecturer at *Mekteb-i Sultani* and *Mekteb-i Mülkiye* and writer of the newspaper *Vakit*, Kemal Paşazade Saîd considers translation in its relation to cultural context and its innovative roles in the Ottomans' socio-cultural progress from the *Tanzimat* period onwards. He thinks of translation as an instrument conveying and facilitating (*nakl ve isal*) western progress. For him, translation does not only provide know-how for the development of the Ottoman Army, but it also brings improvement to education, serving the progress of Ottoman civilization at that time. It is clearly seen in his discourse that translation offers information about the latest innovations and helps the Ottomans to reorganize several bodies of the state by bringing new visions to the bureaucracy. Saîd states that ninety percent of the news and data in the newspapers are provided by means of translations, making the Ottoman people interested in political, scientific and technical issues.

It is clear that Saîd's account sheds a light on how translation plays a role in Ottoman society, how it serves Ottoman modernization and how the Ottomans fulfilled their needs through the import of new ideas from the West. His discourse demonstrates that newspapers and journals have emerged as promoting means for translation, hence playing pivotal roles not only in providing the Ottomans with reading materials, but also in making European science and culture known to society. It is obvious that translation is closely associated with the idea of progress without having any connection to nationalism. His discourse reminds us that the position of translations from the West was of primary interest during the 1890s.

b. The editors' preface

The editors' preface consists of two parts: "İfade" (foreword) and "Medhal" (introduction). In the first part, "İfade", the editors bring to the fore again, that the collection includes both the most demanded translations of the famous literary works in French and also the translations of some scientific and political texts. It is worth mentioning that each translation is presented as parallel to its French original on each page. The editors introduce themselves as the supporters of the Translation Chamber at the Sublime Port (*Babiali Tercüme Odası*), opened in 1833. This fact can be regarded as an indication of the shaping power of the Translation Chamber as an influential school on Ottoman translation practices at the turn of the 20th century. Giving credit to Kemal Paşazade Saîd's appreciation of this collection, the editors also give special thanks to Arakel Tozluyan Efendi, an Armenian publisher, for his great support in publishing this Collection, also reminding the readers of his contribution to the development of the Ottoman publishing sector. In the second part, titled "Medhal", the editors start with describing translation at that time. They see translation as a transfer of the idea of the original from one language to another with some change, and they consider a translated text both as transferred and changed.

The editors also declare that in the former practices of translation in the Ottoman culture, translation was usually seen as converting the language of a work from one to another and also it was regarded as an easy task compared to writing an original work. It is apparent that the editors are critical of such earlier perceptions of Ottoman translation practices with an emphasis on translation as

a difficult task. According to them, a successful translation must have certain characteristics: i. to be faithful to the original, ii. to use an adequate literary language, iii. to have deep and consistent background information. The editors think of the task of the translator as first examining, then discovering (*tedkik ve keşf*), the author's point of view (*cihet-i nazar*) that was adopted by the author through the writing process of the original, and then conveying and converting (*nakl ve tebdil*) it by being faithful to his/her discovery in a *literal* (*aynen*) and *entire* way (*tamamen*). In their discourse, that kind of procedure brings to the surface an essential difference between the author and the translator in processing a text. But for the editors, a successful translation must also have the translator's expertise on a particular field and his or her familiarity with the linguistic features of the original. Additionally, the editors point out that the translator should also have a good command of rhetoric in the target language in order to best transmit what s/he grasps from the original. The editors also draw attention to both technical translation and the requirements for being a technical translator. They expect a technical translator to be a professional, even a scholar, in that particular field. Their discourse puts a strong emphasis on expertise if many benefits are expected from technical translations. For them, the translation of literary texts is also a necessity.

iii. On the content

The content page (*fihrist*) is placed at the end of the main body giving a quick reference to the idea of the composition. We see first that the number of verse translations, i.e., 14, is higher than prose translations, i.e. 10. This could be an indication that verse still has priority over prose writing with regard to the expectations of the target reader. That's why the famous and canonical French authors/poets seem to have been chosen, not surprisingly from the romantic and the Parnassus school. This could also indicate the general tendency of the Ottoman literature of that time. The editors' selection, even if it includes partial translations of prose, reflects that they have a tendency to publish the most typical examples of European culture and literature which was in great demand by Ottoman readers.⁶ Below, Table 1, demonstrates the distribution of source authors or poets.

⁶ Please see the tables in the appendix for the source texts the editors selected for translation.

Table 1: List of the authors and poets of the source texts selected for translation

Source Authors (Prose)	Source Poets (Poetry)
Alexandre Dumas	Alfred de Musset
François-René de Chateaubriand	Alphonse de Lamartine
François Fénelon	C. Hubert Millevoye
Jean Jacques Rousseau	Jean de La Fontaine
Xavier de Maistre	Mlle Sasserno de Turin
	Sully Prudhomme
	Victor Hugo
	Xavier de Maistre

As translators, well-known names appear having played significant roles in introducing new literary models to Ottoman prose and verse. The list includes twelve names, five of which are quite known as the prominent bureaucrats supporting Ottoman modernization such as Münif Pasha, Pertev Pasha, Yusuf Kamil Pasha, Ahmed Vefik Pasha and Sadullah Pasha. The names of two translators are not given but from the context it can be deduced that they may be editors.

فهرست	
سعید بك افندی حضرتلرینك مطالعه ناماری	۳
افاده	۶
مدخل	۷
منیف پاشا حضرتلرینك (نول نه لوئیز) دن ترجمه بیوردقلری برنجی مکتوب	۹
اکرم بك افندیك (برچونك حال صحنه ده كی مناجاتی) نلمیه (لامارین) دن ترجمه ایندكاری منظومه	۱۶
پرتو پاشانك (وقتور هوغو) دن ترجمه ایندكاری (طفل نائم) نامده كی منظومه	۱۸
فضائل اخلاقیه نك دیباچه سی	۲۱
صورت مکتوب قنوبانیاهی و فرانسزجه صورت مترجمه سی	۳۰
صورت خط هایون و فرانسز لسانته نقل اولان صورتی	۴۶
یوسف کامل پاشا — احمد وفق پاشا (تلمای ترجماری)	۵۱
پرتو پاشانك (نول نه لوئیز) دن ترجمه ایندكاری بر مکتوب	۶۰
سعید الله پاشانك (لاماریندن) ترجمه بیوردقلری کول منظومه سی	۷۵
آمریقاده برکیجه	۷۸
براعمی چونك تحسری	۸۲
سهای مکتوب	۸۳
هیشه ایله ساز	۸۴
اولوم ایله اودونجی	۸۶
نکار خانم افندیك الفرده موسدن ترجمه ایندكاری و تحطرت ایته منظومه سی	۸۸
اکرم بك افندیك نظیرناری	۸۹
احمد مدحت افندیك (لادام او قاملیا) رومانندن ترجمه ایندكاری بر مکتوب	۹۲
ابو الضیا توفیق بکک ترجمه ایندكاری (نول نه لوئیز) مقدمه سی	۱۰۷
عودت	۱۱۱
یایراقار دوشرکن	۱۱۱
علی کال بکک ترجمه سی	۱۱۳
برچونك مزارنده محرد	۱۱۵
کوزل	۱۱۵

One of the texts whose translator is unknown is a French translation of the letter sent to a German convert by the Sheyku'l-Islam replying the convert's specific questions about Islam. Another text translated into French is an imperial decree sent to an Ottoman commander, Bali Bey, in the mid-16th century. The reasons behind the selection of these texts for French translation could first be an Ottoman attitude to correct religious misrepresentation of Islam, and secondly a need for remembering the Ottomans' power in Europe, especially at the time of Ottoman decadence that would continue during the 19th century.

Apart from the so-called Ottoman bureaucrats engaged mostly in literary translation from French, there are also other translators not a part of the Ottoman bureaucracy, but active in the production of western-based Ottoman

literature. Table 2 shows the distribution of all of the translators classified, based on the genre they translated:

Table 2: List of the translators

Translators (Prose)	Translators (Poetry)
Ahmed Midhat	Ali Kemal
Ahmed Vefik Pasha	Nigâr binti Osman
Ebüzziya Tevfik	Muallim Naci
İbrahim Fehim, İsmail Hakkı (eds.)	Pertev Pasha
Kemal Paşazade Said	Recaizade Ekrem
Münif Pasha	Sadullah Pasha
Pertev Pasha	Sami Paşazade Sezai
Recaizade Ekrem	
Yusuf Kamil Pasha	

In addition to male writers/translators, Nigâr Hanım has a special place in literature as a famous Ottoman woman poet/translator. Her visibility can be considered to some extent as a contradiction to the conventions of Ottoman cultural and literary tradition of that time. In the Ottoman tradition, literature was regarded as a man's craft, and, therefore, women were not expected to write a novel or translate a literary work. A good example is the case of Fatma Aliye Hanım, who is regarded as the first woman novelist in modern Turkish literary discourse. Fatma Aliye rebels against the secondary and invisible role Ottoman women writers/translators played, especially in her preface to the translation of Georges Ohnes's *Volonté*, translated under the title *Meram* in 1889 (see Gençtürk-Demircioğlu 2010: 105). Therefore, the editors seem to have promoted Nigâr Hanım to be a Muslim woman poet-translator, making her voice visible in the literary circle, and consequently reflecting a kind of disapproval of the Ottoman literary discourse traditionally constructed by men.

Including texts translated from French, the collection also contains texts translated into French. One of them is an interesting case related to the French translation of a letter sent from Sheyku'l-Islam to a Christian German-convert asking for his approval to become Muslim in a letter dated 4 September 1876. The language of the original letter that was sent formerly to the Sheyku'l-Islam is not mentioned. In his reply, the Sheyku'l-Islam congratulates the convert, describing the basic principles of Islam in an informative dialogue with the convert. The subtext of the letter's tone carries a critical look at the European perception of Islam, assuming that Europeans have inaccurate information about Islamic rules and principles. This letter can also be seen in the chain of continuing replies to the Europeans about Islam. The first of such attempts is seen in Namık Kemal's response in his *Renan Müdafanamesi* (Replies to Ernest Renan), then followed by Ahmed Midhat's interesting discussion in his *Niza-ı İlm ü Din* (The conflict between science and religion). All of them indicate a strong defence against the inaccurate perception of Islam in the Western world. Another text translated into French is an imperial decree sent from the Sultan, Süleyman the Magnificent, to Bali Bey, the governor of Semendre (Sanjak of Albania), after the Ottoman conquest of Belgrade in 1521.

The number of translations per translator also seems to be interesting. Recaizade Ekrem is given more space with his 8 translations in comparison with the others. An important situation is also present in the case of Ahmed Midhat Efendi who was the novelist, translator, publisher, journalist and the owner of the newspaper *Tercüman-ı Hakikat* (Interpreter of Truth). In modern Turkish literary discourse, Ahmed Midhat Efendi is generally accepted not as a canonical writer but as a pen of Ottoman popular literature. The editors published his partial translation of *La Dame aux camellias* by Alexandre Dumas. This indicates that he was well read and his translation of *La Dame aux camellias* was regarded as one of the famous and mostly demanded translations of his time. Table 3 shows the list of translators and the number of the translations published in the collection:

Table 3: List of translations per translator

Translators (Prose)	Nr of translations	Translators (Poetry)	Nr of translations
Ahmed Midhat	1	Ali Kemal	1
Ahmed Vefik Pasha	1	Nigâr binti Osman	1
Ebüzziya Tevfik	1	Muallim Naci	2
İbrahim Fehim, İsmail Hakkı (eds.)	2	Pertev Pasha	1
Kemal Paşazade Said	1	Recaizade Ekrem	6
Münif Pasha	1	Sadullah Pasha	1
Pertev Pasha	1	Sami Paşazade Sezai	2
Recaizade Ekrem	1		
Yusuf Kamil Pasha	1		

It is also significant that the editors proposed two Turkish translations of the same source poem: “La chute des feuilles” by C. Hubert Millevoye. The titles of two versions indicate that Sami Paşazade Sezai’s version, “Yapraklar Düşerken” (when the leaves fall), uses a plain Turkish in comparison with Ali Kemal’s version, “Sukut-ı Evrak” (The fall of the leaves), which is a version including many Arabic and Persian words. Additionally, Recaizade Ekrem’s translation of Alfred de Musset’s poem “Rappelle-toi” (Remember me) appears as a response poem or emulation (“nazire”) as its title indicates: “Ekrem Beyefendinin nazireleri” (Ekrem Bey’s emulation of...). This information indicates that the original, the translation, and the emulation were all published together. It is interesting to note that writing emulation to a poem is received as a translation related practice as the editors emphasize that Ekrem Bey was the great master enhancing the literary value of the original poem with his emulation.

In the Collection, collocations used for describing the act of translation are also remarkable. Here are some examples:

Collocations related to translation act	
“suret-i dil-pezir ile tercüme buyurmuşlardır ki” (p.16)	to translate in an acceptable way
“tarz-ı belagat-perverisiyle tercüme buyurmuşlardır ki” (p.18)	to translate with an ornamented style
“tarz-ı vicdan-rüba ile tercüme buyurmuşlardır ki” (p.21)	to translate conscientiously
“suret-i dil-nişanede tercüme buyurmak” (p.88)	to translate with an impressive point on language
kıymet-i edebiyesi itibariyle tercümenin aslına rüchanı ol[mak] (p.18)	to translate keeping the original text’s literary value
vech-i dilarasıyla tercüme buyurmak (p.59)	to translate with an ornamented style

3. Concluding remarks

A brief look at *Müntehabat* through its paratext broadens our views not only of our understanding the degree of Ottoman literary westernization in the late 19th century but also, it opens doors to see the shaping of a new collective memory deeply anchored in the European culture. The discourse of Kemal Paşazade Said and of the editors indicates strong intellectual efforts fortifying a westernized identity with the help of the texts translated from the European sources. *Müntehabat* emerges as a history-writing, and hence a rewrite, reconstructing the old and the recent past within a contemporary frame of reference. Especially, the Ottoman conception of translation in paratexts gives important clues about the diverging and converging aspects between the past and the present in the Turkish tradition at the turn of the 20th century.

Müntehabat also reveals that translation history in the Turkish context emerges as a multi-dimensional field of research, enabling us to recover the

hidden or erased past of the act of translation. As the case of *Müntehabat* shows, small scale excavations on translation/s offer a potentiality of new perspectives when considered from the view point of cultural memory, especially from the dynamics of remembering versus forgetting. Such a perspective will make us aware of the importance of further studies in examining the validity of historical narratives of our culture by way of translation; it will also direct us towards an appreciation of historical studies by way of primary sources that may help to reconstruct the past and provide compelling bases for our cultural background.

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Appendix 1: The description of translations in terms of text types:

TEXT TYPE: PROSE			
From French into Ottoman Turkish			
Source Text Author	Source Text	Target Text	Translator/s
J.J. Rousseau	<i>Nouvelle Héloïse</i>	“Nuvel Heluiz”	Münif Pasha
		“Nuvel Heluiz’dan bir mektup: Milord’un Jan Jak Ruso’ya cevapnamesi”	Pertev Pasha
		“Nuvel Heluiz’in Mukaddimesi”	Ebüzziya Tevfik
Not given [cf. J.J. Rousseau]	Not given	“Fezail-i Ahlakiye’nin Dibacesi”	Not given [cf. Kemal Paşazade Said]
Fénelon	<i>Les Aventures de Télémaque</i>	“Telemak”	Yusuf Kamil Pasha Ahmed Vefik Pasha
Chateaubriand	<i>Voyage en Amérique</i>	“Amerika’da Bir Gece”	Recaizade Ekrem Bey
Alexandre Dumas	<i>La Dame aux camélias</i>	“La Dam o kamelya namıyle tercüme ettikleri romandan bir parça”	Ahmed Midhat
From Ottoman Turkish into French			
Not given [possibly the Şehyü’l-islam]	“Suret-i mektub-ı fetvapenahi”	Not given	Not given [possibly the editors]
Suleyman The Magnificent	“Suret-i hatt-ı Hümayun”	Not given	Not given [possibly the editors]

TEXT TYPE: VERSE			
From French into Ottoman Turkish			
Source Text Author	Source Text	Target Text	Translator/s
Alphonse de Lamartine	“Prière de l’enfant à son réveil”	“Bir Çocuğun Hal-i Sahvındaki Münacatı”	Recaizade Ekrem Bey
	“Le Lac”	“Göl”	Sadullah Pasha
Mlle Sasserno de Turin	“L’enfant aveugle”	“Bir A’ma Çocuğun Tahassürü”	Recaizade Ekrem Bey
Xavier de Maistre	“Le ciel étoilé”	“Sema-i Mekevkeb”	Recaizade Ekrem Bey
La Fontaine	“Le Chêne et le Roseau”	“Meşe ile Saz”	Recaizade Ekrem Bey
	“La mort et le buchéron”	“Ölüm ile Oduncu”	Recaizade Ekrem Bey
Alfred de Musset	“Rappelle-toi”	“Tahattür Et”	Nigâr binti Osman
	A response poem to “Rappelle-toi”		Recaizade Ekrem Bey
C. Hubert Millevoye	“Le retour”	“Avdet”	Sami Paşazade Sezai
	“La chute des feuilles”	“Yapraklar Düşerken”	
			“Sukut-ı Evrak”
Victor Hugo	“Sur le tombeau d’un petit enfant”	“Bir Çocuğun Mezarında Muharrer”	Muallim Naci
	“Le sommeil de l’enfant”	“Nenni”	Pertev Pasha
Sully Prudhomme	“Les yeux”	“Gözler”	Muallim Naci

Appendix 2: Content Page (Fihrist)

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- Nigâr Hanımefendinin Alfred dö Musse’den tercüme ettikleri “Tahattür Et” manzumesi...88
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Appendix 3: Kemal Paşazade Saîd's preface

(3)⁷ Şura-yı Devlet Bidayet Mahkemesi Reisi fezail-şiarı üstad-ı muhterem ve mübeccelemiz saadetlü Said Beyefendi Hazretlerinin kitabımız hakkında tesvid buyurdıkları mütalaanamenin suretidir

Nur-ı aynım efendilerim,

Saye-i maarifvaye-i cenab-ı padişahide nev-be-nev saha-ara-yı zuhur olan asar-ı cedide meyanında ihraz-ı mevki-i imtiyaz etmek üzere cem ve telifine himmet buyurduğunuz mecmua-i tercümeden birinci defterin müsveddesini irsal eylemiş olduğunuzdan kemal-i memnuniyetle mütalaa ve tedkik eyledim.

Şöyle bir güzel himmete takdir-han olmak vezaif-i vatanperveriden olmakla evvel-be-evvel arz-ı takdir ederim.

Suver-i gunagun ile arz-ı cemal-i kemal edegelen terakkiyat-ı garbiyeyi bize nakl ve isal eden şey tercümedir.

Darbe-i iyd-i sütunları bir zamanlar cihanı lerzenak eyleyen bahadırın-ı asakirimizi maarif-i cedide-i askeriye ile arayışyab-ı celal eden şey tercümedir.

Tarik-i maarifperveride tay-yı mesafat ettirerek yevmen-fi-yevmen esbab-ı temeddünümüzü istikmal eden şey tercümedir.

Zuhurat-ı yevmiyeden halkımızı külliyevevmin haberdar eyleyen, telgrafları lisanımıza nakl ile umuma malumat istihsal eden şey tercümedir.

Ulum ve fünun-ı hazıranın vesait-i tatbikiyesini mülkümüze tamim ile şubat-ı umur-ı devlet ve memlekette islah-ı ahval eden şey tercümedir.

Gazetelerin havadis ve mebahisi yüzde doksan nisbetinde mahsul-ı himem-i mütercimim olup halkımızı siyasiyat ve ilmiyat ve fenniyata meyyal eden şey tercümedir.

(4) Fransız lisanı garbdan şarka nakl-ı miyah-ı maarif ve terakki için bir mizab hükmünde olduğundan lisan-ı ecnebi denilince Fransız lisanı mütebadir-i hatır olduğu gibi (mutlak zikrolunan şey kemaline masruf olmak) kaidesinde (tercüme) denildiği halde Fransızca-dan Türkçeye tercüme manası tahattur kılınmak tabiidir.

Kalemlerini tercüme vakfeden mustaidan, heyet-i hazıra-i edebiyemizi teşkil eden zevat olup menşe-i edebiyat-ı hazıra Tercüme Odası'dır.

Kaffe-i erbab-ı kalemimiz ya oradan yetişen veyahud oradan yetişenlere şakirdlik edenlerdir. Lakin her memlekette heyet-i erbab-ı kalem (mütekaddimin) ve (müteahhirin) namıyla iki sınıfa tefrik edilmek iktiza eder.

Mütercimlerimizi dahi bu vechile ikiye taksim mümkün olur ise eski Tercüme Odası ve tabir-i kadim üzere Bab-ı Ali Akademiyası mahsülü olanlara (mütekaddimin) namı verilme lazım gelir. Nice zamandan beri usul-ı tahririmizde ve imlalarımızda alabildiğine

⁷ Page numbers in the original text are given in parenthesis.

tagayyurat görüldüğü gibi bu tagayyurat tercümelere dahi sirayet etmiş ve yeni mütercimlerin asarıyla, (mütekaddimin) tesmiye ettiğim sınıfın asarı arasındaki farkı göstermek mecmuanız gibi her nev tercüme asarını cami kitaplarla mümkün olacağından eser-i alinizin bu yüzden husule getireceği fevaid, kıymetini dübala etmeye müsaid bulunmuştur.

Vakıa tagayyurat ve tebeddülât ve imla ve inşa ve tahavvülât usul-ı ifade ve enbanın bir kısmı terakkiyat-ı umumiyenin icabatından olan teceddüdattan olduğu derkar ve bu teceddüdattan dolayı tercümelere isabet eden hisse-i tagayyür fenalık olmak şöyle dursun bilakis teşekkürlere sezaver ise de her teceddüdü terakki addeden ve bazar-ı iştihare vaz edecek kala-yı iktidarları olmamakla eşkal ve elvan-ı gayr-ı menusa irae ederek sai-i celb-i (5) enzar-ı hurde-fürüşan rüzgar gibi meydan-ı neşriyatta rehpeyma olan nev-hevesan-ı zamanın ettikleri tagyirat-ı imla ve inşaadan tercümelerimizin teessüratı tagyirat-ı saireye gayr-ı makis ve çünkü çoluk çocuk makulesi adamların yazdıkları şeylerdeki ehemmiyetsizlik onlar tarafından edilen tagyirat-ı imlaiye ve inşaaiyenin teessüratını bittabi tahdid ettiğinden o tagyirat ileride bir (Encümen-i Daniş) teşkili zamanında çare-i ilmi ve nazarisine bakılmak üzere etfale arız olmuş bir hastalık hükmünde tutulacak şeyler olup tercümelerin bu halattan ettiği teessürat ise maarif ve edebiyat-ı garbiyenin mülkümüzde hüsnü tevessü ve intişarı maddesine sedd-i mümanaat çekmek ve asar-ı garbiyeyi çirkin çirkin tasvir ve tahrir ile vatandaşlarımız indinde istihfafa duçar eylemek muhatıratını cami olduktan başka terakkiyat-ı garbiye vesatetiyle mazhar-ı terakkiyat olmaya say edenlere itbadan erbab-ı şebabı men için damen-i bemiyân-ı cidd ü ikdam olan kudema-perestane sermaye-i teyisdir.

Her neyse eser-i aliniz güzel tercümelerdeki letafeti ve bizzaa-i ifade ve istifadeleri olmadığı halde kalem-bedest tercüme olanların eserlerindeki gılgatı irae için bir mirat ve derece derece ihraz-ı iktidar etmek arzusunda bulunan mütercimlere bir mirkat haline getirilmek iktiza edeceğinden bu netice-i maksudeye tevcih-i veche-i ihtimam etmeniz mütehattim-i zimmet-i himmetimizdir.

Layık-ı mütalaa ve şayeste-i mukayese asar-ı müterceme intihabı her müntehibin kârı ve her şahbaz-ı evc-i maarifin şikarı olmadığından bu eserin hüsn-i neşrine ve maksad-ı asliye tamamen hizmetine muvaffak olur iseniz kendinizi bihakkın bahtiyar addedebilirsiniz.

Yazmak bir fikre muhtaç ise tercüme etmek iki fikre ve hüsn-i intihab üç fikre muhtaçtır denilebilir.

fi 15 Mayıs sene 1306

İcazabad

Said

Appendix 4: The editors' prefaces

i. Foreword

İfade (6)

Takrirat-ı müşevvikanelerine daima müştak olduğumuz marifetperveran-ı ebna-yı vatan-ı ilk mahsul-ı gayret olmak üzere şu “Müntehabat-ı Teracim-i Meşahir”i arz ve ihtâ ile keşb-i mefharet eyler ve birinci defa olarak huzur-ı muhakemesine çıktığımız mahkeme-i efkar-ı umumiyenin hakkımızda bir hükm-i müsaid-i müşevvikane ıstar etmesi temennisini piraye-i zeban-ı emir ederiz.

Sertac-ı efazıl-ı Osmanıyan olduğu için şakirdliği bais-i kemal-i mübahat olan saadetlü Said Beyefendi Hazretleri tarafından dahi dermiyan buyurulduğu gibi hüsn-i intihab evc-i fikre muhtaç olduğundan eserimizin tertib ve intihabında görülecek adem-i isabet ve kusur acz-i kemteranemize bağışlanarak intikadat-ı ayb-cuyaneye kalkışılmayacağını ve tercüme müteallik asar ile bazı mütalaatı muhtevi olan bu kitabamızın vaktiyle hidemat-ı fevkalade-i kalemiyesi sebebiyle esami-i eslaf-ı müntesibin-i kiramı hala vatandaşlarımızın elsin-i şükranında mütedair bulunan Bab-ı Âli Tercüme Kalemi'nin bugünkü ahlaf-ı müdavimini namına “dediye” yani hediye edilmesi pek münasib olacağını tahmin eyleriz. Kitabımızı pişgah-ı istifadeye alacak zevat-ı kiram için medar-ı suhulet olmak üzere intihab eylediğimiz asarın Fransızca asılları ile suret-i tercümelere karşı karşı yazılarak iktiza eden nukat satır başı ittihaz kılınmış ve gerek bu babda ve gerekse kitabın hüsn-i tabı hususunda neşrettiği asarın fevaid ve kıymeti herkesce maruf olan kitapçı Arakel Efendinin himmet-i vakıasına karşı dahi alenen beyan-ı teşekkür etmek münasib görülmüştür.

Kitabımızın iş bu kısmı iki babı şamil olup bab-ı evvel tercüme namına yazılmış bir mütalaanameden ve bab-ı sanisi de bazı teracim-i edebiyeden ibarettir ki erbab-ı mütalaanın rehin-i rağbet-i aliyeleri oldukça siyasiyat ve fenniyata müteallik bazı asar-ı mütercemeyi havi olan kısm-ı sanisinin dahi ayrıca tertib ve neşri mütesavvirat-ı kemteranemiz dahilindedir.

fi 16 mayıs sene 1306

Mekteb-i Mülkiye-i Şahane mezunlarından

İsmail Hakkı, İbrahim Fehim

ii. Introduction

Medhal (7)

Bir lisan ile yazılmış bir fikri aher bir lisan üzere ifade için nakl ve tebdil eylemeye “tercüme” ve nakl ve tebdil olunan asara dahi “asar-ı müterceme” denilmektedir.

Vehle-i ülada tercüme mevcut bir eserin adiyen lisan-ı beyanını tebdil eylemekten ibaret görüldüğü için telif nazaran nihaysiz derecede asan zannolunur. Halbuki tercümenin

mükemmeliyeti aslına tamamı mutabakatı, hakiki bir ehliyet-i edebiye ile malumat-ı vasi-aya lisan-şinaslıktan ve isabet-i fikirden münbais bir dikkat-i nazara muhtaç olduğundan telife nazaran sehl addolunmaktan ise daha ziyade suubetli görülse revadır.

Bir müellif müvacehe-i fikrine düşen bir hakikati kendi tavr-ı tetkiki dahilinde istediği gibi ifade eder. Bir şair hissiyat-ı kalbiyesiyle tasavvurat-ı hayalperveranesini tefhim için kendi selikasından başka bir rehber kabul edemez.

Mütemayiz bir mahiyet-i fikriye ile mübeccel olan bir müellif her ne tarafa imale-i nazar-ı hikmet eylese yazılacak, görülecek binlerce cevahir-i hakayika tesadüf eder. Mehasini-i aliye-i tabiata ezeli bir meftuniyet-i mutlaka ile merbut bir şair dahi hangi cihet-i derpiş-i teessür ve hayal eylese -yalnız suret-i nakısa da- nakl-i ifadeleri bazan müstaidbüka olan gözleri jaledar ve bazan da areste-i hüsn-i hayal olan zihinleri sermest ve bikarar edecek yine binlerce levayih-i dilrûba görür.

Nüfuz-ı nazara malik bir müellifin önünde taşlar topraklar pürmaani hele eşcar ve hayvanat mücessem birer hutbe-i maalidir. Bir girye-i tahassür bir figan-ı ıstırar şaire çok şeyler söyler. Latif bir çehreye pek çespan düşen semai iki gözün veyahut aguş-ı ibtisam-ı bahar içinde büyümüş bir iki çiçeğin mirat-ı hayal-i şairanedeki aks-i hüsnleri pek ziba ve dilara olur.

Vüsat-i fikr, rikkat-i his, revnak-ı hayal gibi mevahib-i kudret-i ilahiyenin en celil ve alalarından olan birçok kabiliyat-ı aliye ile mübeccel bir şairin veya müellifin ishar-ı mahsul-ı tetkikat ve nakl-i havatır ve hissiyat eylemesi bizim gibi ezhan-ı sathıye erbabına hayret-res olsa bile kendilerince müşkil görülecek şeylerden değildir.

Halbuki böyle kudretli müellifler veyahut teessürperver şairler tarafından bir şetaret-i ali-mane ve bir vecd-i şair-pesendane ile yazılıp da vücuda getirilen sahaif-i bedayi-nümayı mertebe-i (8) meziyet-i hakikiyesine hanel getirmemek şartıyla tercüme edebilmek çok kereler iktihamı mümkün olamayan mesail-i müşkileden olur.

Çünkü bir mütercim –velev mahsud-ı müellifin olacak bir kabiliyet-i sahiheye malik olsun- hüsn-i tercüme için evvela müellifin tertib-i eserdeki cihet-i nazarını tetkik ve keşfeylemek ve saniyen müedda-i eseri işbu tetkikata tevfikten aher bir lisana aynen ve tamamen nakl ve tebdil eylemek vezai-i asliyesiyle mükellef olduğundan hiçbir zaman müellif gibi itlak-ı inan-ı hame edemez.

Lisan-şinaslıkla beraber bir dikkat-i amikaya muhtaç olan ve kendi mülahazat-ı zihniye ve malumat-ı müktesebesine ve hissiyat-ı vicdaniyesiyle mübdeat-ı hayaliyesine bedel aher bir zatın mahsul-ı irfanını saha-i tetkik ittihaz etmekten ibaret olan mütercimliğin suubeti dahi işte bu sebeplerden mütevellid olmaktadır.

Bir de bir eserin hüsn-i tercümesine muvaffak olabilmek için yalnız o eserin yazılmış olduğu lisanın kavaid-i fesahatine ve lehçe-i beyanına vukuf kafi değildir. Asar-ı tercü-meleri zinetdemüdevvinat olabilmek ve eserleri bais-i istifade olmak için mütercimlerin tercümesine himmet buyurdıkları eserin muhteviyat-ı ilmiye ve mezaya-yı edebiyesine

vakıf bulunmaları ve anladıklarını hüsn-i tebliğ için dahi kendi lisanlarınca vayedar-ı mezaya-yı belagat olmaları iktiza eder.

Yoksa Frenkane bir eda ile fesahat-ı naşinasane bir surette yapılmış asar-ı mütercemenen husul-ı faideye bedel ziyan terettüp eyleyeceği bi-iştibahtır. Bundan başka müellifat-ı ilmiye tercümesinde mütercimün filhakika alim olması da vücub-i kati tahtındadır. Binaenaleyh derece-i matlubede tetkikat-ı ilmiyesi olmayan zevat marifetiyle türkçeleştirilen kütüb-i fenniyyeden suret-i zahihada istifade olunamayacağı gibi edebiyata rütbe-i alakaları meşuk veyahut pek zayıf bulunan mütercimler tarafından tercüme kılınan asar-ı edebiyeden dahi ber vech-i sıhhat-i hissedar-ı feyz ve edeb olmak mümkün olamaz.

İşte tercümenin tadat olunan müşkilatına ve pekçok asar-ı mütürcemenin ekseriyetle şerait-i hüsn-i tercüme-yi cami olamamasına mebni merhum Fuad Paşa bir eserin aslını kanaviçenin yüzüne ve tercümesini tersine teşbih eylemek istemişlerdir.

Merhum müşarünileyhin işbu teşbihi ekser-i ahvalde mukarin-i sıhhat ise de üdeba-i Osmaniye arasında –temyiz-i kemteranemize nazaran- aslına reşk-efza-yı fesahat olabilecek asar-ı müterceme husule getirmiş zevat bulunduğu cihetle teşbihin umuma şumulü iddia olunamaz.

