

Translation Decisions and Methods in Paratranslation of Textless Back Translations

Metinsiz Geri Çevirilerin Yan Metin Çevirisinde Çeviri Kararları ve Yöntemleri

Research Article

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ABSTRACT

This article intends to scrutinize various translation decisions of translators and editors in translating a text back to its culture through a case study of textless back translations of *The Grande Turke Süleyman the Magnificent, Sultan of the Ottomans*. It also makes an attempt to explore how the traditional distinction between domestication and foreignization translation methods might vary in these texts with a special reference to paratranslation. Paratranslation, coined as a term by a Translation and Paratranslation (T&P) research group at the University of Vigo, developed by Yuste Frías (2012, 2015) and already used in the research of translation studies for a while, is worthy of special attention for it enables to re-evaluate translation methods and re-emphasize how translation decisions might become diversified. The source text at the focal point of the study is considered to have a crucial place in Turkish history and culture for it narrates the tenth Sultan of the Ottoman Empire, Süleyman's life from birth to death in detail. It was written by the English writer Fairfax Downey (1893-1990) in 1929 and translated into Turkish three times by different translators. The source text and textless back translations, known as a specific kind of back translation, have been analyzed comparatively in terms of paratranslation within the scope of this study since the texts included the addition of abundant paratextual elements. The findings have shown that paratranslations employed in the source texts' repatriations allow to pinpoint different translation agents' authorial or interventionist decisions in textless back translations. Additionally, the present study has witnessed that "re-domestication" as a more distinct translation method might be employed in different cases of translation such as textless back translations.

Keywords: paratranslation, textless back translation, translation decisions, translation methods, re-domestication

ÖZET

Bu makale *The Grande Turke Süleyman the Magnificent, Sultan of the Ottomans* adlı metnin metinsiz geri çevirilerine ilişkin bir örnek durum çalışması aracılığıyla bir metnin kendi kültürüne geri dönmesini sağlayan bu tür çeviride çevirmenlerin ve editörlerin çeşitlilik gösteren çeviri kararlarını mercek altına almayı amaçlamaktadır. Çalışma ayrıca, özellikle yan metin çevirisinden hareketle, söz konusu metinlerde yerileştirme ve yabancılaştırma çeviri yöntemleri arasındaki ayrımın nasıl çeşitlilik gösterebileceğini incelemeye çalışmaktadır. Vigo üniversitesindeki bir grup araştırmacı tarafından kavramsallaştırılan, Yuste Frías (2012, 2015) tarafından geliştirilen ve Çeviribilim araştırmalarında halihazırda zaten bir süredir kullanılmakta olan “yan metin çevirisi” (paratranslation), çeviri yöntemlerini yeniden ele almaya ve çeviri kararlarının nasıl çeşitlenebileceğini yeniden vurgulamaya imkân sunması bakımından dikkate değer bir araştırma alanıdır. Çalışmanın odağında yer alan kaynak metin Osmanlı İmparatorluğu’nun onuncu Sultanı olan Süleyman’ın hayatını doğumundan ölümüne kadar detaylı olarak ele alması nedeniyle Türk tarihi ve kültüründe önemli bir yere sahiptir. Metin İngiliz yazar Fairfax Downey (1893-1990) tarafından 1929 yılında yazılmış olup farklı çevirmenler tarafından üç defa Türkçeye çevrilmiştir. Çalışma kapsamında, kaynak metin ile çok fazla yan metinsel unsur eklemesi barındıran ve özel bir geri çeviri türü olarak bilinen metinsiz geri çeviriler, yan metin çevirisi bağlamında karşılaştırmalı olarak incelenmiştir. Çalışma bulguları söz konusu kaynak metnin ülkesine yaptığı geri dönüşlerinde uygulanan yan metin çevirilerinin metinsiz geri çevirilerde farklı çeviri eyleyicilerinin yazarsal (authorial) ve müdahaleci çeviri kararlarını saptayabilmeye olanak verdiğini göstermiştir. Ayrıca bu çalışma farklı bir çeviri yöntemi olarak “yeniden yerileştirmenin” metinsiz geri çeviri gibi farklı çeviri uygulamalarında kullanılabileceğine tanıklık etmiştir.

Anahtar Sözcükler: yan metin çevirisi, metinsiz geri çeviri, çeviri kararları, çeviri yöntemleri, yeniden yerileştirme

1. Introduction and Theoretical Framework

1.1 Textless Back Translation

The term “textless back translation”, known as a specific kind of back translation, is a relatively new research area and bears great value in translation studies since it might provide insights into how source texts repatriate to their own culture via translation. It also gives an inclusionary perspective for taking into account different types of translations. According to Tu and Li (2017), the term was first proposed by Wang in 2009 as “rootless back translation” and then replaced by him in 2015 as “textless back translation” since there is no source text for translators to draw on. The texts about Chinese culture were written in English. Then, they were translated back into Chinese culture. In other words, the English texts reposed on Chinese cultural roots, yet they were written without a Chinese source text. In a similar vein, Klaudy and Heltai (2020) employed the term “cultural back translation” for this type of translation by taking into consideration the cultural elements of source texts. Their description of this term “refers to the translation of source texts into a target language from which most or all of the culture-specific elements of the source texts were drawn” (p. 43). This recent study is based on the examination of distinctive characteristics of cultural back translations by focusing on domestication and foreignization methods. The study concludes that the

nature and purpose of domestication and foreignization may change in this type of translation and several types of domestication such as “re-domestication”, “repatriation”, “additional domestication” or “double domestication” may be employed. In researchers’ view, “the study of cultural back translation today is not such a peripheral phenomenon as it used to be” (p. 45) and in spite of the fact that there is a growing interest in this less-researched area, further research still needs to be done for widening our knowledge on this specific type of translation.

The close examination of textless back translations might be influential in uncovering embedded objectives or decisions of many agents in translation and display how various agents use their power in line with their agenda or leave their footprints on the translated texts as put forward in several different case studies (Avşaroğlu & Karadağ, 2018, 2019; Baydere, 2019; Gökduman, 2019; Guo, 2017; Karadağ, 2019; Tu & Li, 2017). Indeed, various researchers have published several studies that helped create awareness and develop diverse point of views in this type of translation in recent years. A more recent study discusses the concept of authority in textless back translations and claims that “rather than the source text, the textless back translation seems to have influence” (Karadağ, 2019, p. 55). Furthermore, in some cases other translation agents such as the “redactor/editor” may gain much dominance as well. Similarly, Öztürk Baydere (2019) mentions the fact that both the source and target text may be exposed to diversified power struggles at different levels and influenced by more than one agent in the historical memoirs. In this context, it is possible to assert that whether such translation practices called “textless back translations”, “rootless back translations” or “cultural back translations”, they are deemed to be useful for investigating traditional ways of thinking regarding translation and translation practices.

1.2 Domesticating and Foreignizing Translation

Foreignization and domestication are two influential terms coined by American translation theorist Lawrence Venuti (1995). He explains the distinction between these two translation methods in the framework of linguistic and cultural differences in his book *The Translator’s Invisibility: A History of Translation* (1995) based on the notions of philosopher and theologian Friedrich Schleiermacher as follows:

Schleiermacher allowed the translator to choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad. (Venuti, 1995, p. 20)

In other words, domesticating method is producing a text that is transparent, fluent and familiar to its target readers. The translator strives for minimizing the foreignness or strangeness of the source text to create a natural text using this method. Thus, a domesticating translation “leaves the reader in peace” and while the translator becomes invisible, the translation product is indistinguishable as a translation. On the contrary, the translation is perceived as an original text in the target culture as a result of applying a variety of translation procedures such as omission, neutralization, generalization, addition, adaptation or cultural substitution and many more. Venuti

claims that both the tendency to apply domestication and the expectation of fluency are widespread especially within the Anglo-American culture and this is largely related to the imperialistic tendencies rather than merely linguistic concerns. His ideas mostly repose on both cultural and political conflicts referring to “imperialistic abroad and xenophobic at home” (Venuti, 1995, p. 17).

Foreignizing method, on the other hand, depicts a deliberate act for retaining foreignness of the original text or the color of the source text. This type of translation produces a source-oriented text which “leaves the author in peace” because translation procedures encompassing retention, addition of footnotes, glossaries, in-text explanations, highlighting foreign or loan words with italics give the impression to target readers that they are reading translations and need to spend some effort to recognize the features of a foreign text. Therefore, for Venuti, a foreignizing method is “highly desirable” (Venuti, 1995, p. 20).

In essence, from this perspective, the two translation methods seem to be postulated as a dichotomy or binary opposition¹, yet according to Venuti in Munday’s (2008) words:

Domestication and foreignization are heuristic concepts designed to promote thinking and research rather than binary opposites: the meaning of domestication or foreignization is relative to the specific cultural setting, and the terms may change meaning across time and location. (p. 145)

Along the same line, Klaudy and Heltai (2020) claim that “the same effect may be achieved by some strategies that are opposite of each other, and the same strategy may have either a domesticating and a foreignizing effect in different contexts” (p. 47-48). Researchers also note that “a translation is never entirely foreignizing or entirely domesticating: there will be different mixtures of the two approaches” (Klaudy & Heltai, 2020, p. 47). As can be understood, further studies need to be conducted to re-examine this traditional distinction between them with different case studies or language pairs and also to find out how translators might broaden the definitions and types of these methods when they work in diverse contexts.

1.3 Paratranslation

Paratextual elements such as titles, headings, epigraphs, prefaces, epilogues, reviews, acknowledgements, footnotes and illustrations surrounding the main body of the text can be useful and effective when examining texts. Indeed, according to French scholar Gérard Genette paratextual elements have a function to ensure the survival of the text. For Genette (1997), they aim “to make it present, to assure its presence in the world, its “reception” and its consumption” (p. 1). They change “depending on period, culture, genre, author, work, and edition” (Genette, 1997, p. 3) which pave the way for exploring disparate periods of time or points of view, attitudes, stances, decisions, customs, norms, authors, translators, publishers and works. Genette (1997) calls elements such

¹ Since the primary objective of this paper is not to discuss the literature on this categorization, but present a special case study, only some ideas are provided to manifest the complex nature of foreignization and domestication. For further research on this subject, see Koskinen, 2012; Taş, 2019.

as the title, the preface, the titles of chapters, notes or footnotes “peritext” while elements such as an interview with the author, a newspaper review or a recommendation are regarded as “epitext”. The formula is given by Genette (1997) as “paratext = peritext + epitext” (p. 5). Paratexts also differ because “authorial paratexts” represent the supplementations of the writer whereas “editorial paratexts” cover all activities of editors and publishers at the paratextual level. However, translator’s prefaces, footnotes or other types of paratexts are not discussed much in Genette’s approach. Tahir Gürçağlar (2013) asserts that Genette considers only translator prefaces as authorial paratexts when translators comment on their own translation activities, the other paratexts of translators are seen as interventionist activities. She states that:

[...] According to Genette translators only assume an authorial voice when they are discussing their own translations: self-referentiality in the preface is the prerequisite for seeing a translator as an author, only in as much as the comments relate to the translation, and not to the source author or text. (p. 93)

This distinction doesn’t include paratexts of translators which creates “an obscure position” for them reminding the fact that translators are traditionally regarded as occupying a secondary position or being copiers of the source text (Taş, 2018, p. 151). From this perspective, translation is also regarded subsequent and derivative. Similarly, Venuti (1995) with his term “invisibility” (p. 11) stresses that this traditional way of thinking decreases translation’s value.

Translators might become visible inside the text through textual elements and/or outside the text through paratextual elements. Particularly, paratexts, belonging to translators as the elements recognized at first glance, make more room for translators’ visibility or presence. With the purpose of emphasizing the significance of translators’ paratexts, scholars such as Deane-Cox (214) and Koster (2002) try to promote the notion of the “paratextual presence of the translator” which can be linked to “the discursive presence of the translator” and “translator’s voice” (Hermans, 1996, p. 27).

What is more, a new term coined as “paratranslation” has been suggested by a Translation and Paratranslation (T&P) research group at the University of Vigo in order to examine the impact of the aesthetic, political, ideological, cultural and social manipulations that occur within the paratexts’ translation itself as well as external perceptions of the same (see Calle-Gruber & Zawisza, 2000). In this sense, Yuste Frías (2012) considers the aim of paratranslating as being “a symbolic reference to the physical or virtual space occupied by all the possible productions that surround, wrap, accompany, extend, introduce and present a translation” (p. 119). He also underlines the fact that:

With this term, we can also express ourselves, since there is a need for an ethical, political, ideological, social and cultural stance on the far from innocent act of translating, and everything ‘near to’, ‘by’, ‘next to’, ‘before’, ‘in front of’, ‘within’, ‘between’ or even ‘at the margin of’ translation ends up being the life that beats in each and every text that we translate. (Yuste Frías, 2012, p. 119)

Clearly, the term paratranslation covers not only the translation of both non-verbal and verbal elements but also the omission or addition of these elements in the

course of translation. Thus, as claimed by Pellatt (2013), “translation of these elements, that is, paratranslation, may radically alter the look and tone of the work and the meaning it conveys” (p. 88). Further to that, this concept doesn’t aim just to identify the agency of translators in paratexts, but it tries to unveil that all agents such as editors, publishers, editorial consultants as well as translators give themselves a strong voice and place by making their presence felt in paratranslation. Garrido (2011) names these agents as “intermediaries” or in other words “paratranslators” that are in the position of adding, omitting or adapting paratexts for certain target readership. These discursive resources, being “more than one discursive presence” (Hermans, 1996, p. 27) or paratranslators have tendency to be influenced by numerous factors of the target society. In paratranslating, there is often potentiality for various agents to use paratranslations so as to negotiate, interpret, construct, reconstruct or rewrite the source text. It is worthy of consideration that Lefevere (1992) introduces the notion of translation as rewriting and explains that “translation is the most obviously recognizable type of rewriting” and “implies a certain degree of manipulation” (p. 9). He draws attention to people and/or institutions in positions of power highlighting how they rewrite or adapt texts in diverse ways to conform with a certain ideology or certain poetics of target culture or readers. In a nutshell, different agents at play in translation process of source texts may treat them in line with their ideology or stance so as to have their say and paratranslation might be regarded as an umbrella term for describing such activities. In this study, paratranslating is used in different sense. Although the source text does not include any paratexts, translators and editors added so many footnotes as well as prefaces. These paratexts differ from the ones inherent in regular² translations and they are also part of the socio-cultural and historical background of the translators. Thus, the term paratranslation is not used in order to refer to translation of paratexts created by the author but paratexts created by the translators and editors themselves.

2. Methodology

The present study includes a comparative analysis of a source text and its three distinct target texts in terms of paratranslation. The source text *The Grande Turke Süleyman the Magnificent, Sultan of the Ottomans* written by the English writer Fairfax Downey (1893-1990) in 1929 was translated into Turkish three times by different translators. As a biography, the source text is significant in Turkish history and culture for it narrates the tenth Sultan of the Ottoman Empire, Süleyman’s life from birth to death in detail but doesn’t hesitate in portraying the expansion of the empire together with the struggles inside and outside the country. The English source text was translated into French immediately after its publication and all Turkish translations were based on the French translation. It is noteworthy that since the source text, written in English, is mainly about Süleyman, famous as Kanuni, and the longest rule in the history of the Ottoman Empire, its translation into Turkish can be regarded as a return trip to the Turkish culture for it returns to its cultural roots. Upon the admiration and suggestion by the Turkish leader Atatürk, the source text was translated from French into Turkish for the first time in

² “Regular translation” is used to refer translation cases other than textless back translations in the present study.

1936 with the shortened title of *Muhteşem Süleyman* and it was published by İstanbul Halk Basımevi. The translator Ali Kemali mentions in his preface that another agent named M. Turhan revised the translation and provided corrections and explanations in footnotes. Then the text was translated for the second time from French with the title of *Kanuni Sultan Süleyman* and published by Milli Eğitim Basımevi in 1950. The translator Enis Behiç Koryürek writes two pages of preface explaining his method of translation with expressions such as “my book”, “I wrote it”. He also highlights the writer’s ideological standpoint as well as emphasizing his “necessary” interventions via footnotes. After many years, it was published with a quite distinct title, *Hürrem Moskof Cariyesi* with a translation by the translator Müberra Güney in 2016. It has Hürrem’s picture and a note stating “with Atatürk’s suggestion” on its cover. The third target text doesn’t include a translator’s preface. Hereby, with all these return trips to the Turkish culture, the texts experience paratextual additions such as the incorporation of both translator prefaces and extensive footnotes criticizing the writer’s thinking and knowledge of the Ottoman Empire era, blaming the writer for his fantasies/dreams about the Turkish culture, entering dialogues and discussions with the target reader, providing corrections and detailed knowledge of some of the writer’s mistakes. Thus, the agents of translation seem to take decisions and use varied methods in translation appertaining to the texts of their own culture. Focusing on these specific paratranslation practices, the present study firstly aims to explore how the decisions made by the agents of translation might vary in the course of producing textless back translations. Secondly, it tries to answer how domesticating and foreignizing methods work out while producing textless back translations benefiting from paratranslations.

With this purpose, the first section below focuses on the source text and presents some details about its textless back translations in Turkish. The other sections include analysis of both the source text and all textless back translations in terms of their paratranslations and the translation methods used. The last section provides discussion and a conclusion.

2.1 The Source Text as a Biography and Its Textless Back Translations

The source text, *The Grande Turke Süleyman the Magnificent, Sultan of the Ottomans* written by the English writer Fairfax Downey (1893-1990) in 1929 narrates Sultan Süleyman’s life from inheriting the throne as the Ottoman Sultan until his death on the field of the battle. Fifteen chapters, 333 pages in total, describe many milestones of his reign ranging from: great battles won and lost, attempts to enlarge the borders of the Ottoman Empire, the harem and his relationship with Roxelana (known as Hürrem by the Turks). From this aspect, the book is a historical narrative focusing on a period of the Ottoman Empire during which there was a remarkable expansion within the reign of Sultan Süleyman from 1520 to 1566. In addition to enlarging the borders, in Süleyman’s reign, there were developments in the fields of law, literature, art, and architecture making it a magnificent era in the Turkish history. On the one hand, such positive progress drew the attention of many countries, but on the other hand, intrigues among courtiers and especially those of Roxelana created mysteries for many people as they had huge effects on Süleyman, causing strife including numerous executions together

with ongoing, deadly wars. All these awakened a great sense of wonder both inside and outside the country more than other periods of Turkish history. This period, Sultan Süleyman's life and especially his power undoubtedly inspired Downey's writings. Downey was also a military historian and biographer with more than 50 books on historical and military themes. This can be seen as another significant motivation or source of inspiration for him to write such a historical novel. Although the novel attempts to portray Sultan Süleyman's life as a biography, it conveys true to life, historical facts of the period, including great events and their effects on the Ottomans, other genuine historical figures and everyday life within the society.

There are ten illustrations of Süleyman's life at various dates including his relationships with Roxelana, the grand vizier İbrahim, Mustafa, the son of Süleyman, and several map illustrations. The cover is black with a central title. Before the first chapter, readers see Süleyman the Magnificent depicted in 1559 and then the "battle chant of the Janissaries". Moreover, each chapter is accompanied by an epigraph from poets, writers such as Baki, Shakespeare and Carl Theodor Körner (see Appendix A). Poignantly, the writer finishes with a narration of Süleyman's death, followed by the depiction of Süleyman in battle leading from the front, confronting the foe. Then the writer also incorporates the map of the Ottoman Empire at that time together with a bibliography.

At this point, it is necessary to put emphasis on the fact that all the target texts in Turkish benefited from the indirect translation which is in French. In other words, the French text was an intermediary for the textless back translations mentioned within the scope of this study. The English text was translated into French by S. M. Guillemin and issued immediately one year after its publication by Payot Publishing in Paris. This translation has 249 pages and fifteen chapters but the titles of the chapters are shortened by just giving the gist without any description. However, in his preface the translator Guillemin mentions that he worked on this translation together with the author Downey and Downey was informed about such minor alterations which don't affect the meaning at all. Besides, this French text includes just one illustration namely, the map showing the Ottoman Empire under Süleyman's reign. Thus, it can be deduced that apart from chapter titles and maps, paratextual elements weren't changed in this text.

As the focus of this study is paratranslations employed in the textless back translations, it doesn't include the indirect translation. However, to ensure the reliability of the paratextual analysis, the French text was revised for its textual and paratextual elements. It was confirmed that it doesn't contain any of the added footnotes or prefaces of the textless back translations or there wasn't any textual difference when compared to the source text. Accordingly, with the purpose of not increasing the length of the study, only the source text and textless back translations are provided respectively in terms of their paratranslations.

When it comes to the translation of the source text into Turkish, it can be seen that the source text repatriates to the Turkish culture via translation. In the light of the explanations provided above, the biography's target texts analyzed in the present study are considered as "textless back translations" for they depict returns of a source text

that reports the personal life of Sultan Süleyman in an important period of the Ottomans with its cultural, social and political traits. Additionally, this study pays a special attention to paratranslation because all the textless back translations included the addition of a plenty of paratextual elements.

2.2 Analysis of the First Textless Back Translation with Paratextual Elements

The first target text, *Muhteşem Süleyman (Süleyman, the Magnificent)* was translated into Turkish in 1936 and published by İstanbul Halk Basımevi. However, it was indicated on the second page of the translation that the French translation was the medium. A simple picture of the Ottoman Emperor Süleyman with French words over it was provided on the first page of this textless back translation. The translator Kemali elucidates in his preface that he was the initiator of this translation as he thought that this book compensated for an important deficiency in terms of the target readers' knowledge of the Ottoman history (see Appendix B). Except for this, at the bottom of the same page, he acknowledges that M. Turhan added a large number of footnotes, revised and worked through his "book" before publication signifying that there was another active agent in the construction of this target text. Thus, M. Turhan can be considered as an editor or editorial consultant of this translation. On the other hand, the translator refers to his translation as "my book" at the beginning of the sentence, which indicates the translator's claim to authorship (see Appendix B).

The translation comprises almost 200 pages together with a bibliography, a contents page showing 15 chapters and at the end of the book, a two-paragraph apology about two unrelated corrections. The translation is accompanied by a map illustration just as in the French translation but it also contains 96 footnotes, 64 of which belong to the editor. Though not given saliently, both contributors are clearly distinguished in the Preface. 27 of them were written by the translator under the translator's name.

The translator's and editor's footnotes vary to a great extent and can't be compiled under one inclusive or general title. Most of them were drafted with both long and short explanations about historical events, important historical figures and interpretations of the historical issues in detail as well as corrections and criticisms of the information provided by the writer. In these footnotes, both active agents (the translator and editor) use language for highlighting, criticizing and correcting, what they believe to be the writer's inaccuracies such as made up, imagined and wrongly interpreted historical events. They not only set out their reasoning with references but also aim at correcting the writer's expressions by means of providing quotations from original Turkish sources. Certain footnotes will be provided below with comparisons of the source text (ST) published in 1929 and the target text in Turkish that is textless back translation (TBT) published in 1936:

Example 1:

ST: In shocked astoundment, he heard the reports the couriers of İbrahim brought him- how Iskender had plotted to loot the royal treasure, how İbrahim's men had seized the treasurer's guard over the money camels and how they had confessed their master's guilt –under torture. (Downey, 1929, p. 171)

TBT: Paşa mektubunda, İskender Çelebinin hazinesi hümayunu soymak için gizli tertibler yapmış olduğunu ve askerlerinin altın yüklü develeri çelebinin adamları soymak üzere iken onları yakalayıp işkence etmelerile o adamların cürümlerini ve İskender Çelebinin zimedhal bulunduğunu itiraf ettiklerini biliyordu [2]. (Downey/Trans. Kemali, 1936, p. 103)

Footnote: Müellifin ifadesi hem yanlış, hem mütezaddır. Yazılışa bakılırsa İskender Çelebinin idamı için İbrahim paşanın ulaklara mektup yolladığı anlaşılıyor. **Bu yanlıştır.** Çünkü İskender Çelebi, Bağdad alındıktan sonra ve orada bulunan padişahın emrile asılmıştır. Netekim müellif, biraz aşağıda o işin böyle olduğunu söylüyor. **Fakat tezadde düşmüş oluyor. (Emphasis added)**

Chapter eight focuses on the conquest of Bagdad and the extracts given above tell of an execution which deeply affects the Sultan. Two commanders of Sultan Süleyman, İbrahim and İskender Çelebi, became jealous rivals in terms of their fortune and power while Süleyman was on the way to Bagdad with his great army. Because of this jealousy, İbrahim plotted to get rid of İskender Çelebi and sent a letter to Süleyman mentioning that İskender Çelebi deceived him and was captured stealing from the Sultan's treasure. Without questioning, the Sultan believes the story and executes İbrahim Çelebi which he later regrets having many sleepless nights consequently. In the editor's footnote, it is explained that the writer is wrong alleging that Çelebi was actually ordered to be executed in Bagdad after the conquest by the Pasha and İbrahim Pasha was not involved in any way. Thus, it can be said that the editor plays an active role as an authority and has a critical attitude towards the writer and corrects him by making a translation decision for adding extra information. Also, it is important to note that though the addition of footnotes might disrupt fluency and mean adopting a source-oriented approach or a foreignizing method by informing the target readers that they are reading a translation, the footnote above not only reminds readers that the source text belongs to their own culture but also reconstructs the information given in text with a target-oriented approach indicating the use of domestication method. In this case, the use of footnote doesn't represent a foreignizing translation, but functions as a "re-domestication" of the source text which is already domesticated.

Example 2:

ST: So deep was his love that from the day of his marriage, so the chroniclers solemnly affirm, he renounced all his harem and was faithful to her. (Downey, 1929, p. 238)

TBT: Vaka'nüvislerin söylediğine göre, aşkı o kadar derin idi ki, bu düğün gününden itibaren Hünkâr Haremîni terk ile yalnız Hurreme sadık kalmıştır [1]. (Downey/Trans. Kemali, 1936, p. 145)

Footnote: Bütün bunlar masaldır. Kanunî, Hurrem sultan için ne düğün yapmıştır, ne merasim. Onun ölümünden sonra kendisini anarken oğlum Selimin validesi tabirini kullandığı muhakkaktır. **Müellif şiire sapıyor ve o arada birinci Bayezidin Oliverasını Despina yapıyor. Türk sarayında adı Beyzaya çevrilen bu Sırp kızının ismi Despina değil, Olivera idi. (Emphasis added)**

Chapter eleven depicts the victory of Roxelana and how she gains power over time. As explained in the quoted passage, Süleyman loves Roxelana so much that after their wedding, he doesn't visit his harem anymore. In the editor's footnote, it is argued that all of this is fictional claiming that there was no wedding or ceremony. The editor continues by saying that the writer adopts a lyrical attitude by turning the lover of Bayezid, Olivera, into the fictional lover Despina, a Serbian girl who wasn't in the Turkish palace. Thus, the editor criticizes the writer for being fictional or even poetical in his work and he claims to be an authority in the translation of this historical text. Such a claim to co-authorship, therefore, casts doubt on the writer's expertise and knowledge of the Turkish history and culture, tones down the writer's voice or in a way, the sense of foreignness of the text. Displaying the source text's nativeness and familiarity for the target readers seems to create a "re-domesticating" effect in this target text, which essentially belongs to Turkish history and culture.

Example 3:

ST: Cats- sleek and well-fed, **for did not Mohammed cut from his garment a sleeve that he might not disturb the sleep of a cat upon it?**- watched sphinx-like from the doorsteps. Masterless dogs scuttled between the legs of the populace. (Downey, 1929, p. 17)

TBT: Parlak tüylü, iyi bakılmış kediler [1] birer sfenks gibi, kapı eşiklerinde oturuyorlar, avâre köpekler geçenlerin bacakları arasına giriyorlardı. (Downey/Trans. Kemali, 1936, p. 12)

Footnote: Müellif burada mutarıza arasında şu cümleyi yazıyor: (Muhammet, uyuyan kediyi rahatsız etmemek için hırkasının kolunu kesmemiş miydi?) Bunu ne diye yazmış? Hayvanlara iyi bakmak İslâmın şiarlarından mı demek istemiş, yoksa ... Hayvanları himaye için teşekkür etmiş türlü türlü cemiyetlere bakmayıp ve burada Muhammetten bahsetmenin münasebetsiz olduğunu düşünmeyip te kalemini tezyifkâr bir eda ile yürütmesi bu İngiliz muharrir için ne ayıp! A. K. (Emphasis added)

The first chapter provides an account of Süleyman's succession to the Ottoman throne. The unexpected death of his father necessarily involved his immediate attendance at the funeral. While he is on his way to the ceremony, the descriptions of mosques, roads, soldiers and many more scenes are given to portray the death of an important emperor and its consequences. The author narrates the cats and dogs on the street, yet he mentions that Mohammed also didn't want to disturb a sleeping cat on his sleeve by cutting off his garment to avoid waking the cat. However, this passage is omitted from the text in the TBT and in the translator's footnote, it is explained as being important even though the writer only refers to it in parentheses. The translator asks the reader "Why did the writer write that? Did he want to say that caring for animals is a pillar of Islam or..." Thus, the translator's attitude seems to be dialogical, questioning the intent of the writer. He goes on to comment that "mentioning Mohammed here is tactless and it is a shame for the writer to write ignominiously." Therefore, in addition to the editor's contradictions and authorial practices, this time the translator rejects the

writer's ideas and criticizes him rigorously. Thus, the translator alerts the target culture readers by creating a dichotomy of the truth via this footnote. In this sense, it can be put forward that the omission and compensation later in footnote reflects both the explicit tendency for authority and a reworking of the source text or in other words, "re-domestication" effort in textless back translations.

2.3 Analysis of the Second Textless Back Translation with Paratextual Elements

The second target text, *Kanuni Sultan Süleyman*, was translated into Turkish in 1950 by the translator Enis Behiç Koryürek. It has 200 pages including the bibliography and two pages of word correction at the end. The translator Koryürek's preface has detailed explanations about the choice of the book for translation, the source text's importance in the Ottoman history, the translator's translation process, decisions and comments on the writer's objectivity.

In his preface, the translator points out that the task of translation was given to him because of the fact that the Turkish leader Mustafa Kemal Atatürk read and admired the French text seventeen years before and deemed it suitable for Turkish readers. He explains that during the translation process, he enthusiastically researched many Turkish resources on history and made comparisons from time to time but had many difficulties in giving explanations or doing corrections. He remarks that he adapted the style of some expressions or information in compliance with that time's style for making it more interesting and readable for the target reader. He also informs that by the virtue of making the readers feel the value of the book, he wrote some speeches and letters in the style of the language of that time (see Appendix C). Strangely enough, he uses the word "write", but not "translate" which can be evaluated as the translator's seeing himself as an expert or author in Turkish culture and history. He positions himself in between being a translator and a writer. He also mentions that the sources mentioned in the text by the writer weren't taken from the original historical sources. These expressions explicitly reveal the translator's interventions and hints at the idea on his having some kind of authorial position on the translated text. Furthermore, the translator claims that the writer seems to be neutral in general but in some parts brings out his views on Christianity (see Appendix C). In his own words:

The English writer seemed to be objective in general considering the book as a whole, yet here and there he subtly reveals his "effort of Christianity". However, right after these "effort", he didn't refrain from praising Süleyman and us, the Turkish people. (Downey/Trans. Koryürek, 1950, p. 4) (Translation is mine)

It can be seen that the translator reminds or warns the target reader about the writer's religion and other cultural matters indicating that the writer has an ideological stance. However, he subsequently expresses a positive attitude. The incorporation of such expressions in his preface seems to create an ideological conflict in the target text. Moreover, in the rest of his preface, he states that the writer speaks unfavorably of the Turkish people by including references to killings, sabering, murders in the palace and wilderness and so, he suggests to the Turkish readers that they should take into account that such acts of violence were common everywhere at that time in Europe (see

Appendix C). The translator's approach appears to be like a mediator between cultures but explaining the "writer's stance" and "our stance" blurs the agent's role as to whether he is a translator, writer, or historian. In a similar vein, Hosseini Baghanam (2019) argues that "in specific cases the boundary between the translator and the historian becomes indistinguishable and thereby make the boundary between translation and history blurred" (p. 36). Also, it can be inferred that by mentioning the writer's ideology and use of language, the translator is unable to stay neutral which shows that he himself has an ideological stance towards the source text as well as the writer. As Birkan Baydan (2015) states "those who claim that a translation is ideologically manipulated are also speaking through the framework of their own ideologies" (p. 245). All of these again bring the translator into the foreground as an active and interventionist agent in the translation.

Apart from this intriguing preface, the target text contains 69 footnotes. Compared to the first textless back translation, these footnotes are less in number and not long. They include short explanations, corrections, references to Turkish sources and criticism of the writer's expressions and beliefs about Turkish history and culture. Some examples are given below:

Example 1:

ST: The shore of the Thracian Bosphorus where was moored the galley which would carry Süleyman across to Constantinople was spread heavily with Persian silk. Upon it, in token of triumph, the Sultan trod as he embarked for his homecoming from his two-year campaign. (Downey, 1929, p. 179)

TBT: Bosphore'un Trakya kıyısında Süleyman'ı İstanbul'a getirecek olan kadirga demirlemişti (!) [1]; kumsala Acem dibaları döşenmişti ve Süleyman, iki yıllık bir savaş için ayrılmış olduğu vatana dönmek üzere, gemiye binerken bu dibaları muzafferane çiğneyip geçti. (Downey/Trans. Koryürek, 1950, p. 132)

Footnote: Bu kitap kadar teferruatlı bir eseri yazmak için birçok tetkiklerde, teşebbüslerde bulunmuş olan İngiliz müellifin, Acemistan'dan dönen Süleyman'ı ya Üsküdar'dan, ya İzmit körfezinden gemiye bindirip İstanbul'a getirmesi pek tabii olmak lâzım gelirken, "**Bosphore**" kelimesinin daima yabancılar verdiği hayal ile âdeta sağını solunu şaşırarak "Boğazın Trakya sahilinde (!) demirlemiş" bir kadirga atlatması, hakikaten **bu eserin tarihî kıymetine yakışmayacak bir saçmadır**. E. B. K. (Emphasis added)

The example given above is about the return of Süleyman from the conquest of Bagdad and describes him in his galley on the shores of the Bosphorus. The writer pictures the Bosphorus as "the shore of the Thracian Bosphorus" and this is criticized by the translator heavily in his footnote and also by putting an exclamation at the end of the sentence inside the text. The translator asserts in his footnote that "the writer is disoriented because of the image the word "Bosphore" gives the foreigners" and articulates that "this is boloney that doesn't add anything to the historical value of the work." The translator's use of language in his criticism appears to be judgmental and damages the writer's and the source text's reliability or authenticity. This interventionist translation decision of the translator again ultimately brings him to the forefront,

depicting the translator as somebody with authority, namely a co-author, more knowledgeable and reliable than the writer in terms of the Turkish culture. On the other hand, despite the fact that using a stylistic marking (with the word Bosphore, not “Boğaz”) presents foreignness and non-fluent translation together with a footnote, this explanation works out to “re-domesticate” the text which is native and original for Turkish readers in any case.

Example 2:

ST: Into the privacy of his bedchamber one night burst an odalisque of the harem. The girl’s garments instantly explained her intrusion. **She was clad entirely in flaming scarlet and her presence was the traditional warning that Constantinople was on fire.** (Downey, 1929, p. 207)

TBT: Bir gece; harem dairesine mensup bir odalık, Padişahın istirahat etmekte bulunduğu hususi daireye birdenbire girdi; genç kadının elbiseleri, böyle kendi başına girişinin sebebini izaha kâfi geldi: **Bu kadın baştan aşağı ateşi allar giyinmişti, ve an’anevî usul gereğince, bu haliyle İstanbul yangının canlı timsali olmuştu** [1]. (Downey /Trans. Koryürek, 1950, p. 154)

Footnote: Padişaha bir yangını haber vermek için bile kullanılan usulün fantezisine bakınız!... E. B. K. (Emphasis added)

In chapter ten, how Süleyman exerts his power throughout the country is exemplified and how numerous fires and forays were organized by his opponents in return are described. One night, in the course of a fire at the palace, a woman from the harem rushes into Sultan’s room without permission to inform him of the fire. She is depicted as wearing a cloth of flaming scarlet which is a traditional sign that a city is on fire but the translator finds this description exaggerated and tells the reader to reconsider the writer’s use of fantasy just for giving information to the Sultan. The translator directly talks to the target readers and canalizes them to question the writer’s and the source text’s reliability about Turkish history and culture which implies an authorial or interventionist decision. Apart from that, since the target readers’ minds already have an echo of the information provided in the text, the addition of footnote doesn’t stand for a foreignization method, but points out to a “re-domestication” method while laying stress on the foreignness of the “writer”, not of the source text.

2.4 Analysis of the Third Textless Back Translation with Paratextual Elements

The third target text was published in 2016 by Nokta Yayınları and translated by Müberra Güney. The target text has 286 pages together with a Kanuni period chronology, a bibliography and 9 pages of footnotes at the end of the book. It was entitled as *Moskof Cariyesi Hürrem (Muscovy Concubine Roxelana)*. This translation was done after 66 years from the publication of the second target text. While it could have been translated from the source text, it was translated into Turkish from the French text once more. The translation of a source text into a target culture at different times by various translators

reminds the concepts “retranslation³” and “reprints⁴.” However, since the aim of this paper is not to focus on retranslations, reprints or indirect translation but to analyze paratexts added by different agents, these issues will be left for further studies. Even so, it is possible to say that the change in the name of the book or the shift of the emphasis from *Kanuni Sultan Süleyman* to *Moskof Cariyesi Hürrem* seems to stem from the popularity of the Turkish TV series *Muhteşem Yüzyıl (The Magnificent Century)* published, scripted and produced in 2011 in Turkey. This long-termed TV series was historical fiction focusing on the life of Süleyman as well as Hürrem with all her intrigues. That’s why it became famous immediately and was watched by so many Turkish viewers. It was then translated and broadcast in many other countries. The publisher doubtlessly wanted to benefit from the increased interest in this TV series and together with the TV series title, they changed the title cover of the book to “Hürrem” as well as picturing her on the front cover with a determined look on her face together with a short caption highlighting that “the book was published on the advice of Mustafa Kemal Atatürk” (see Appendix D). Likewise, on the back cover of the book, it is emphasized that Atatürk personally asked the Ministry of National Education for the translation and it was also implied that the text was written by the writer from an objective perspective. Furthermore, it was mentioned that in terms of literary depth, the book could be considered as a masterpiece (see Appendix D). In this manner, it can be said that the book’s publisher obviously used the popularity of the television series and the literary value of the book to take target readers’ attention. No doubt that mentioning the Turkish leader’s name and the writer’s objectivity at the front and back cover could also serve as an additional purposeful act of the publisher for getting more attention. This textless back translation doesn’t have a preface but contains 71 footnotes of the translator. Some examples of footnotes will be discussed below:

Example 1:

ST: Against the darkly verdant background of the cypress and plane trees spreading from the hills and ravines down into the city, swelled, dominant and dazzling, the great dome of the mosque which had been the church of St. Sophia. About its **slender minarets** stabbed the sky. (Downey, 1929, p. 13)

TBT: Etraftaki tepelerle dere yataklarından şehrin içine kadar uzanan serviler ve çınarların koyu yeşil kucağı önünde, eskiden Ayasofya Kilisesi olan caminin koca kubbesi, hakim ve muhteşem bir şekilde yükseliyordu. Dört yanında **ince minareler**, gökleri deliyor gibiydiler. (Downey/Trans. Güney, 2016, p. 13)

Footnote: **Ayasofya Camisi’nin minareleri kalın ve bodurdur fakat İngiliz yazarın hayali bunların ince olmasını istemiş! Bunu ben de isterim.** Ç. N. (Emphasis added)

In the first chapter, on arrival of Süleyman in Constantinople, the city is described from distinctive aspects. The church of St. Sophia with its beauty as well as structural characteristics is narrated above. The minarets of St. Sophia are depicted as slender by

³ For a relevant article in this respect, see Tahir Gürçağlar, 2008.

⁴ For a relevant article in this respect, see Paloposki & Koskinen, 2010.

the writer. On the other hand, the translator remarks in a sarcastic manner in the footnote that “the minarets of the mosque of St. Sophia are thick and chunky. So, the image of the English writer wants it to concur with being slender! I would like that too.” The translator’s comment could be regarded as interventionist as it makes the translator highly noticeable in the translation. Again, by emphasizing paradoxically the word “mosque” and “slender minarets” in the footnote, she raises doubts about the information given by the writer on the Turkish culture. Additionally, the target readers become well aware of the fact that they are reading the Turkish translation of an English text that shows Turkish culture and history yet was written through the eyes of an English author and corrected by a Turkish translator. This example with a corrective and possessive purpose pinpoints a re-domesticating effort in this textless back translation.

Example 2:

ST: Through **Syria** marched the army. As it approached an encampment at Eregli, the dust of dispatch riders hung over the road to Amasia. (Downey, 1929, p. 244-245)

TBT: Ordu **Suriye’yi (!)** geçti. Ereğli Ovası’na artık yaklaşılmakta olduğundan, ulak diye gönderilen süvariler Amasya yolu üzerinde tozu tumanı kattılar. (Downey/Trans. Güney, 2016, p. 200)

Footnote: Hangi Suriye? Yazarın coğrafyayı bu kadar ihmal etmesine bu kitabın daha birkaç yerinde şaşım. Konya yolu üzerinde Suriye! Doğrusu hoştur! Ç.N. (Emphasis added)

As can be seen from the above text, the same attitude appears to be adopted by the translator in this translation decision. Chapter twelve mentions the death of Süleyman’s son, Mustafa. On the way to Konya, the army passes Syria, but Syria isn’t on the way to Konya. Therefore, the translator puts an exclamation after Syria in parenthesis and in his footnote criticizes the writer by saying “which Syria? I was surprised in several parts of this book that the writer was so careless of the geography. Syria on the way to Konya! Enjoyable indeed!” Hence, the translator not only purports to blame the writer for giving wrong geographical information but also scoffingly, assumes a negative or critical attitude towards the writer. This gives the impression that the translator’s narration leads to create a sense of authority and co-authorship. Accordingly, not only by using stylistic markedness in the text but also adding such an explanation with a footnote, she “re-domesticates” the text, which belongs to the target culture. That being the case, though the text’s fluency is distorted and the writer is toned down, the target reader does not need to make much of an effort to understand this re-domesticated text.

Consequently, all textless back translations show translators’ and editors’ presence together with the writer’s presence. Moreover, translators’ and editors’ active involvement or intervention seems to make room for toning down the writer and increasing the translator’s voice and eventually, authority. This might be regarded as a claim to co-authorship and it obviously implies authorial and interventionist decisions made in the course of practicing textless back translations. Furthermore, it was observed

that translation agents' reworking of the source text by means of paratranslation practices in the textless back translations enable to reinterpret domestication and foreignization methods. To put it another way, what is normally regarded as a foreignizing method in regular translation might function as a domesticating or even re-domesticating method in textless backtranslations. In addition to that, paratranslations in textless back translations allow to witness another translation method which is "re-domestication" as is also noted in the study of Klaudy and Heltai (2020).

3. Discussion and Conclusion

This study aims at exploring distinct translation decisions of translation agents by analyzing a source text's returns to the Turkish culture through textless back translations making use of paratranslation. Being a text written in English about Sultan Süleyman who leaves a significant mark on this particular period of history, an era of the Ottoman development and expansion, the source text is seen as a significant part of the Turkish history and culture. It was translated into Turkish three times by different translators and all of the target texts are regarded as textless back translations within the scope of the present study. On the source text's repatriations to the Turkish culture, generally in the footnotes and prefaces, the translators and editors manifested particular attitudes towards the writer and made varied decisions by hinting at his ideological stance, criticizing him at multifarious levels, pointing out fantasies or false imaginations, mistakes and false information about the history and culture of the Ottomans as well as trying to establish a dialogue with the potential target readers. More specifically, translators seemed to claim authority explicitly in their prefaces with their expressions such as "my book" and "I wrote it." Therefore, it can be argued that the incorporation of these prefaces as well as umpteen footnotes together with the changes of the book titles makes frequent interventions in the target texts and hereby, embodies the agents' both interventionist and authorial decisions. Needless to say, this reveals that translation decisions might vary largely in textless back translations because paratranslators rework the source text belonging to their own culture in the course of translation by means of pa-ratranslation practices.

When domestication and foreignization translation methods were examined, it was observed that just as the most powerful mediating agents of translation might shift their decisions consciously or unconsciously in textless back translations, domesticating and foreignizing translation methods might operate variably as also suggested by Klaudy and Heltai (2020). Textless back translations allow these methods to be interpreted interchangeably. To put a finer point on it, a translation method that creates a non-fluent, strange or foreign text especially with the purpose of emphasizing foreignness is generally regarded as a foreignization method in regular translation. However, it was clearly seen that such paratranslation practices worked out to domesticate the textless back translation rather than to foreignize them. Thus, it can be argued that "re-domestication" method which occurs when an already domesticated text is domesticated for the second time was frequently employed in the paratranslation of the source text within the context of English-Turkish language pairs. As a matter of fact, re-domestication was seen to be adopted mostly with the purpose of signifying familiarity

or nativeness of the source text for the target readers at the paratextual level in textless back translations.

When it comes to the concept of paratranslation which might be regarded as a significant area in translation studies providing insights into different translation practices, it can be stated that paratranslation practices such as the addition of footnoting and prefacing might have the potential to rethink the traditional hierarchies of translation such as the ones between the writer and the translator, the source and the target text. It can also be argued that they bring to light the authorial decisions made by different agents and the blurred distinction between domestication and foreignization in textless back translations. To draw a general conclusion, this study indicates that paying more attention to paratranslation not only in regular translation but also in textless back translations might serve to question the traditional definitions and uses of translation methods and might be helpful for examining many other issues such as power relations or ideological struggles, activism of paratranslators. Thus, it can be argued that the concept of paratranslation is not new or unprecedented as clearly stated by Nord (2012), albeit giving high emphasis on it in translation studies may help embrace and re-embrace the most diverse aspects of translation as seen in the present study.

Further investigation may be conducted to examine how the uses, definitions and dimensions of translation methods might differ in various cases of translation and how paratranslation affects the presentation and representation such different types of texts. Moreover, a similar study may be carried out with multilingual comparisons of textless back translations within the context of retranslation or reprint. Also, whether any translation plagiarism occurred in these textless back translations may be explored benefiting both from paratextual and textual analyses.

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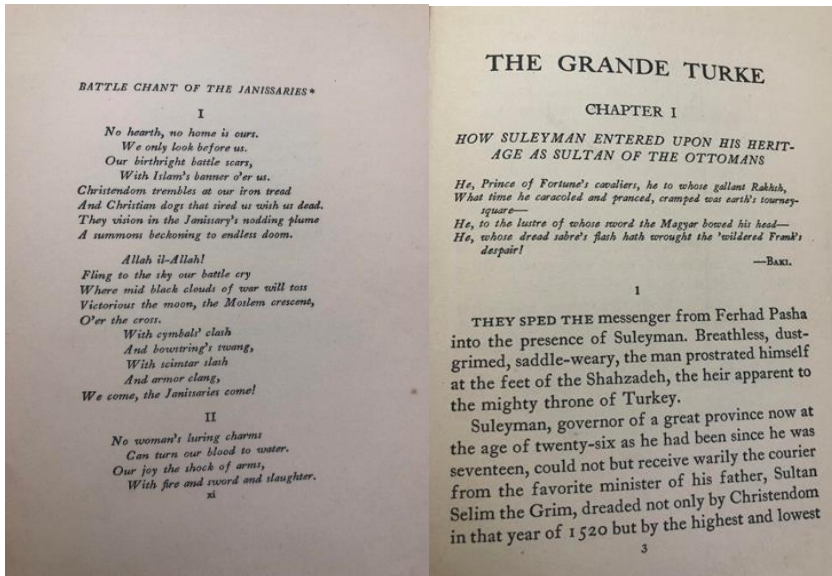
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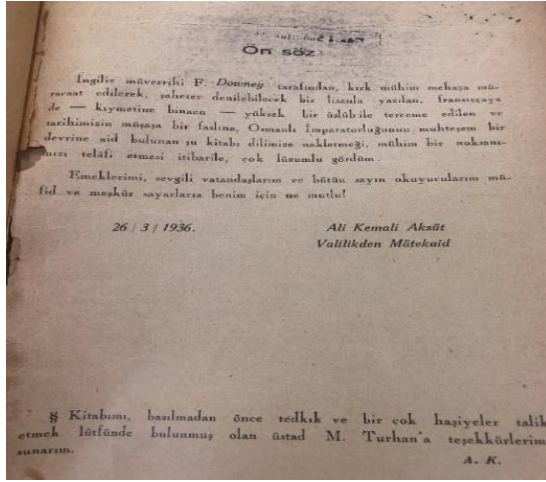
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Appendices

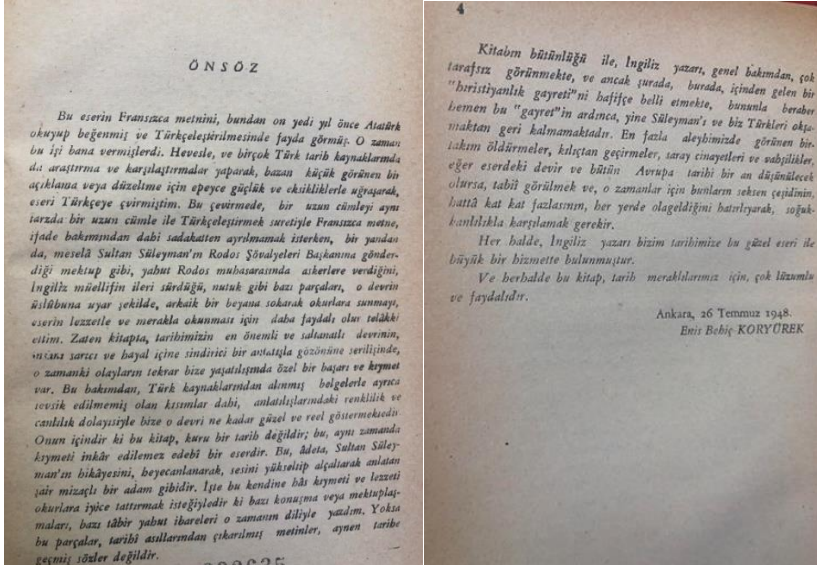
Appendix A. Battle chant of the Janissaries and chapter I with an epigraph in ST



Appendix B. The translator's preface in the first TBT



Appendix C. The translator's preface in the second TBT



Appendix D. The front and back cover of the third TBT

