


Lost in Translation: The Misinterpretation of Turkish Book Covers

Çeviride Kaybolmak: Türk Kitap Kapaklarının Yanlış Yorumlanması

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Abstract

Re-designing covers for foreign edition books is one of the debated and complicated tasks, considering various involvements during the procedure, such as publishers' role, designers' interpretation and design trends of countries' book markets. The process becomes more problematic when especially imagery that reflects cultural stereotypes, which do not represent text, are used on covers. Particularly in the case of Turkish authors' foreign edition book covers, the visual representation of literature and text is not accurate and is full with misinterpretation, despite the fact that these authors are globally recognized and their books are translated into many languages. In the global extend, the situation is not very different than the Turkish case; we see similar design approaches consist of clichéd images on rebranded covers. As it is not only a local issue, but a universal one, this article aims to answer the following questions through the Turkish case: Why do misinterpretations occur when re-covering translated books? What are the causes? What can be done to avoid misinterpretations? To achieve this, some of the well-known Turkish authors, whose books are re-covered in many countries, are reviewed to support the argument in this article, also by revealing the process of covering foreign editions and the discussions around the topic. In the light of the review on chosen examples, the possible solutions to avoid misinterpretations are revealed in the closing section.

Keywords: Book Cover Design, Foreign Editions, Intersemiotic Translation, Cultural Misinterpretations, Clichéd Imagery, Turkish Authors, Orhan Pamuk, Elif Şafak

Öz

Yabancı edisyon kitapları için yeniden kapak tasarlanması, süreç sırasında yayıncıların rolü, tasarımcıların yorumu ve ülkelerin kitap pazarlarının tasarım trendleri gibi çeşitli müdahaleler göz önünde bulundurulduğunda çokça tartışılan ve karmaşık olan işlerden biridir. Metni temsil etmeyen kültürel klişeleri içeren görüntüler kitap kapaklarında kullanıldığında süreç daha da sorunlu hale gelmektedir. Özellikle Türk yazarların yabancı edisyon kitaplarında, edebiyatın ve metnin görsel temsili doğru yansıtılmamaktadır ve bu yazarların dünya çapında tanınmasına ve kitaplarının birçok dile çevrilmesine rağmen kapak tasarımları yanlış yorumlamalar ile doludur. Küresel boyutta da durum, Türkiye örneğinden çok farklı değildir; klişe görüntülerden oluşan benzer tasarım yaklaşımlarının yeniden kapak tasarlama sürecinde var olduğunu görüyoruz. Dolayısıyla, bu sadece yerel bir mesele değil, evrensel bir mesele olduğu için, bu makale şu soruları Türk örneği üzerinden cevaplamayı amaçlamaktadır: Tercüme edilmiş kitaplara yeniden kapak tasarlarken yanlış görsel yorumlamalar neden ortaya çıkar? Bu yanlış yorumlamalara sebep olan şeyler nelerdir? ve bundan kaçınmak için neler yapılabilir? Hem bu soruları cevaplamak, hem de yabancı edisyon kapakların yeniden tasarlanmasını ve konuyla ilgili tartışmaları da içeren süreci aydınlatmak amacıyla, kitap kapakları birçok ülkede yeniden tasarlanmış ve tanınmış bazı Türk yazarların yabancı edisyon kitap kapakları bu makaledeki argümanı desteklemek amacıyla incelenmiştir. Seçilen örnekler üzerinde yapılan inceleme ışığında, bu yanlış yorumlamalardan kaçınmak için olası çözümler, kapanış bölümünde sunulmaktadır.

Anahtar Kelimeler: Kitap Kapağı Tasarımı, Yabancı Edisyon, İntersemiyotik Çeviri, Klişe İmgeler, Kültürel Yanlış Yorumlamalar, Türk Yazarlar, Orhan Pamuk, Elif Şafak

1. Introduction

Initial purpose of a book cover is to inform reader about book content and convince them to a buy book in a short period of time. But what if the accuracy in visual representation is put aside as a result of using most clichéd visuals related to authors' cultures for the quest of high number of sales? One of the much-debated aspects of foreign edition covers is the discussion about the use of indicative visuals/images from foreign author's culture despite the fact that whether it represents the text accurately or not. In a technology-led world that becomes more global, questions regarding the emphasis on cultural differences appeared in the publishing world, as in many other fields. Publishers, designers and authors did not only question the visual representation problems of book covers, but also the possibility of one universal cover design. Despite the popularity of this subject in book design and publishing fields, there is no sufficient literature about it. With the exception of one book related to the subject directly (Sonzogni, 2011). It is more possible to find articles and blog posts on various websites in general. As a result of these discussions, the following questions appeared. In a more diverse world society, why are books still lacking of covers that are not designed by considering text/context coherence and suffering because of stereotypical images? Why do misinterpretations happen? What are the causes? And finally, what can be done to

avoid misinterpretations? Although, it is a universal problem, this issue will be tackled through the selected Turkish book covers who have this type of design treatment despite their universal texts, to echo the same problem that other countries and cultures that have been gone through. But before this review, the process of covering and re-covering books and the discussions on the possible reasons of misinterpretations are going to be revealed first.

2. Selection of Materials and Research Universe

Primary sources of this article are foreign edition book covers of Turkish authors who write novels. Covers are picked as a result of an online research with the consideration of representative problems of their texts and covers and that consist of stereotypical and clichéd images that will be revealed in this study. Some of the Turkish editions of same books are also reviewed in order to discuss the argument presented in this paper and understand the differences from their foreign edition versions. As a result of this selection, some book covers of two Turkish authors, Orhan Pamuk and Elif Shafak, whose books are globally acknowledged, are specifically reviewed for this study. The reason why they were chosen for this study is that they both are probably the most famous and most translated contemporary Turkish authors in the world. Their books are translated into over 50 languages (Pamuk:63, Shafak: 51 languages)¹. So there are a high number of rebranded book covers in the global market. Differently than other Turkish books, especially Shafak's novels have a universal context and characters, despite many oriental/regional cover treatments by foreign publishers, making this an interesting case to study. Also the national approach of Pamuk in his books and characters makes a comparison possible with Shafak's books. Besides these authors and their book covers, some of individual covers of other Turkish authors will be shown here differently to support the research's argument.

3. Method

Gillian Rose defines the method 'semiology' (or semiotics) for visual studies as "confronts the question of how images make meanings head on [...] and offers a very full box of analytical tools for taking an image apart and tracing how it works in relation to broader systems of meaning" (Rose, 2016, p.106). To look beyond visuals on cover designs and reveal their meanings in the cultural context, this method is applied for this study. In addition to this method, an approach, which is 'intersemiotic translation', is also adopted considering the intersection point of translation and visual studies. Marco Sonzogni specifically suggested this approach by adapting it from translation studies for the analysis of cover designs in his research, which reveals the process of designing book covers for Umberto Eco's book, 'The Name of the Rose' from designers' side (Sonzogni, 2011, p. 5-6). He defines the approach as: "an interpretation of verbal signs by means of signs of non-verbal sign-systems"² that is, how a graphic designer converts the verbal signs of the text into the visual signs of the cover" (Sonzogni, 2011, p. 5-6). Although Sonzogni uses the term 'translation', the term 'interpretation' is found more suitable for this study, as it reviews the foreign edition book covers that are visually re-interpreted by foreign designers and publishers who read translated texts. In order to reveal different design approaches, the comparative approach was also applied for the review and the analysis of existing rebranded book cover designs and case studies. The book cover examples were reviewed in three aspects, which are design, text/story and the relationship between them. Before reviewing the chosen examples, it is beneficial to look at the process of recovering books, which will help to understand why misinterpretations happen.

4. Covering Foreign Editions: The Process

The procedure of rebranding covers of foreign editions is not so much different from the procedure of designing a regular book cover, except the fact that no serious marketing research is made to understand the tendencies of targeted reader. So, before revealing its difference from designing covers for the first time, the process of covering books in general will be mentioned. Normally, after a book contract is signed by author and publisher the adventure of book cover starts. It does not necessarily mean that they wait for authors to finish their books, but also, in a limited time, publishers tend to pursue cover ideas with a brief synopsis –depends on whether it is a fiction or non-fiction book– from authors and launch book covers in different platforms in order to get reactions and demands for new books. Marketing departments start the procedure of covering books by determining the target reader first. As Angus Phillips states: "If readers are not all the same, publishers need to separate out different groups of customers and then aim their marketing activities at some or all of these groups." (Phillips, 2007, p. 20) He defines this process in three stages: segmentation, targeting and positioning. The segmentation always comes first, like a route that will be taken before sailing. Publishers should decide whether they target the whole market or break that market into smaller segments (Phillips, 2007, p. 20). It is also logical to limit your market and potential readers in order to reduce your promotion costs and communicate with them better. At this stage, publishers choose their

¹ For Pamuk, see: https://en.wikipedia.org/wiki/Orhan_Pamuk; for Shafak, see: https://en.wikipedia.org/wiki/Elif_Shafak

² Cited in Sonzogni; R. Jakobson, 'On Linguistic Aspects of Translation: in R. Brower (ed.), *On Translation* (Cambridge: Harvard University Press, 1959), now in R. Schulte and J. Biguenet (eds.), *Theories of Translation. An Anthology of Essays from Dryden to Derrida* (Chicago and London: The University of Chicago Press, 1992): 144-151. For a historical overview and theoretical discussion of semiotics and translation, see in particular: D. L. Gorlee, *Semiotics and the Problem of Translation* (Amsterdam and Atlanta: Rodopi, 1994).

readers by using four segmentations: (1) geographic (by country), (2) demographic (by age), (3) psychographic (by their interests/feelings), (4) behavioural (by product usage, occasion, and brand loyalty). This process does not include the price segmentation –which is also another important consideration– related to the material quality/variety or special printing/binding techniques; it is only about the identification of the segments for cover design.

After the segmentation, the second stage is targeting the reader. “Once an appropriate group of customer has been identified, the next stage is to position the product in the customer’s mind.” (Phillips, 2007, p. 23). Publishers realize this stage through different marketing channels. The steps mentioned above are taken by not only publishers, but also by designers –specifically art departments in publishing houses– as they have an important role after the segmentation and targeting reader processes. If designers had a chance to find some time, they would try to read the books before starting the design process; but if they did not, they would ask for a brief synopsis and some keywords about the book from the editors in order to shape their ideas for a cover. After this creation period, designers come up with different cover ideas and present them in a cover meeting with editors and staff from marketing departments. They agree on a design and ask the author his/her opinion. At the decision stage, the interference of authors is generally limited and also depends on the fame of author, as Stefanie Pintoff commented on:

As writers, we can have very different levels of involvement in the process. Most of us don’t have ‘cover approval’ in our contracts (though huge bestselling authors may get that eventually). My own contract calls for ‘cover consulting,’ which is more typical. Even so, what that means can vary from house to house, and from book to book. Ideally, we’ll feel part of an open exchange of ideas—and end up with a cover that reflects our shared vision of the novel. (Pintoff, 2013, as cited in Gallaway, 2011, n.p.)

When publishers sell authors’ copyrights of books, they put some rules about the use of cover in authors’ contracts. These legal points define the limits of foreign publishers’ freedom on book cover design. According to their contract, authors and their publishers could give foreign publishers the freedom of choice regarding cover use, but they could also put some restrictions or require some special cover treatments, such as, the restriction of using culturally offensive images etc. For instance, the Japanese author Haruki Murakami, set some rules about the use of cultural visuals on his covers, such as not using Japanese or Asian people/characters. The reason is that the author thinks that his books and its characters are universal and his covers should embrace more people in the world as a consequence of that (G. Geray, personal communication with Murakami’s designer for the Turkish edition, June 21, 2013). Oppositely, authors and publishers could ask to use the exact cover with a title change, but in this case, a foreign publisher also has to buy copyrights of the book cover design. These different requests also help to designate design approaches on foreign edition book covers.

4.1. Book Cover as Signifier and Signified³

In the previous chapters, the general process of designing book covers is mentioned. To understand why the accurate representation of text on covers is important, these questions need to be answered first: what happens exactly when recovering a translated book, what is the difference between covering for the first time and what is the vital function of a rebranded book cover?

Regarding ‘Foreign Edition’, the term ‘edition’ indicates that a text may be published many times and in different ways; as a consequence of this reproduction, ‘visual translation’ happens in two ways, (Baule, 2009, as cited in Sonzogni, 2011, p. 24). The first way is that when a book is published and when its cover is designed for the first time. To define this initial process, which is the transfer from verbal to visual meaning, Baule uses the concept of Umberto Eco’s ‘change of matter’. As he defines, the graphic designer identifies within the narrative and then visualizes a certain ‘semantic nuclei’ of the book. This conscious act of the designer causes the interpretation and reflects a certain point of view. The second stage of this process happens when the book is translated into other languages and it generally means changing of covers again. These changes can vary and every time a book is translated, the transmutation related to the re-interpretation of the text into a cover can be re-envisaged in a complete different way or influenced from the original cover, or both approaches can be applied (Baule, 2009, as cited in Sonzogni, 2011, p. 24). This is designer side only. As Sonzogni states, covering a translated book is consist of a complicated process because of these many variables that define the final product:

[...], by negotiating between the verbal and the visual, book covers reveal the cultural assumptions of their designers, of their authors and of the readers of the text. [...] Book cover design, in fact, can be looked at as a motivated conjunction of signifiers and signified - all the more complex because of the number of variables and functions involved: the intentions of the author; the expectations of the reader; the strategies of the

³ These terms are adopted from Sonzogni’s study. See: p.4-5.

publisher; the creativity of the designer; the traditions of the culture; the trends of the market on a local as well as global scale (Sonzogni, 2011, p. 4-5).

So, it is useful to consider these factors when analyzing the design of book covers. Also, according to this consideration, the definition and the function of a rebranded book cover should be re-defined as well. For Baule, book cover design is an act of translation that designer interprets the text by using certain images on it. Baule also argues that “cover adopts a form of ‘short communication;’ where essential information is distilled and accessibility to the book is at stake, especially for the reader who is geographically, culturally and linguistically distant from it” (cited in Sonzogni, 2011, p. 24). Sonzogni also agrees that cover is a kind of socio-cultural bridge between authors and readers that represents and repositions the text across cultures and languages. So, according to him, “images are less ambiguous and thus more accessible than words in how they express culture-specific associations” (Sonzogni, 2011, p.15). In this regard, the use of culture-related images on book covers and possible misinterpretations as a result of this becomes a vital issue in rebranded book covers.

5. The Discussion Around the Use of Cultural Imagery and Misinterpretations

As mentioned in the previous chapters, the discussion about the use of clichéd imagery regarding authors’ cultures is a topical debate in the publishing world. ‘One universal cover’ policy is discussed and presented as a part of the solution. Because, some publishers might not like the design of other editions with the idea that they will not suit to their design approach and also it is not possible to force every foreign publisher to buy the copyrights of original book covers (Clark, 2011, n.p.), this solution is deemed to remain in individual level. In this regard, defining reasons of these interpretations and finding possible solutions for it is more doable. As a result of scanning all the arguments on the issue, three main reasons occur why designers might use certain culture-related stereotypical images, as in the following: (1) prejudices, neglect and laziness of publishers and designers towards author’s culture, (2) marketing strategy of publishers to attract more readers, (3) current circumstances, social and cultural influences and design trends in countries.

5.1. Prejudices, Neglect and Laziness of Publishers and Designers Towards Author’s Culture

When designer read a text, which is a translation of a text, the process of covering a foreign edition book becomes a new kind of reinterpretation of the text and designers add their visual sphere with their general knowledge and prejudices towards these certain cultures. This inevitably causes some misinterpretations towards foreign authors and their texts and putting a stereotypical image to associate author’s culture regardless of what her/his text reflects. Book cover designer Peter Mendelsund confirms this situation by saying that “Certain books are allowed to stand on their own; others—too often those by African, Muslim, or female authors—are assigned genre stereotypes.” He also adds that designers and publishers find this approach safe:

Of course, there are the deeply ingrained problems of post-colonialist and Orientalist attitudes. We’re comfortable with this visual image of Africa because it’s safe. It presents ‘otherness’ in a way that’s easy to understand. That’s ironic, because what is fiction if not a way for you to stretch your empathetic muscles? (Mendelsund, cited in Silverberg, 2014, n.p.)

Other factors that trigger these prejudices or using generic/stereotypical images that are comfortable with could be simply neglect and laziness. Designers might not have time to read whole texts or do a comprehensive research on author’s book and culture, as also Mendelsund claimed. They might not also consider this an important issue, with the pressure of deadline for designing book cover. So these factors might lead them to follow the easiest way (Mendelsund, cited in Silverberg, 2014, n.p.)

5.2. Marketing Strategy of Publishers to Attract More Readers

Second reason could be the concern about sales and playing safe by choosing this kind of clichéd references, with the notion of familiarity, even these visual references do not reflect the text accurately. Due to the concerns about readers’ taste and in order not to lose readers’ interests, publishers tend to use some cultural references to make connections between the reader and the culture of foreign author’s book. This approach also depends on the experience of potential readers. If readers have an experience about that culture or simply saw a cultural motif or reminder before, they can easily associate their past experiences with visuals on book cover. Consequently, this association possibly ends with the sale of the book and publishers tend to insist that this approach helps to selling more, as Peter Mendelsund claims this for African book covers:

By the time the manuscript is ready to be produced, there’s a really strong temptation to follow a path that’s already been trod. [...] If someone goes out on a limb and tries something different, and the book doesn’t sell, you know who to blame: the guy who didn’t put the acacia tree on the cover. (Mendelsund, cited in Silverberg, 2014, n.p.)

We generally come across with this choice on books that come from distinctive and non-western cultures, as we do not see cover designs which include cultural elements/visuals from Europe, the USA or the UK. The reason is

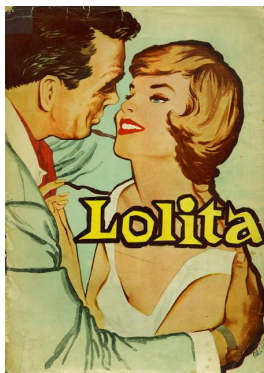
not so obvious, but we can say that this notion –putting cultural visuals on covers– can be considered as a marketing strategy that publishers tend to employ, even if it seems like simply an orientalist approach. It is understandable that if the book content contains cultural patterns that belong to the author’s country, the use of visuals and motifs has logic and a purpose to promote book. But if it is not, then it becomes a form of cliché, as Sonya Chung discusses:

Conveying the cultural elements of the novel in a jacket image could be tricky. In a recent article in *Hyphen Magazine*, books editor Neelanjana Banerjee expresses a frustration with the easy cultural tropes that are often used for the covers of novels by Asian Americans – fans, geishas (or other painted-faced women in traditional East Asian dress), dragons, chopsticks, lotus blossoms (I would add peonies, cranes, and scantily clad Asian temptresses) – to “mark” the books in an exotic way and thus, presumably, sell more books to readers attracted to the familiarly exotic – whether or not those tropes best represent the novel’s actual thematic content or storyline (Chung, 2009, n.p.).

As in the statement above, not only in the Asian culture, but we also see this treatment for the books from other cultures, such as, the Middle Eastern, African and Maori etc. Some designers see this troubled aspect on the issue, but there are also some designers who think in the opposite way. Peter Mendelsund suggests that if the aim is highlighting the cultural sides of the author’s book –because sometimes they want to position an author in a specific time and place despite the accentuation of the universal side of his/her work– then it is normal to take into account the author’s native culture while designing a cover for the foreign edition. Because, also according to him, in the early career years of great authors, they were only known by their nationalities, such as ‘South American writer,’ or ‘Chinese author’, and ‘their nationality is at the core of their work - their great subject is place and contextual identity.’ (Mendelsund, as cited in Literab, 2010, n.p.). But as time goes by, they start to become more universally well-known and became a citizen of the world; that is when the need for highlighting the cultural difference of author’s work disappears automatically. Unfortunately, conditions might not be this ideal as Mendelsund suggests, as it differs in every country and culture. If the content includes a strong cultural theme, then it is understandable that designing a cover also has cultural indicators. But the chosen images must represent the text accurately and should be in the will of book authors accordingly. Otherwise, by putting a mosque or a woman wearing niqab could lead potential readers into neglection in the first side, if they have prejudices towards these images or the culture/religion represents.

5.3. Current Circumstances, Social and Cultural Influences and Design Trends in Countries

The process of designing foreign edition covers can be tricky and there might not obvious reasons to justify cover designs, as countries have their own cultural influences, design trends and circumstances. So, designers and publishers might act in the influence of these factors. To give a good example for this, the Turkish edition of ‘Lolita’ in 1959 is one of the covers which Nabokov criticises in one of his interview videos (Trotter, 2009). In the video, he shows some foreign editions of his book and criticizes the interpretation and the illustration of the Turkish edition by showing the woman on the cover and saying: “I do not know which one is older?” (Visual 1). The only thing he does not know that it is not about the interpretation of the text, but the illustration trend that was going on in those years in Turkey with the influence of movie posters, which was a huge industry at that time and in its golden age (Visual 2). And unsurprisingly, designers who designed movie posters also designed book covers during that period. That is why there is a woman on the cover instead of a girl, which would suit best to the content of the book. Sometimes, the components of a process for foreign edition covers could be more complicated than the process for designing first/original cover. So, when an edition cover is designed in a foreign country, it should be remembered that there are more interventions and influences from other creative industries.



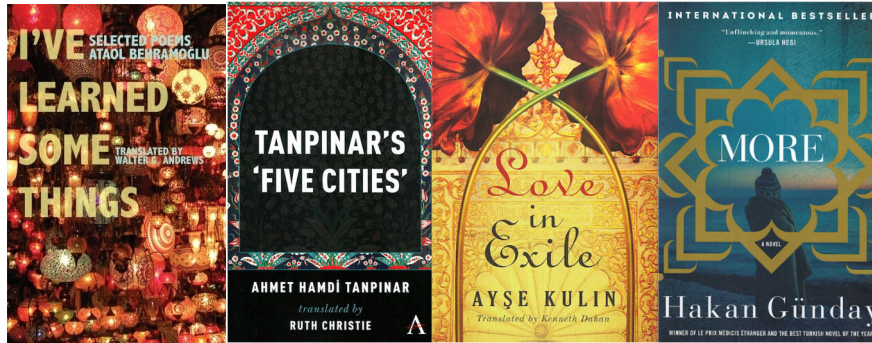
Visual 1. Lolita’s Turkish edition, 1959



Visual 2. Turkish film posters, Dudaktan Kalbe (1965), Samanyolu (1959)

6. The Case of Turkish Authors

When we look at the foreign edition covers of authors from Turkey, there are many issues with the choice of imagery and the execution of designs on covers, despite the universality of plots, places and characters of their books. We surely cannot deny the cultural side of their works; but there are still some clichéd designs due to misinterpretations. The case is also valid for the authors that are not globally known and whose works are not translated into many languages. To give an example for this, it is possible to see a photograph of Grand Bazaar in a poetry book of Ataol Behramoğlu, or floral and Islamic ornaments and arches that do not represent the story of the books of Ayşe Kulin, Hakan Günday and Ahmet Hamdi Tanpınar (Visual 3). But it is also the case for the prominent authors, such as Orhan Pamuk and Elif Shafak, whose works are translated into many languages and are acknowledged with many literary awards or honorary positions. As a result of reviewing some of their book covers that are gathered for this study, the following three main categories are identified to reveal possible misinterpretations and misused of images that do not represent their text:



Visual 3. (From left to right) English language editions of authors: Ataol Behramoğlu, Ahmet Hamdi Tanpınar, Ayşe Kulin and Hakan Günday

1. Picture or silhouette of mosques, minarets or Istanbul
2. Turkish motifs/tiles or flower ornaments
3. Misused images that represent other cultures or ornaments that reflects Islamic art, not the Turkish art and culture

The first category is the use of picture or silhouettes of mosques, minarets, Istanbul or a mixture of them, which is a very common choice regardless of its appearance or non-appearance in text. Despite the authors' popularity, it is thought that using mosque or minaret silhouette as a safe and authentic visual to reflect a country that has many mosques. Especially, Orhan Pamuk's books immensely suffer from this treatment. First example of this, his book 'A strangeness in my mind' that tells a story about a man who sell 'boza' (a traditional product that is similar to yoghurt) on streets. While the original cover and some of other foreign edition covers have a design that reflects the text accurately (Visual 4), there are still other cover designs that consist either a photo of Istanbul or a silhouette of mosque or a mixture of them with an image of man who sell boza (Visual 5). This is only an example for one book. Differently than their original covers, foreign editions of the books 'Other Colours', 'The New Life', 'The Black Book' and 'Silent House' also have mosque images, when designers could have focused on the text/plot and created more text-oriented cover design that intrigues possible readers' mind (Visual 6). Because the stories/plots of Pamuk's books always take place in Istanbul, so it is not logical to put these images on covers, as they look the same or an alternative print version of his books.



Visual 4. (From left to right) Turkish, American (sleeve and cover) and Italian editions of 'A Strangeness in My Mind'



Visual 5. (From left to right) Portuguese, American and UK editions of ‘A Strangeness in My Mind’



Visual 6. (From left to right) Spanish edition of ‘Other Colours’, German edition of ‘The New Life’, UK edition of ‘The Black Book’ and French editions of ‘Silent House’

Comparing to Pamuk, we see less use of mosque or Istanbul images on the covers of Elif Shafak’s foreign editions. As the book ‘Architect’s Apprentice’ has a story about the Ottoman Empire’s well-known architect Sinan, who built most of the mosques in Istanbul, it is understandable to use an image of a mosque (Visual 7). However, there is no relevance to use this image, especially, if the story is set in America, as in the editions of, ‘The Saint of Incipient Insanities’ (Visual 7a). Even if the title of book necessitates such imagery, there is always a way to reflect the text without showing the mentioned images. Her book, ‘The Bastard of Istanbul’ is a good example for it (Visual 8). Despite its plot and the original cover, the publisher Penguin preferred to use the silhouette of mosques on the cover. In the original Turkish edition, the pomegranate fruit is used, which is one of the symbols associated with the Ottoman Empire; consequently it is also associated with the Turkish culture. This imagery or a part of it also with some transformations was also used in other foreign editions, such as Italian and Hungarian. The reason why it became a common choice among other editions except Penguin is that the image of this particular fruit is suitable as one of the ideal visual elements reflecting the content of the book: conservative family relations, secrets, and fertility. The problem does not occur only when the image/silhouette of mosques or minarets is used, but also appears when the one that are not in Turkey and does not reflect the feature of Turkish architecture. For instance, in the covers of the book ‘The Forty Rules of Love’, the illustrated mosques are mostly in the Indian territories. (Visual 9).



Visual 7. (From left to right) UK edition of ‘The Architect’s Apprentice’, American and Dutch editions of ‘The Saint of Incipient Insanities’



Visual 8. (From left to right) UK, Turkish, Italian and Hungarian editions of 'The Bastard of Istanbul'



Visual 9. Different UK editions of 'The Forty Rules of Love'

The second category, which is the use of Turkish motifs/tiles or flower ornaments, is another common design choice for Turkish authors. While the original and the other foreign editions of Pamuk's book 'Silent House' consist of old houses, including mansion houses ('Yalı' in Turkish) in Bosphorus that reflect the conflict of the transition from the Empire to the new Republic, the UK edition has a mosque yard surrounded by Turkish tiles and veiled women that interprets the story as single-sided (Visual 10). On the other hand, Shafak's books are even more subjected to this approach, regardless of her texts. It can be seen Turkish tiles, flower ornaments, or a mixture of them, as if the book does not present a unique story to readers and it is more of an exotic and decorative object (Visual 11). This kind of use could be understandable if books are in a kind of special or collectable series, but marketing a new translated book with this kind of simple and superficial cover design, could be a risky strategy to introduce a new author or a new book.

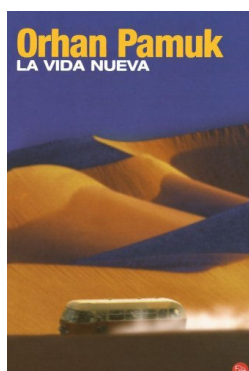


Visual 10. UK, Turkish, German and Australian editions of 'Silent House'

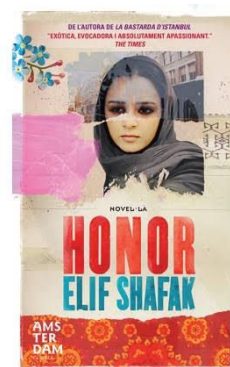
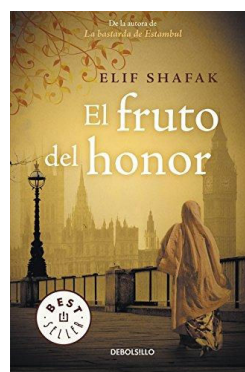


Visual 11. American editions of 'The Forty Rules of Love', 'Three Daughters of Eve', 'The Bastard of Istanbul', '10 Minutes 38 Seconds in This Strange World', and 'Honor'.

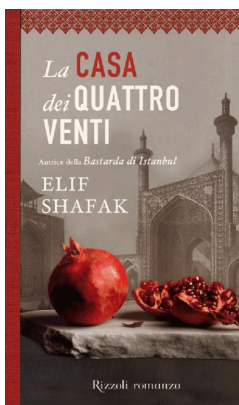
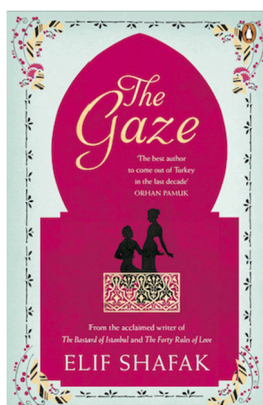
The last approach is using images that represent not Turkish, but other cultures, or ornaments that reflects Islamic art, not Turkish. As in the previous category, Pamuk's books do not have very much kind of this imagery, comparing to Shafak's books. For instance, in one of the editions of his book 'The New Life', we see a desert that is not in the story and it is not even a landform in Turkey, contrary to assumption of foreigners (Visual 12). In the covers of Shafak's book 'Honor', there are women images that are not dressed as Turkish, but Indian and Iranian (Visual 13), even though the protagonist is a Turkish woman. Another misuse of cultural image is on her book 'The Gaze'. Even though there is no element of other cultures in the story, there is an arch on the cover, which is clearly not belong to the Turkish architecture, but the Moorish one. Moreover, the fancy embellishments wrongly indicate that this is a kind of exotic fairytale that took place in a palace. We see a similar approach in her another book, 'Black Milk'. Although it is about postpartum depression and her own motherhood journey, this edition cover consist of an Islamic art collage in the shape of a mosque window, no matter the book's plot is, which is a universal issue 'motherhood'. Another example for this is the Italian edition of 'Honor'. There is an Indian mosque on the cover, even though the story is not set in India, but London. Moreover, there is no relation with India or its culture in the book. Using a pomegranate is also an unusual choice, considering the book covers of 'The Bastard of Istanbul' that the image of pomegranate has already been used on them (Visual 14).



Visual 12. Spanish edition of 'The New Life'



Visual 13. Spanish and Catalan editions of 'Honor'



Visual 14. UK edition of 'The Gaze', French edition of 'Black Milk' and Italian edition of 'Honor'

So, despite her universal plots and characters, Shafak mainly has floral or Islamic ornaments on her foreign editions covers, while Pamuk has many covers that have images of mosques, Istanbul or a mixture of them. The authors are aware of these uses and that is why they try to take some measures to prevent the use of stereotypes about their culture. Pamuk stated in one of his interviews that he tries to interfere the cover treatments that are full of cultural clichés, such as the unrelated use of mosques or tarboosh images on covers (Dipnot TV, 2012). But like him, not all the authors in Turkey or elsewhere in the world have a power to prevent this kind of misused images. So the big part of the duty to prevent these mislead designs is belong to designers and publishers, who have a bigger voice and responsibility on the issue.

7. Conclusion

As it can be seen, there is no such a big technical difference between covering a book for the first time than covering a translated book. Only difference appears when designer or publisher involves and interprets the translated text in a certain way. This interpretation could be resulted in using culturally clichéd and stereotypical images on cover that would be turned into a serious misinterpretation. As it mentioned earlier, there might be three main reasons why the misinterpretation happens in design process: (1) prejudices, neglect and laziness of publishers and designers towards author's culture, (2) marketing strategy of publishers to attract more readers, (3) current circumstances, social and cultural influences and design trends in countries. As in other cultures that are overlooked at, Turkish authors also share the same fate. As a result of book cover design review, misinterpretation and the use of stereotypical visual on covers are detected. It is possible to see the following three categories for the misuse: (1) picture or silhouette of mosques, minarets or Istanbul, (2) turkish motifs/tiles or flower ornaments, (3) misused images that represent other cultures or ornaments that reflects Islamic art, not the Turkish art and culture. This misuse is not only limited to the book covers of unpopular Turkish authors, but also to the book covers of globally recognized authors, such as Orhan Pamuk and Elif Shafak. And also it is not a Turkish case, but a global one that concerns many other cultures, such as Middle Eastern, Far Eastern, African etc.

After the discussion presented in this paper, the following question could come to minds: Why is the representation of text in book covers important? Because, it is a shame not to overcome this kind of stereotype and orientalism that we see on covers in a more global world. It is also an insult to author and book that cannot be the object of cheap sale and marketing strategy. Firstly, literature is a form of art, and cannot be trivialized because of a cover that is not represent the text rightfully. As Wendell Minor proposed 'the image should honour the story, honour the writer.' (cited in Sonzogni, 2011, p. 23). Using clichéd visuals and not reflecting the text on cover design could give harm to writer's reputation, understanding and representation of text and attracting possible readers.

There are dozens of cover editions to talk about, but no matter how much we criticize them, they are going fulfill the duty of the representation of a book's content. But still, for the sake of text accuracy and respect to authors, there are four main things could be achieved:

1. One cover policy could be one of the solutions of this problem. But because, it is not possible to force every foreign publisher to buy the rights of original book cover design and some of publishers do not like original design and think that it will not suit to their design approach, this solution is deemed to remain in individual level.
2. As Mendelsund suggests that designers could initiate conversations with editors about what makes a book unique, so that they could have appropriate visuals to represent text rightfully. He also suggests that designers should tell editors and publishers if their visual request is 'racist, xenophobic, whatever.'
3. The designers must update themselves about cultures and the representation of text, especially when the practice of covering foreign edition books is still continued to exist. Rather than focusing on stereotypical objects and imagery regarding these cultures, diversity of it should be discovered and highlighted.
4. The image of Turkey, especially in the West, is not accurate as it should be. The treatment towards the book covers of Turkish authors is not an exception for this case. So designers and publishers around the world should consider this in order to focus on the representation of text.

Besides, using clichéd images from authors' cultures could also lead to a backlash that readers who already have prejudices or negative feelings/thoughts towards this kind of imagery and this most likely results in not buying the book. Because, readers might simply think that it is kind of an insignificant piece of writing that echos its cover. Foreign edition covers that represent their text rightfully and free from clichéd imagery have a chance to be chosen and picked by readers to spark their curiosity to get inside the book. Main concern of designers and publishers should be accurate representation of text, not sale numbers or profit that they will receive with twisted and unethical visual works. It is possible to raise sale rates by creating impressive and appealing cover designs, also by remaining loyal to the text.

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