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Back and Forth: The Curious Case of the Translations of Halide Edib Adıvar's *The Clown and His Daughter*

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This study explores the intertwined processes of translation that the novel *The Clown and His Daughter* (1935) by renown Turkish writer Halide Edib Adıvar (1882–1964) went through. The first version of the work, a story set in Turkey but written in English, will be reflected upon with Hongyin Wang's concept of 'foreign language creation' (Tu and Li 2017). Halide Edib wrote *Sinekli Bakkal* (The fly-plagued grocer), the Turkish version of the work, in 1936 and this, in turn, will be tackled as a 'textless back self-translation' drawing on Wang's 'textless back translation' (ibid.). The last translation process that the work went through was from its Turkish version back into English by W. D. Halsey with the title *Sinekli Bakkal, or the Clown and His Daughter* in two volumes, and this second English version will be problematized as a retranslation in English and an instance of 'foreign language re-creation' produced by the back translation of the textless back self-translation. This study aims to present a case study of a textless back self-translation to expand the concept of foreign language creation with foreign language re-creation and to unveil the tools used in the translation processes of the three versions in question comparatively. The study concludes that the reasons for the differences between the foreign language creation and re-creation of the work may be due to differences in translating oneself and translating others and to the intermediary *Sinekli Bakkal* that possesses the features of both self-translation and textless back translation.
Keywords: textless back translation; textless back self-translation; foreign language creation; foreign language re-creation; Halide Edib

1. Introduction

The Clown and His Daughter (hereafter cited as *Clown*) written by Halide Edib Adıvar, whose mother tongue was Turkish, in 1935 when she was in a self-imposed exile away from Turkey seems to provide fertile ground for research in translation studies. It is a Turkish story written in English containing many elements from the Turkish culture. Keeping in mind that this first version can also be considered a translation for the reasons that will be explained later, it may be argued that Halide Edib adopted some strategies for 'foreign language creation' in

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this version. The Turkish version of the work, *Sinekli Bakkal* (The fly-plagued grocer) was published in 1936. This self-translation can be considered a textless back translation since it signifies the return of the novel to its original culture, and it may be thought of also as a textless back self-translation because the translator was also the author of the novel. However, this was not the end of the translation adventure of the work. More than 70 years after these first two versions were published, the Turkish version was translated into English again by a process which may be described as a back translation in its literal sense, and one can talk about a foreign language re-creation in this last translation.

In this study,[1] the series of translation processes that the work went through will be analyzed using the concepts 'self-translation,' 'foreign language creation,' and 'textless back translation.' Before delving into this analysis, some information on Halide Edib and these concepts will be given.

1.1 Halide Edib

Halide Edib was a prolific Turkish writer who lived at the turn of the twentieth century witnessing significant moments in Turkish history. Her life in the world of letters began with the publication of her translation of John Stevens Cabot Abbott's *The Mother at Home; or The Principles of Maternal Duty* into Turkish in 1896 (Karadağ 2013, 112–113), and she continued writing until 1964, the year of her death. During this time, she produced numerous works both in Turkish and in English including "twenty-one novels, four short story books, three theatrical plays, academic and political works, literary translations, and two volumes of her autobiography"[2] (Adak 2016, 5). She was also an active member of the social and political life of the Turkish society of the time, and she participated in the foundation of some associations for women and in the activities of the nationalist group Türk Ocağı (Turkish hearth). After the defeat of the Ottoman Empire in the First World War, she made speeches in meetings in Turkey addressing crowds and encouraging them for national independence. She and her husband Adnan Bey were sentenced to death as a result of their activities against the regime in 1920. By fleeing to Ankara, she took an active part in the Turkish Independence War alongside Mustafa

[1] This study derives from the first author's PhD dissertation study ongoing at Yıldız Technical University, Istanbul, under the supervision of the second author.
[2] All translations in the present study are ours unless otherwise specified.

Kemal as a war correspondent, journalist, writer, and editor (6), and her husband was a deputy in the first Turkish Grand National Assembly.

After the Turkish Independence War, some points of disagreement came into existence between Mustafa Kemal and the couple. They left Turkey in 1925 probably due to their discontent with this political environment and the punishments that were likely to follow. They did not return until 1938 and lived a voluntary exile first in England and later in France until their return. Halide Edib continued to write both in English and in Turkish during that time and gave lectures at the universities in the United States of America and in India.

Following their return to Turkey, she was appointed the head of English Language and Literature Department at Istanbul University. She won the Republican People's Party Novel Prize in 1942 with her novel *Sinekli Bakkal*. She was elected as a deputy of the Democratic Party in the parliament in 1950 but left active politics in 1954.

Besides being a prominent figure of the Turkish literature, she was a translator from an early age who won the Order of Charity by Sultan Abdul Hamid II with her first translation and a self-translator who wrote some of her works in two languages—namely, Turkish and English. Furthermore, her works have undergone multiple intralingual translations due to the alphabet and language reform in Turkey,[3] as well as interlingual translations into various languages of the world. Her *Ateşten Gömlek* (*The Shirt of Flame*) (1923), which she self-translated into English in 1924, was the first Turkish novel that was translated into English (Akbatur 2010, 23) and also the first novel to be retranslated into this language.[4] This is important because translations and retranslations from a peripheral language such as Turkish into major languages are scarce and display an "asymmetrical relationship" with translations/retranslations from the opposite direction (Demirkol Ertürk 2019, 138), and this is a very early retranslation since the next retranslation from Turkish into English came only after 76 years in 2006.[5] Not only a

[3] With the alphabet and language reform in 1928, Latin alphabet was adopted instead of Arabic scripture, and an effort to remove the Arabic and Persian elements in the language was started. See Berk Albachten 2013 for more information on this reform.
[4] This work was retranslated into English by Maulvi Mohammed Yakub Khan in India in 1930 and serialized in a newspaper; it was published in book form in 1932 under the title *The Daughter of Smyrna*.
[5] In her study, Şule Demirkol Ertürk tells that Orhan Pamuk's *Kara Kitap* (*The Black Book*), which was first translated in 1994, was retranslated into English in 2006 and sites this novel as the first literary work retranslated from Turkish into English (2019, 138). However, *Ateşten Gömlek* was retranslated before it and can be considered as the first Turkish novel retranslation into English.

translator and a translated author, she was also a writer who problematized and wrote on translation. All these make her and her works an interesting subject for translation studies.

1.2 Self-Translation, Foreign Language Creation, and Textless Back Translation

Self-translation is described in the *Routledge Encyclopedia of Translation Studies* as both "the act of translating one's own writings into another language and the result of such an undertaking" (Grutman 2011, 257). In the introduction of the book entitled *Self-Translation and Power: Negotiating Identities in European Multilingual Contexts*, some conclusions are reached from the studies on self-translation. The first of these is that source and target text concepts lose their clarity in this type of translation, as well as the notions of "equivalence, loyalty or adequacy," which are used to compare them. The second point highlighted by these authors is that because the self-translator is both the translator and the author, she/he has an unquestionable authority on both the first and the second versions. Finally, the third conclusion reached is that the self-translator, who is not bound by the restrictions that a professional translator is faced with, is freer to change her/ his existing text in the second language version (Castro, Mainer, and Page 2017, 13). The act of translation may be replaced by other titles such as 'rewriting,' 'recreation,' and 'rethinking' when self-translation is at stake, and via self-translation, the writer both finds the opportunity to develop/update her/his work and to shape it according to the new target readership.

'Foreign language creation' and 'textless back translation' are two concepts that have been introduced to the translation studies by Chinese researchers. In 2009, Hongyin Wang coined the term 'rootless back translation' for the translation of *Moment in Peking*, which is a China-themed novel written in English, into Chinese, and he replaced the term with 'textless back translation' in 2015 (Tu and Li 2017, 2). The term 'foreign language creation,' on the other hand, was coined by Wang in 2009 to refer to a writing style to describe a culture in a foreign language (Guo 2017, 1354–1355). Such a work written about a culture in a foreign language may be translated back into the language of that culture, and this is called 'textless back translation.' In the case of China-themed literary works in foreign languages, for instance, 'textless back translation' refers to the translation of these works from those foreign languages into Chinese (Tu and Li 2017, 3). 'Back translation,' in a traditional sense, is described as the "process in which a text which has been translated into a given language is retranslated into

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S[ource] L[anguage]" (Shuttleworth and Cowie 1997, 14) in the *Dictionary of Translation Studies*, while in practice, it is mostly carried out to check the accuracy and quality of a translated text. In 'textless back translation,' however, there is no text that the source text is translated from; it is rather a culture that has been transformed in the source text that is being translated back.[6]

2. Three Works under Scrutiny

This part of the study takes a closer look at the three versions of the story and what they may offer within the conceptual framework of the study.

2.1 *The Clown and His Daughter*

Clown takes as its background the life in the Hamidian era in Sinekli Bakkal, which is described by the author as the name of a tiny back street giving its title to "a wide area, containing streets of both rich and poor, in the southern part of İstanbul" (Adıvar 1935, 5). In a letter dated March 4, 1936 to one of her friends in India, Halide Edib tells that its title was *The Shadow Play* originally but was changed by the publisher that did not like it (quoted in Enginün 2019, 272). The novel was translated into Serbian, Portuguese, Finnish, and French (Enginün 2007, 226) and more recently to Italian. The story revolves around Rabia, a young Koran chanter, who is the daughter of an artist of Ottoman traditional theater called Tewfik and his wife Emineh. Rabia is brought up by her mother and grandfather Imam under strict religious rules, and she meets her father only after she is 11 years old since he has been exiled because of impersonating his wife on stage. She begins to live with her father and Rakim, the dwarf who is his companion on stage. After Sabiha Hanim, wife of Selim Pasha—a prominent figure in the quarter—hears her voice, Rabia becomes her protégé, and she meets many people in Selim Pasha's mansion. The most important among these are her tutor on music, Vehbi Effendi, who is a mystic of Mevlevi Order, and Peregrini, a pianist of Spanish origin living in Istanbul, who was a monk in the past but stands aloof from any religion now. Rabia becomes a sought-after Koran chanter. Tewfik is caught while trying to help Young Turks, a political party against the Hamidian regime, and exiled to Damascus. By time, Peregrini and Rabia fall in love with each

[6] For studies on foreign language creation and textless back translation in Turkey, see Baydere 2018; Gökduman 2018; Karadağ 2019; Avşaroğlu and Karadağ 2019.

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other. Peregrini converts to Islam, and they get married. The differences in their cultures and lifestyles create some problems in the beginning, but they find ways to overcome them. Rabia gets pregnant, and the couple has a son after a difficult pregnancy. The exiles of the Hamidian era return after the revolution of 1908, and Tewfik is among them to join the happy life in Sinekli Bakkal.

This story was first written in English while the author was away from her motherland. Mustafa Ali Arslan, in his master's thesis on the comparison of the English and Turkish versions of this novel, evaluates the author's English text as a kind of translation by saying that "she makes a kind of translation from her own language into her second language . . . Since she conveys meaning to another language, in a way she translates her ideas into English in the case of *The Clown and His Daughter*" (2006, 43).

An author's writing in a language other than her/his own has been considered a translation in various other studies too. Arzu Akbatur, for instance, asserts that Turkish writer Elif Şafak's[7] writing in English can be seen as a self-translation (2010, 12) and makes a reference to other studies[8] that evaluate Şafak's novel *The Saint of Incipient Insanities* as a translation by asserting that writers who write in a major language also translate their culture for the Western readership (228–229). Nur Zeynep Kürük, who studied Halide Edib's memoirs written first in English and then in Turkish in her master's thesis, regards the English version of the memoirs as a translation too. By making use of writer Ngũgĩ wa Thiong'o's claim that "all writing in a language that is not the mother tongue, or the first language of one's upbringing, is largely an exercise in mental translation" (2009, 19), Kürük argues that "his concept of 'mental translation' may be considered as a self-translation in the case of writers who translate from their mother tongue while writing in the second language" (2017, 16) and considers the first version of the memoirs written in English as a self-translation (94).

As far as we are informed, there is no source text for *Clown*. However, since it is written in the second language of the writer about a Turkish story and since it involves the depiction of the Turkish cultural elements, it may be considered a translation from the perspective outlined above. This, in turn, may make one ask whether the writer could have adopted some translation strategies for foreign language creation in this text.

[7] Elif Şafak is a Turkish writer who writes and self-translates her works in/to English and Turkish.
[8] Akbatur (2010, 228) includes Saliha Paker (2004), Esra Birkan Baydan (2009), Arzu Eker (2006), Sibel Erol (2006), and Elif Oztabek Avci (2007) among those that evaluate *The Saint of Incipient Insanities* as a translation.

2.2 *Sinekli Bakkal*

Clown was self-translated with the title *Sinekli Bakkal* and published as a serialized novel between October 11, 1935 and February 24, 1936 (Enginün 2007, 226) in *Haber* upon the request of Vâlâ Nurettin, the owner of this newspaper (Kürük 2017, 30). In the preface of the second volume of her memoirs in Turkish entitled *Türk'ün Ateşle İmtihanı* (The Turk's ordeal with fire; title translation by Kürük), the author wrote:

> I wrote *Türk'ün Ateşle İmtihanı*, which is the second volume of my memoirs and includes the Turkish War of Independence from 1918 to the end of 1923, first in English then in Turkish, just like *Sinekli Bakkal* and the first volume of my memoirs that I wrote first in English and then in Turkish. None of these is a translation, but although some parts are shorter and some a little longer, their essence is the same. (Adıvar 2016 quoted in Kürük 2017, 15; translation by Kürük)

Although the author refuses to call the Turkish versions of her memoirs as translations, in their studies on the two volumes of the memoirs written in English and Turkish, Aslı Araboğlu (2015) and Nur Zeynep Kürük (2017) argue that the Turkish versions can be considered translations because except some omitted parts, the versions in two languages are basically the same. The same can be argued for *Sinekli Bakkal*, since the storyline is almost the same except some minor differences. Again, in a study on the memoirs, Mehtap Özdemir (2017) attributes the author's refusal to accept the Turkish versions as translations to the prevailing translational norms of the time; the Translation Bureau, which was founded in 1940 by the Ministry of Education in Turkey and was active until 1966,[9] led a tremendous translation activity from many languages into Turkish, and adequacy and faithfulness to the originals were expected from these translations (88). The Translation Bureau was not yet active when *Sinekli Bakkal* was published, but a gradual shift from the acceptability pole to the adequacy pole in literary translations may have started in Turkey in the 1930s, as indicated for the translations of the Greek classics into Turkish by Saliha Paker (1986a quoted in Tahir Gürçağlar 2008, 27). Halide Edib also discloses her idea of an ideal translation on various occasions as one that tries to preserve both the meaning and the form of the original, albeit not too blindly (1939, 1942, 1944), and this may be taken as a hint to why she does not consider *Sinekli Bakkal* as a translation of *Clown* since the former displays some changes in the story and in the

[9] See Tahir Gürçağlar 2008 for more information on the Translation Bureau.

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segmentation besides omissions and additions when compared with the latter. However, although *Sinekli Bakkal* may not be called a 'faithful translation' in its strict sense, we think the manifest relation between the two texts makes it worth analyzing with the tools of translation studies.

Gülsüm Canlı (2019) problematizes a similar issue in her study on the intralingual rewriting of *Sanctuary* (1931) by William Faulkner and questions if André Lefevere's phrase "translation is, of course, a rewriting of an original text" (1992, vii) can be reversed for this work—that is, if the 'rewriting of the original text is a translation.' Using the three postulates for translation posited by Gideon Toury—namely, "the source-text postulate," "the transfer postulate," and "the relationship postulate" (1995, 33–35), Canlı concludes that the rewritten text complies with these postulates and can be analyzed as a translation (2019, 114). So, it is also possible to consider *Sinekli Bakkal* as a translation with the same reasoning: there is another related, priorly written text most of the content of which has been transferred to *Sinekli Bakkal*. Furthermore, the notion of self-translation encompasses a freer type of translation where the translator is not bound by the restrictions encountered by the translators translating others' works. Hence, *Sinekli Bakkal* can be considered a (self-)translation. Moreover, it can be considered a textless back self-translation since the English version that was written before the Turkish text is also considered a translation in this study.

2.3 *Sinekli Bakkal, or the Clown and His Daughter*

More than 70 years after *Sinekli Bakkal* was published, another back translation was done, this time from Turkish back into English. This back translation from the textless back self-translation was carried out by W. D. Halsey and self-published in two volumes as *Sinekli Bakkal, or the Clown and His Daughter, Part I* (Adıvar 2012a) (hereafter cited as *Part I*) and *Sinekli Bakkal, or the Clown and His Daughter, Part II* (Adıvar 2012b) (hereafter cited as *Part II*). These books are now sold in online bookstores. There is a short "Translator's Preface" at the beginning of both volumes, and these prefaces are almost identical. In the prefaces, the translator W. D. Halsey tells that the book was first published in 1935 in English under the title *The Clown and His Daughter* but his translation was made exclusively from the Turkish version

Sinekli Bakkal and was completed in 2007.[10] On the back covers of these translations, some information about the author and the story is given, and it is underpinned that "the translator has not seen the author's original English version." There is no other information on the translator or the translation process in these paratexts.

Retranslations into a language occur for various reasons which are beyond the scope of this study. However, a retranslation after the author's version in the same language is interesting because it challenges the authority of the writer on the work. Whereas retranslations from an author by different translators are quite common, a retranslation after the self-translation of the author may seem "redundant"[11] as commented by a reader, "Dr. Laurence Raw," for W. D. Halsey's translation in the customer reviews of an online bookstore or regarded as "little remain[ing] after being washed out from translation to translation"[12] in the review by another reader, "Chelsea." So, the question that first comes to mind is why this translation was initiated.

At this point, it may be helpful to give some information on the translator. The translator was contacted through his e-mail address given in the preface of *Falling Leaves* (2013), which is another translation of his from Turkish, on February 8, 2020. In the online interview, we learnt that his name was Bill Halsey[13] and that he was a musician who got his academic training in classics (Italian and Greek) and was encouraged in the past by a professor during this education to do translations "both to study a language and as an aesthetic exercise in creation." He told that there was no commissioner for the book and he initiated the translation. He answered the why question by saying that he started translating *Sinekli Bakkal* just as an exercise, and so he did not think about the fact that it had an original written in English. He told that he once lived in a part of the United States of America where there was a big Turkish community. He got interested in Turkish language and music and found *Sinekli Bakkal* in a bookstore. Its subject about music interested him, and he began to translate it. This endeavor that started as an exercise ended in polishing and publishing the translation with the

[10] There is no publishing date on either *Part I* or *Part II*, and although the translator gave 2007 as the date he completed the translation, he told the publishing dates for both volumes were 2012 in our online interview conducted through e-mails.
[11] "Leaden Re-Translation of a Classic Turkish Novel Originally Published in English," *Amazon.com*, May 1, 2016, accessed May 5, 2020, https://www.amazon.com/gp/customer-reviews/RA7ESQB542CXG/ref=cm_cr_dp_d_rvw_ttl?ie=UTF8&ASIN=1466448520.
[12] "Beautiful but Translated Twice so the Soul is Washed Out," *Amazon.com*, January 28, 2015, accessed May 5, 2020, https://www.amazon.com/gp/customer-reviews/RS0HP7XFJSRLG/ref=cm_cr_dp_d_rvw_ttl?ie=UTF8&ASIN=1466448520.
[13] The translator's name is used as W. D. Halsey, as given in the book, throughout the study.

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encouragement of a friend. Later, a graduate of Istanbul University told W. D. Halsey that there were many differences between the author's Turkish and English versions. W. D. Halsey told that when he read *Clown* later, he found out that the English of Halide Edib, which was not her native language, was not idiomatic. According to him, even the "clown" in the title is not what she really meant, and the closest for what she meant in English would be "mountebank." He also emphasized that as most translations of the work were from the English version, one of his aims was to enable non-Turkish scholars to see the differences between the two versions and that he had anticipated the interest of the scholars in the Comparative Literature and Turkish departments of universities.

W. D. Halsey told that his target audience was people interested in classic literature as well and that there was a worldwide demand for English translations not just in Anglophone countries by giving the example of people looking for an English translation of *Yaprak Dökümü* (1930) after the success of the television series adapted from this novel (2006–2010) in many countries.

W. D. Halsey has published translations only from Turkish into English. Other than *Sinekli Bakkal*, his translations are *Falling Leaves* from *Yaprak Dökümü* by Reşat Nuri Güntekin and *The Oud Player* (2019) from *Udi* (1899) by Fatma Aliye. These two novels, like *Sinekli Bakkal*, are well-known classical works of Turkish literature; however, unlike *Sinekli Bakkal*, W. D. Halsey's translations are the only translations of these works into English.

3. Foreign Language Creation, Textless Back Self-Translation, and Foreign Language Re-creation in the Three Works

İnci Enginün, in her comprehensive study on the works of Halide Edib entitled *Halide Edib Adıvar'ın Eserlerinde Doğu ve Batı Meselesi* (East and west problem in Halide Edib Adıvar's works) compares *Clown* and *Sinekli Bakkal* and summarizes the differences between the two versions as such:

> The comparison of Vehbi Dede and Peregrini, which is quite summarized in Turkish is longer in English. The part where Vehbi Dede fasts and does the Sama dance after Tevfik was exiled is not present in Turkish. Also, the European manners part in Behire Hanim's family is slurred over in English. The part about Rabia's not eating fruit because she does not know how to use forks and knives is not present in Turkish and the part where Rabia says the surah Ya-sin in order to avoid seeing her mother in her dreams is not present in English. . . . When Imam refuses the doctor, he says that they

> add wine to all drugs. In English, pork is added to this. The names and the texts of the songs that Rabia sings are not present in English. In English, Rabia sees God in her dream; in Turkish, this is 'someone with a white turban'. (2007, 225)

In another study on the two versions of the work written/translated by Halide Edib, Arslan scrutinizes *Sinekli Bakkal* as a rewrite of *Clown* and problematizes the differences between the two. Telling that the author wrote the two versions for two different target readerships and that some differences can be seen between them, he argues that beginning from the different titles of the two versions, the emphasis is on theater and on the literary side of the novel in the English text, while the social side of the events is underlined in the Turkish version (Arslan 2006, 46–66). Furthermore, differences in terms of arrangement of the text, segmentation of paragraphs, number of chapters, and order of events are revealed in Arslan's study (51–52).

Other differences Arslan addresses between the two versions are related to changes in specification of characters and in proper names, as well as additions and omissions. According to Arslan, some of the characters are specified in more detail with their names and titles in the Turkish text; the character named Pembeh in the English version, for instance, has become Çengi Penbe—*çengi* referring to a woman who dances to music to earn her living—in the Turkish text (2006, 53). He remarks that the proper names in the English version are given with the orthography that would yield the same pronunciation in Turkish; for example, the name Pembeh used in English is pronounced the same as Penbe in Turkish (54–56), and he notes that in *Clown*, the author "is seen using a strategy as if she were rendering the proper nouns from Turkish into English although she wrote the English version of the book first" (54).

Some of the proper nouns are explained in the English version, whereas no additional explanation is needed for them in the Turkish version, such as "Rabia Abla," given with the explanation of *abla* as "which meant big sister" in the English version (Arslan 2006, 54–56). Arslan argues that the author also gives some explanations for the issues that may be unfamiliar to the Anglophone reader in the English text, such as *kandil*, which denotes sacred days other than the religious holidays in Islam and is a culture-specific concept, and omits them in the Turkish version; also omitted in *Sinekli Bakkal* are the foreign words in *Clown*, mostly French (57–58). On the other hand, Arslan regards the additions to *Sinekli Bakkal* in the translation process as instances of enriching and revising the text and gives examples such as the addition of some names of certain people whose names were not specified in *Clown* and the longer

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description of 'the Imam' in *Sinekli Bakkal* (56–57). Enriching and revising a text can be considered both a motive for and a result of self-translation, so it is possible that the writer made these additions to improve her text in her self-translation, or rather, textless back self-translation.

In accordance with Arslan (2006), in the present study, the following examples are found among the attempts to improve the text in the textless back self-translation. In the part of the book where Sabiha Hanim meets Rabia for the first time, she finds her dress dark and made of hard stuff and says, "How absurd to make a child dress in black! Dear me, the stuff is so hard too!" in *Clown* (Adıvar 1935, 25). This disapproval of Sabiha Hanim is enriched with a simile in *Sinekli Bakkal* as such: "Bu ne katı, ne kötü entari, Rabia Abla! Kaplumbağa kabuğu gibi" (What a hard, dark dress this is Rabia Abla! Just like a turtle's shell; Adıvar 2003, 34). Similarly, in the part where Rakim questions Rabia about the reasons for her to refuse Galib who wanted to marry her, Rabia reacts as, "Too dull, Uncle," in *Clown* (Adıvar 1935, 224), whereas she answers Rakim's question by saying that "Bırak şu sıkıntılı herifi. Onun karısı olsam esneme illetine tutulurum" (Leave that dull guy. I would catch the yawning disease if I were his wife; Adıvar 2003, 262) in *Sinekli Bakkal*. This way, the description of the man who had wanted to marry Rabia was enriched with the added funny metaphor.

When *Part I* and *Part II* are examined, it can be seen that foreign language creation in these two works differs, in certain aspects, from Halide Edib's foreign language creation in *Clown*. *Part I* and *Part II* may be considered a 'closer' translation of *Sinekli Bakkal*. Besides the differences in segmentation and number of chapters between *Sinekli Bakkal* and *Clown* discussed by Arslan (2006), the former is different from the latter in being divided into two parts: part 1 and part 2. This division is preserved in W. D. Halsey's translation: *Part I* is the translation of part 1 and *Part II* of part 2. The chapters and the order and the segmentation of the paragraphs are the same as the source text in W. D. Halsey's translation.

When asked about the strategies he used in his translations from Turkish in our e-mail interview, W. D. Halsey said that he "tried to create a different voice for each author." For example, for the translation he did from Fatma Aliye's *Udi*, he told that he read Edith Wharton who lived in the same time period with Fatma Aliye and tried to use Wharton's English in the translation. He added that his knowledge on Turkish got better and that his translations may have improved by time. He did not give any information about the strategies he used for the

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translation of *Sinekli Bakkal*. His textual-linguistic choices in *Part I* and *Part II* seem to be source-oriented. It can be seen that W. D. Halsey avoided deviating from the source text and tried to make a literal translation. The proper nouns were not changed in the translation to make them be pronounced in English the same as in Turkish, but some honorifics in Turkish were translated into English. For example, *Hanım*, which is an honorific used to address both married and unmarried women in Turkish, is translated as "Miss" in W. D. Halsey's translation, while "Hanim" is used in Halide Edib's English version. Similarly, *Bey*, which refers to men in Turkish, is kept as "Bey" in *Clown*, but is translated as "Master," "Sir," or "Mr" by W. D. Halsey.

In Halide Edib's foreign language creation in *Clown*, some Turkish idioms and expressions are translated literally. Together with the changes in the proper nouns reminiscent of a transformation from Turkish into English with no source text (Arslan 2006, 54), these indicate the presence of a (textless) translation from Turkish in *Clown*. Some examples to the Turkish idioms, proverbs, and expressions translated literally in *Clown* and the respective translations of the same expressions in *Part I* and *Part II* are as follows: "Kuş uçmuyor, kervan geçmiyor" in *Sinekli Bakkal* (Adıvar 2003, 171), meaning "deserted, desolate," is given with its literal meaning "no bird flies, no caravan passes" in *Clown* (Adıvar 1935, 158) and "birds don't fly . . . the crowd has left" in *Part I* (Adıvar 2012a, 149). "Dut yaprağı sabırla atlas olur" in *Sinekli Bakkal* (Adıvar 2003, 379), meaning "if you are patient, you can achieve very good outcomes that seem improbable," is translated in *Clown* literally as "with patience mulberry leaves become silk" (Adıvar 1935, 315) and as "the mulberry leaf becomes satin with patience" in *Part II* (Adıvar 2012b, 142).

However, this way of creating in the foreign language with literal translation from the source culture is used far more extensively in W. D. Halsey's translation than in Halide Edib's text in English. While these kinds of expressions are given with the expressions that have similar meanings in English in *Clown*, W. D. Halsey's translation mostly opts for a literal translation of the Turkish expression. Some examples to these are in table 1.

Table 1. Examples of literal translations in *Part I* and *Part II*

Clown	***Sinekli Bakkal***	***Part I***
Trying to rule the house (30)	Sağa sola emirler vermeye (40)	To give orders left and right (28)
I hear she chants at the great mosques (93)	Rabia Hanım camilerde mukabele okuyormuş (106)	Miss Rabia is said to read the response in mosques (87)
Get thee gone to hell (114)	Çek arabanı (129)	Get in your carriage (108)
Clown	***Sinekli Bakkal***	***Part II***
Eating out of her hands, drinking every word that fell from her lips (252)	Onun gözünün içine bakıyor (294)	Looked into her eyes (64)
I am not fit to wipe the very dirt under his shoes (266)	Ben Vehbi Dede'nin pabucu olamam (317)	I would not be Vehbi Dede's shoe (85)

Another strategy that W. D. Halsey resorts to in translating cultural elements is the use of footnotes. While there are 44 footnotes in *Part I* and 40 footnotes in *Part II*, there is only one in *Clown*. The single footnote in *Clown* is given for Mevlana as "Maulana Jalal-ad Din Rumi, the Sufic poet of Persia, who founded the Orders of Mevlevi Dervishes" (Adıvar 2003, 99). The paragraph where this footnote is given is not present in *Sinekli Bakkal* or in W. D. Halsey's translation. Nevertheless, there is a footnote for Mevlana Celaleddin Rumi in another part of the work in *Part II* as "The thirteenth century poet and mystic who wrote in Persian but lived in Anatolia and is buried in Konya" (Adıvar 2012b, 151). Except the one footnote mentioned, the foreign language creation by Halide Edib in *Clown* gives the meanings of these elements, has them explained within the text, or provides a similar cultural issue in English rather than using footnotes. Examples to the handling of these culture-specific issues for which *Part I* and *Part II* employ footnotes are given in table 2.

Table 2. Examples to Turkish culture-specific issues explained with footnotes in *Part I* and *Part II*

Clown	***Sinekli Bakkal***	***Part I***
Kandil, the anniversary of our prophet's birth (31)	Mevlit kandili (41)	Mevlit kandil (29) Footnote: The evening of the prophet's birth

Night prayers (31)	Yatsı (41)	Yatsi prayer (29) Footnote: The midnight prayer
Selamlik – the Friday ceremony of His Majesty's going to the mosque (45)	Cuma Selâmlığı (59)	Friday Selamlik (45) Footnote: The procession of the sultan to the mosque
Enormous trousers (51)	Şalvar (66)	Shalwar (51) Footnote: Baggy oriental trousers
Reed (54)	Ney (69)	Ney (54) Footnote: An end blown flute, one of the oldest musical instruments, with a sepulchral haunting tone color
First customer (69)	Siftah (88)	Siftah (69) Footnote: The first sale of the day, considered a sign of good luck
St. George's Day (130)	Hıdırellez günü (144)	Hidirellez day (122) Footnote: May 6, the beginning of summer
She is the very image of her grandfather (163)	Aksırmış burnundan düşmüş (180)	She is the sneeze from his nose (158) Footnote: In English the spitting image
Smoke the pipe of peace (171)	Nargile içmeye (189)	Drink . . . the nargile (166) Footnote: In Turkish, one "drinks" the nargile rather than "smoking" it
Clown	***Sinekli Bakkal***	***Part II***
Robe (218)	Yeldirme (254)	Yeldirme (25) Footnote: The Turkish outer dress worn by women of the working class. Kirtle in English
Mohammed's mother (223)	Amine Hatun (261)	Lady Amine (33) Footnote: The prophet's mother
Brocade (227)	Entari (265)	Entari (37)

		Footnote: A type of full length Turkish full house coat for formal inside use
A select group of the Sultan's musicians (232)	Enderun takımı (272)	Enderun choir (43) Footnote: The Enderun was a school for officials of the Ottoman period
Stringed instruments (241)	Kemence (282)	The kemancha (52) Footnote: A small narrow violin
Drums (274)	Darbuka (331)	Darbuka (97) Footnote: Clay drum
A loose skirt and long cape (282)	Çarşaf (338)	Charshaf (104) Footnote: Çarşaf means sheet in Turkish and Arabic and is the full black chador worn by married woman in traditional Islamic societies

From the footnotes of W. D. Halsey, it can also be inferred that he made use of various sources such as Redhouse's Ottoman Turkish dictionary, website of the Turkish Ministry of Culture and Tourism, and *Wikipedia*. For example, "semai" is explained in the footnote as: "An Ottoman lyric poetry form, 8 syllable lines, 3 to at most 5 quatrains, subject matter: nature, beauty, separation. (Source: http://www.kultur.gov.tr/EN/belge/2-17335/variety-within-minstrel-literature.html)" (Adıvar 2012a, 37). Some words are explained in more than one footnote. For example, there are three footnotes for "Mesnevi." The explanations given in the order of appearance are: "A philosophical verse by Rumi, the 13th century dervish poet" (61), "The major work of Rumi, the thirteenth century dervish poet" (Adıvar 2012b, 7), and "Rumi's swan song, a book of poetry about Sufi Islam and philosophical issues, six books with 25000 verses in 50000 lines (Wikipedia)" (186). Some footnotes are subjective, such as the one given for the expression "ala ala hey" as "This expression was unknown to me, my best explanation would be, taking the literal meaning of 'come have a good time', that it refers to the circumcision festivities in general" (142). These strategies in creating the footnotes may imply several points to consider. It may be argued that the translator did some research about the issues in Turkish culture when necessary and, instead of being satisfied with explaining the concepts that may be unfamiliar to the target readership just once, he sometimes explained a concept several times

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by occasionally detailing the previous footnotes about the same expression. It may also be inferred that he had to make some guesses when he could not grasp what is meant by an expression fully.

4. Concluding Remarks

The trajectory of *Clown* from English into Turkish and from Turkish back into English seems to involve various translation strategies that may be studied under several concepts in translation studies. In the present study, *Clown*, which is the first version of the story, was considered a textless translation that went through a process of foreign language creation. In this foreign language creation, the author sometimes seems to opt for a strategy that involves the literal translation of some idioms and proverbs in Turkish. This, together with the transformation of proper nouns from Turkish so that they would be pronounced the same, implies a translation from Turkish into English in *Clown*, as observed by Arslan (2006, 54), although no source text exists. Another strategy the author uses for foreign language creation is explication of culture-specific issues. While there is only one footnote to give such information, most concepts are explained within the text.

Sinekli Bakkal omits these explanations because they are not needed for the Turkish audience, and some additions to enrich the text, as pointed out by Arslan (2006, 56–58), are observed. The omission part may be attributed to its being a textless back translation, and the addition may be related to the fact that it is a self-translation because texts may be revised or enriched through self-translations. Thus, it may be argued that textless back self-translations possess properties that are specific to both textless back translations and self-translations.

Part I and *Part II* were analyzed as a foreign language re-creation in this study, and the ways they differed from the foreign language creation of Halide Edib were questioned. W. D. Halsey's translation can be a considered a back translation in its literal sense since it is the translation of a text translated from English back into English. W. D. Halsey's translation can be considered the product of an attempt at a mainly literal translation including even the literal translation of culture-specific issues with footnotes to explain some of them. It can be claimed that the translator tried to make his translation source-oriented, but he seems to have got further from the source text of his source text as he did this. W. D. Halsey's translation appears to be important in the sense that it makes us see the differences between translating others and

translating oneself. *Sinekli Bakkal*'s being a textless back self-translation may have played a role creating the differences between the foreign language creation and foreign language re-creation in the two other versions.

The translator of *Part I* and *Part II*, who started the translation just as an exercise, later aimed at enabling English speaking audience to have access to Halide Edib's work and providing a text for scholars in the Comparative Literature departments of universities to compare the two versions of Halide Edib's work in English. His translation was self-published. Self-publishing, which is a rather new concept, may yield interesting subjects for translation studies since the self-published translations could fill various niches in the literary territory. W. D. Halsey points out to the worldwide demand for English translations of works from other languages and cultures, and his self-published translation provides us with an easily-accessed English version of Halide Edib's award-winning novel in Turkish. Back-and-forth and sometimes backing each other, all the translations of this story play their roles in the receiving cultures.

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