

46-Translation of space: The case of short story entitled *Have You Got Everything You Want?* by Agatha Christie¹

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Abstract

Agatha Christie, a well-known English crime novelist, was not only a frequent visitor of Istanbul, but she also used it as a setting in her work. "Have You Got Everything You Want?" (1934) from her short story collection entitled *Parker Pyne Investigates* is one of her narratives mentioning Istanbul. Even though Christie did not focus on Istanbul in her text, its translator can be said to have rewritten it, creating a different meaning for the city in the translation entitled *Istanbul Yolunda Bir Macera* published as a free supplement to *Hareket Newspaper* in 1963. "Segmentation of the text" and "evaluation of the proper names in the text", which are two of the operations of analysis used in the studies of the Paris School of Semiotics and compiled by Sündüz Öztürk Kasar within the framework of her approach to semiotics of translation (Öztürk Kasar, 2009), are used as the analysis steps in this study. In order to evaluate the translation, "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172) propounded by Sündüz Öztürk Kasar is used. The "over-interpreted" (Öztürk Kasar & Tuna, 2017, p. 172) signs and discourses can be said to reflect Istanbul's Turkish and Islamic identity, and the translation seems to have been influenced by nationalist sentiments. This translation of the city leads us to consider the translator's visibility in this text, believing that the invisibility of the translator (Venuti, 1995) is also related to the reading activity. This study suggests that translation of crime fiction in Turkey needs further research especially to help visibility of crime fiction translators.

Keywords: Agatha Christie, semiotics of translation, translation studies, crime fiction, Istanbul

Agatha Christie'nin *Have You Got Everything You Want?* başlıklı kısa hikâyesi örneğinde mekanın çevirisi

Öz

Ünlü bir İngiliz polisiye yazarı olan Agatha Christie, İstanbul'u sık sık ziyaret etmekle kalmaz, onu eserlerinde mekan olarak da kullanırdı. *Parker Pyne Investigates* isimli kısa hikâye kitabına ait "Have You Got Everything You Want" (1934) başlıklı kısa hikâye İstanbul'dan bahseden eserlerinden biridir. Christie eserinde İstanbul'a odaklanmasa da, 1963 yılında *Hareket Gazetesi*'nin ücretsiz ilavesi olarak yayınlanan *Istanbul Yolunda Bir Macera* adlı çeviride çevirmenin şehir için yeni bir anlam yaratarak İstanbul'u yeniden yazdığı söyleyenebilir. Paris Göstergebilim Okulu çalışmalarında kullanılan ve Sündüz Öztürk Kasar tarafından çeviri göstergebilimi (Öztürk Kasar, 2009) yaklaşımı kapsamında derlenen bazı çözümleme işlemlerinden

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“Metnin kesitlenmesi” ve “Metin içinde anlam taşıyan özel isimlerin değerlendirilmesi” bu çalışmada metin çözümleme adımları olarak kullanılmaktadır. Çeviriyi değerlendirmek için, Sündüz Öztürk Kasar tarafından geliştirilen “Anlam Bozucu Eğilimler Dizgeselliği” (Öztürk Kasar & Tuna, 2017, s. 172) kullanılmaktadır. Aşırı-yorumlanan (Öztürk Kasar & Tuna, 2017, s. 172) gösterge ve söylemlerin İstanbul’un Türk ve Müslüman kimliğini yansıttığı ve çevirinin milliyetçi duygulardan etkilendiği söylenebilir. Şehrin bu çevirisi, çevirmenin çevirideki görünmezliğinin okuma etkinliğiyle ilişkisi olduğuna inanarak bu metindeki çevirmen görünürlüğünü (Venuti, 1995) gözden geçirmemize sebep olmaktadır. Bu çalışma polisiye çevirmenlerinin görünürlüğüne yardım etmek için Türkiye’deki polisiye çevirilerinin daha fazla araştırmaya ihtiyaç duyduğunu öne sürmektedir.

Anahtar kelimeler: Agatha Christie, çeviri göstergeliliği, çeviribilim, polisiye edebiyat, İstanbul

1. Introduction

Agatha Christie, a well-known English crime novelist, was a frequent visitor of Istanbul like many authors. She also used it as a setting in her work. “Have You Got Everything You Want?” (1934) from her short story collection entitled *Parker Pyne Investigates* is one of her narratives mentioning Istanbul. Even though Christie did not focus on Istanbul in her text, its translator can be said to have translated it in a way that creates a new reading for the city in the translation entitled *İstanbul Yolunda Bir Macera* (1963). The meaning transformations, which are believed to have changed Istanbul’s meaning in *İstanbul Yolunda Bir Macera*, lead this study to consider the translator’s activity and existence in this translation.

Crime literature is one of the most important genres of popular literature because of the detachment from every-day life it provides. Popular literature can be defined as those literary texts written to achieve commercial success and driven primarily by sales concerns. Especially for a crime fiction translator, invisibility can be a common problem because this genre was formerly designated or considered as escape literature rather than high literature due to its plot lines being characterized by unchanging rules in the earliest exemplars of the genre. Erol Üyepazarcı, a Turkish researcher specialized in crime fiction, asserts that “millions of people from all around the world read crime novels. After *Bible* and Mao’s *Little Red Book*, crime novels rank first at the best-selling list” (1997, p. 8)³. Since these sales concerns and the demand for crime books are at such an important point and some literati do not consider it high literature, the translation activity and position and recognition of crime fiction translator turn into an intriguing subject.

Istanbul, which is the setting for the story, is also a “sign” (Saussure, 1959, p. 67), the meaning of which is reproduced by the author. This city, along with the other signs in the text, has a meaning. As Algirdas Julien Greimas notes, because of a human’s impact on a space and the people’s actions therein, “every transformation of space can be read as significant” (1986, p. 31). The city, which is recreated in the author’s discourse, speaks of the people who live in that city because a city gains its meaning from those that build, maintain, and act within it. As Friend & Moench suggest, “cities are emergent mosaics or networks that reflect social values and relations coupled with the co-evolving environmental and infrastructure systems that characterise the built environment” (2013, p. 100). That is why along with the inhabitants of a city, its physical structure, environment and characteristics should be seen as a whole. So the city in a literary text is more than a name or a décor. It is a readable

³ Unless mentioned otherwise, all the English translations are done by the author.

text that realizes itself in space. Roland Barthes puts forward the idea that the city is also a discourse in his article entitled “Semiology and the Urban” as follows,

The city is a discourse and this discourse is truly a language: the city speaks to its inhabitants, we speak our city, the city where we are, simply by living in it, by wandering through it, by looking at it. Still the problem is to bring an expression like ‘the language of the city’ out of the purely metaphorical stage. It is very easy metaphorically to speak of the language of the city as we speak of the language of the cinema or the language of flowers. The real scientific leap will be realized when we speak of a language of the city without metaphor [...] the best model for the semantic study of the city will be provided, I believe, at least at the beginning, by the phrase of discourse. And here we rediscover Victor Hugo’s old intuition: the city is writing. He who moves about the city, e.g., the user of the city (what we all are), is kind of reader who, following his obligations and his movements, appropriates fragments of the utterance in order to actualize them in secret (1986, pp. 92- 95).

From this perspective, it is possible for a translator to speak the language of the city, communicate the city especially if s/he is the inhabitant of the country that the city is located. The translated text, then, may not always convey the meaning initially intended by the writer. Moreover, it is important to evaluate a text without effacing the subjectivity in translation’s nature because translation activity requires reading, and reading “is the set of mental activities that involve pondering upon a sign received by one or several of five senses; comparing, evaluating, interpreting it; analyzing and comprehending it, making sense and judgment of it” (Tuna, 2016, p. 37). In this text, the reason why the translator goes beyond merely language transmission can be the text s/he reads.

2. Theoretical and conceptual framework of the study

Invisibility is a concept discussed in many contemporary translation studies and criticisms. The notion of visibility emerged as “invisibility” by Lawrence Venuti in *The Translator’s Invisibility: A History of Translation* (1995). Even though it has been a target of much debate, this research uses the term “invisibility” (Venuti, 1995/2004) as in the foreground is the asymmetrical relationship between two texts and cultures, and the position and activity of the translator. According to Venuti, “the more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text” (2004, pp.1-2). What makes a fluent translation is “domestication” (Venuti, 2004) and therefore, what creates the opposite of invisibility is the “foreignization” (Venuti, 2004) strategy. Venuti criticizes fluency, as Kumar explains:

[...] as the fluent strategy aims to efface the translator’s crucial intervention in the foreign text, a translator rewrites it in a different language to circulate in a different culture, but this very process results in a self-annihilation, and ultimately contributing to the cultural marginality and economic exploitation which translators suffer today (*Hindi Center*, 2020, para. 14).

To Venuti, what also keeps translators behind is “the dominance of fluency” (2004, p. 2) in translation and this tendency to fluent translation removes the author, the source culture and source values to some extent. In this way, the cultural difference between both texts vanishes. As a consequence, the translation performed in accordance with the norms of the target system and language render the power relations between the two cultures invisible:

Translation is a process that involves looking for similarities between languages and cultures—particularly similar messages and formal techniques—but it does this only because it is constantly confronting dissimilarities. It can never and should never aim to remove these dissimilarities entirely. A translated text should be the site where a different culture emerges, where a reader gets a glimpse of a cultural other, and resistancy, a translation strategy based on an aesthetic of discontinuity, can best preserve that difference, that otherness, by reminding the reader of the gains

and losses in the translation process and the unbridgeable gaps between cultures (Venuti, 2004, p. 306).

In this respect, rewriting may also result in the invisibility of a translator. The invisibility is also related to the publicity and professional identity. Invisibility is not only about foreignization or domestication strategies, but rather a situation that concerns the position and recognition of the translator, such as the deletion of the translator from the cover or not including translator's epilogue, footnote, or preface.

Using semiotics of translation to base this study on more concrete data to discuss the translator's activity can be efficacious. Following the purposes of this study, the operations of semiotic analysis this study uses are "Segmentation of the text" and "Evaluation of the proper names in the text" compiled by Sündüz Öztürk Kasar (2009) from the studies of the Paris School of Semiotics for translation-oriented semiotic analysis purposes. Since there are different places in this short story, a limitation of space for the analysis is provided by segmentation to some extent. Also, because the proper names used in this story contribute to the meaning of Istanbul, they are evaluated. Finally, to evaluate meaning transformations and their consequences in the translated text, the "Systematics of Designificative Tendencies" propounded by Sündüz Öztürk Kasar (Öztürk Kasar & Tuna, 2017, p. 172) is used as the basis. In short, inferences are made by comparing the source text and the target text.

3. A Semiotic analysis of *Parker Pyne Investigates*: "Have You Got Everything You Want?"

Parker Pyne Investigates short story collection was written by Agatha Christie and "Have You Got Everything You Want?" was included as the seventh story in this collection in 1934 by William Collins and Sons in the U.K. The stories were also published under the name *Mr. Parker Pyne, Detective* in the U.S. There are no chapters in this story. That is why the text is divided into segments to highlight the spatial changes in the text and the spaces are used to analyze the selected units. Besides, the proper names in the text are evaluated. Finally, its Turkish translation is evaluated based on "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172).

3.1. Segmentation of the text

Segmentation is a step a researcher can apply in order to understand, evaluate, and analyze a text before the other analysis steps since it helps to obtain manageable text units. As Greimas and Joseph Courtés explain, segmentation is

the set of procedures for dividing a text into segments, that is, into provisional syntagmatic units which, while entering into combinations among themselves (by relations of "both... and" type), are distinguished from each other by one or more segmentation criteria without specifying for all that to which level pertinence* these syntagmatic units belong to (1982, p. 270).

In this study, segmentation is applied to separate the places from each other, set partial spatial boundaries and understand the position of Istanbul in the story to a certain degree. In the texts with Istanbul chosen as the setting, Istanbul does not always exist by itself, and its meaning is produced by comparing it with other spaces. It is not wrong to suggest that everything that belongs to a city produces the meaning and the form of that city:

All the elements that create the space are in a mutually dependent relationship. Meaning arises from these relationships. Therefore, we can define the space as a system of relations. When

examining a narrative, it is not enough to only define the space; the relations of meaning that form it and assign it a meaning need to be investigated as well (Eziler Kıran & Kıran, 2011, p. 249).

Accordingly, segmentation can illuminate the spatial changes. Every action that is or is not set in Istanbul in the narrative, every discourse that takes place in specific places, and most notably, the signs that provide information about Istanbul can be opened to discussion with the aid of segmentation. Four main spaces are identified in this story; thus, four segments are formed in order to highlight Istanbul according to the places determined. The only aim here is to separate Istanbul from other places in this story and this segmentation provides the intended space limitation. Thus, we do not need to form sub-segments in this step. The name of the place that is the focus of each segment is included as part of the segment title. These segments are entitled “Paris”, “The Simplon Express”, “Venice”, and “Istanbul”.

3.1.1. Segment 1: Paris: The first location in the story is the city of Paris in France. This segment is entitled “Paris” due to the events taking place in Paris. The segment begins with the sentence “‘Par ici, madame.’ A tall woman in a mink coat followed her heavily encumbered porter along the platform of the Gare de Lyon” (Christie, 1934, p. 4) and it ends with the sentence “I’ll tell you” (Christie, 1934, p. 7).

Elsie Jeffries, a rich and beautiful young American woman, arrives in Paris at the beginning of the story. She embarks on a train journey with her jewellery bag. In an empty compartment that she has entered, she sees the initials “P.P.” on the suitcase of a man who is traveling to Istanbul. Unable to restrain her curiosity, Elsie hesitantly asks whether he is Parker Pyne. This man is the consultant Parker Pyne, whom she knows from advertisements in the *Times*. Now worried, Elsie Jeffries does not know what to do about her husband, Edward. Although she remains uncertain about whether to tell Mr. Pyne what her husband did, she decides to try and begins to inform him of her situation.

3.1.2. Segment 2: The Simplon Express: This analysis segment is entitled “The Simplon Express” because it narrates the events that take place between Paris and Istanbul. The segment begins with the sentence “I’m going to Constantinople to join my husband” (Christie, 1934, p. 7) and it ends with the sentence “the suspected lady consented to be searched—and emerged without a stain on every character” (Christie, 1934, p. 10).

Elsie travels to Istanbul for her husband, Edward. He has had to go to Constantinople (Istanbul) on this occasion because he was doing some business with Orient. Although her husband Edward is not particularly active and has a conservative family, he is a good person. Elsie, who has been reading crime novels, notices that a word or two are written on the drier paper while she is drafting letters to her husband; despite trusting her husband, she attempts to read these words by holding a mirror to the paper. She then finds a note saying, “wife”, “just before Venice would be the best time”, and “the Simplon Express”. Surprised, Mr. Pyne mentions that they cannot do anything until they arrive in Venice. As the train is about to enter Venice, someone screams. There is a fire in one of the compartments. Due to the smoke, a woman who looks Slavic comes into Elsie’s compartment to get some fresh air. Just as this woman is about to return to her room, Mr. Pyne stops Elsie and requests that she check her little scarlet case filled with jewellery. She finds that all the jewels previously in the bag have gone missing. Mr. Pyne then asks that this woman be searched; however, when she is accused of being a thief, she goes mad.

3.1.3. Segment 3: Venice: Since the train stops in Venice in this part of the story, this segment is entitled “Venice”. The segment begins with the sentence “the jewels were not on her” (Christie, 1934, p. 10) and ends with the sentence “I must send my telegram” (Christie, 1934, p. 11).

The accused woman is searched, but nothing is found. Although Parker Pyne and Elsie believe she could have thrown the jewels out of the window, Mr. Pyne is not convinced of that idea because the train was crossing the river at the time. Mr. Pyne states that he is not a detective and cannot be further involved in this situation. Elsie is saddened, mainly because of the sentimental value of her jewellery and engagement ring. When they arrive in Trieste, Mr. Pyne makes his way to the post office to send a telegram to Stamboul.

3.1.4. Segment 4: Istanbul: In this segment, the protagonist Parker Pyne and the other figures in the story arrive in Istanbul. For this reason, the segment is entitled “Istanbul” to emphasize the relevant location. This segment starts with the sentence “Edward!’ Elsie’s face illuminated up as she saw her husband hurrying to meet her on the platform at Stamboul” (Christie, 1934, p. 11), and it ends with the words “I know,’ said Mr. Parker Pyne, with force” (Christie, 1934, p. 16).

Elsie sees her husband, Edward. After they arrive in Istanbul, Mr. Pyne asks to see Elsie for half an hour in the Hotel Tokatlian. Mr. Pyne returns her jewellery to Elsie but does not explain what is going on. Then Mr. Pyne leaves her and continues walking in Pera, sits down somewhere, and orders two cups of coffee: one cup for himself, and one for Elsie’s husband, Edward. Edward cannot believe that Mr. Pyne discovered the truth. In actuality, Edward stole his wife’s jewellery before setting off for Constantinople, replacing each piece with a counterfeit in England. So, the jewellery Elsie carried when she was travelling was the fake one. Since Edward is intelligent and kind-hearted, he made the Slav woman use a smoke bomb to create a diversion and this helped the Slav woman throw the counterfeit jewels into the ocean just before the train reached Venice, as he did not want anyone to be blamed for the theft. However, Mr. Pyne understood everything and sent telegram to Edward. Mr. Pyne made Edward drop the real jewels off at the Hotel Tokatlian and he survived being reported to the police. Thus, Mr. Pyne could give Elsie her jewellery without telling her the truth. Mr. Pyne hopes to ascertain the truth, and he does. He discovers that Edward was actually being blackmailed because he was scammed by a woman. Mr. Pyne suggests it would be better not to tell Elsie about the blackmail incident.

3.2. Evaluation of proper names in the text

A proper name is “a name of a particular thing; and a necessary condition of its being particular is its having a (particular) historical position” (Zink, 1963, p. 481). The names the author uses may have special value for the meaning of the text, because sometimes, the proper names in a literary text, such as names of people, places, institutions, and organizations may have been especially chosen for a particular purpose that is intended to influence the meaning (Tuna, 2015, p. 66). Whatever the purpose of the author is, an evaluation of the proper names conducted before translating a text may give a translator some hints about the meaning universe of a text. Not only the selection of the proper names but also the translation of them is important because a translator may not use the same proper nouns in her/his translation, and this can occur due to many reasons. Whatever the intention is, knowing the meaning of the proper names in a text and understanding its relation to the text can help a person who participates in a reading activity.

3.2.1. Evaluation of proper names in “Have You Got Everything You Want?”

In “Have You Got Everything You Want?”, there are two different names for Istanbul: Constantinople and Stamboul. As the text demonstrates, Constantinople is used by Elsie Jeffries while Stamboul is used by Parker Pyne. This particular difference leads this study to scrutinize the meaning that these names may produce. However, to understand what Stamboul means, one has to look at its difference from Constantinople. The name of Istanbul has taken on many forms over the centuries. Although Elsie Jeffries just refers to the stops of the Orient express, the name Constantinople used to be valid during the time of the Byzantine Empire. Turkish folklorist Haluk Tarcan suggests that people who call Istanbul Constantinople actually have an underlying intention: “one of the greatest dreams of the West is to re-establish the Byzantium. To that end, they call it ‘Constantinople’ at every turn” (2011, *Onturk*). For this reason, Elsie Jeffries might be said to know and recognize the Byzantine period. What is meant by knowing is not having information but accepting its existence and not accepting this Turkish identity.

Apart from Elsie’s expression, Stamboul is used in the rest of the text. Although its original version is Stanbol or Stambol, there is the word Stamboul in the story. In the essay entitled “Stanbol (Istanbul) Kelimesinin Etimolojisine Dair Bir Deneme” [An Essay on the Etymology of the Word Stanbol (Istanbul)], H. Berbérian mentions the two origins of this word: “A) Stanbol in Greek *eis tin polin* (pronunciation: istinpolin) or stin poli, i.e. in the city *in Urbe* (not in Urbem) is a distorted form of the word. B) Stanbol is a distorted form of Greek Constantinople” (2011, p. 187).

Moreover, the spelling of Stamboul in the text is not included in etymology studies examining the pronunciation of Istanbul as far as we researched. The origin of the word Istanbul “[...] was transferred to Ottoman Turkish as Stambol from Greek stambóli ~ stembóli (n) ~ stimbóli (n) and pronounced in 15 different ways among the Ottomans” (Kartallıoğlu, 2016, p. 119). However, this form is sometimes preferred in crime fiction. In short, it is written as Stamboul in this story, but this name started to be used in the Ottoman period of Istanbul.

The decision to use Stamboul may indicate that Mr. Pyne, who reveals himself as an omniscient character with his ability to solve a mystery and know women in the story, knows the Ottoman Empire and Turkish identity of Istanbul. By using this name, he acknowledges the existence of Istanbul, which belongs to the Ottoman Empire or Turkish people. What is important is that the story only includes a depiction of Istanbul through Mr. Pyne’s eyes:

When she had gone, Mr. Parker Pyne took up his hat and stick and went out into the streets of Pera. He walked along smiling to himself, coming at last to a little café, deserted at the moment, which overlooked the Golden Horn. On the other side, the mosques of Stamboul showed slender minarets against the afternoon sky. It was very beautiful. Mr. Pyne sat down and ordered two coffees (Christie, 1934, p. 12).

As this depiction demonstrates, Mr. Pyne is the only character who watches and pays attention to the city in this story. Thus, he gets a chance to experience and explore the city by staying there. In the description, Mr. Pyne first passes through the Pera district—the European side of Istanbul— and looks up to the Golden Horn. The minarets of the mosques reveal themselves to him. Yet the reader can feel the distance between the city and Mr. Pyne that this excerpt creates.

Pera is significant as a district and a proper name: “Pera, the region that was developed across the historical peninsula and the Golden Horn, which means opposite shore, the other side in Greek [...]”

(Hızlan, 2002, *Hürriyet*). Pera, which overlooks the Golden Horn that Mr. Pyne talks about, is today's Beyoğlu. Pera, or Beyoğlu after the Ottoman era, is a significant district in Istanbul:

Beyoğlu, or formerly Pera (the other side), is the capital of Western Europe in the Eastern Mediterranean, after Byzantium. Pera's name became 'Beyoğlu' during the Ottoman centuries. Why it used to be called Beyoğlu is a bit of shady subject. It is said to have been named so because of the Venetian bailo inhabiting in Pera and because one of the Italian aristocracies lived here. Beyoğlu was a foreign trade center. It was an Oriental city becoming the Occident and the Occidental city becoming the Orient (Ortaylı, 1986, pp. 98-99).

Although the time of the story coincides with the Declaration of the Turkish Republic in 1923, Mr. Pyne calls it Pera using the former name of Beyoğlu. The reasons why Mr. Pyne calls Beyoğlu Pera should be ascertained. The first of these reasons may be that Pera is a place known by foreigners and tourists, and therefore often used as a setting in Western novels. However, this possibility does not provide enough justification. Pera is not a name given by the Ottomans; that is, it represents Istanbul that has not yet been Turkish or Ottoman. However, it is clear from the Islamic identity of Istanbul that the period was after the Ottoman conquest of Istanbul.

Another place name noted in the text is "the Hotel Tokatlian" (Christie, 1934, p. 11). Mr. Pyne and Elsie Jeffries meet at the Hotel Tokatlian and back in day, the Hotel Tokatlian was as important as the Pera Palace Hotel. The Hotel Tokatlian used to be an important hotel built especially for those visiting by the Orient Express. It was probably chosen because of the Orient Express travel. Also, Agatha Christie actually stayed in *Tokathyan* Hotel (the original name) although she is believed to have stayed in the Pera Palace, and this is thought to be a way of promoting her latest book at that time -*Murder on the Orient Express* (1934):

A legend was created by saying that the place where Agatha Christie stayed for 11 days was unknown. Agatha did this to sell her book, and the Pera Palace used this story for the publicity [...] Where she actually stayed in Istanbul is the Hotel Tokatlian (Akıncı, 2018, p. 148).

This may be the most prominent place in the story because this is where Elsie receives her jewellery again. Therefore, this place, which plays such an important role in the story, is also an important proper name.

Mr. Pyne is a character who knows about Istanbul. In this respect, his information seems valuable. However, he does not form an emotional bond with the city, or the city does not affect his character development. Also, he does not portray Istanbul as the Orient like Elsie Jeffries. For this reason, looking at what Pera refers to as a place for further analysis is significant for this study. Pera had different meanings for Istanbul after and before the Ottoman Empire:

These two sides divided by the Golden Horn used to represent two different lifestyles and cultures, even two different worlds in a way. On the one side, there was the historical peninsula where Muslim population heavily lived and was a region redundant in manufacture, was more Eastern due to its lifestyle; and on the other side, there was the Pera region, dubbed as 'a complete European city', with its economy based on trade and finance, its habitants being mostly Levantines, non-muslims and foreigners; adopting a 'western' lifestyle with its theatres and malls, restaurants entertainment hotspots, and afterwards to luxury hotels (Turan, Özdemir Güzel & Baş, 2016, p. 403).

In other words, the district Pera, or Beyoğlu as Turkish people call today, represents the West in Istanbul.

The sentence “on the other side, the mosques of Stamboul showed slender minarets against the afternoon sky” (Christie, 1934, p. 12) shows that mosques are located on the other side and they are not in the same place where Mr. Pyne walks. The reason why Mr. Pyne does not label this city as the Orient as Elsie Jeffries does and even calls it beautiful might be Pera itself—the foreign diplomatic quarter of Istanbul. Pera can be accepted as Istanbul’s Europe in this sense because it was designed for Europeans. In Greek, Pera means “the other”, “opposite shore” and “the other side” (İnal, 2012, p. 10). At this point, Mr. Pyne does not otherize Istanbul because Mr. Pyne is in the European part of Istanbul. To be more precise, he is in the Western part of Istanbul. This approach may justify his liking for Istanbul as well.

The character, plot, setting and time that form the structure of a work of fiction affect each other’s meaning in some ways. In general, there are different types of time in a narrative:

the adventure’s time (time and duration of experiencing the described events), the narrative time (the time when the events are perceived and expressed), the writing time (the date and time when the author wrote the book), and the reading time (Aktaş, as cited in Narlı, 2002, p. 94).

The adventure’s time and narrative time of this story coincide with the time following the Ottoman conquest of Istanbul. However, the story was written in 1933. This date is after the proclamation of the Republic of Turkey. Consequently, the name Constantinople is not found in any stage of the narrative. The evaluation of the names of the places, namely Stamboul, Constantinople, Pera and the Hotel Tokatlian, elucidates what Istanbul means or does not mean for the American character Elsie and the British character Parker Pyne.

The translation of these proper names differ significantly in Turkish translation of the story. This indicates that examining the proper names is very important for Istanbul’s meaning in this text because the differences between the source and target text help create a new Istanbul narrative in Turkish translation. In order to demonstrate the changes in the meaning, “Systematics of Designificative Tendencies” (2009) propounded by Öztürk Kasar is used in this study because “it illustrates different levels of semantic degradation through nine steps, which goes from the fullness of meaning to its total emptiness” (Öztürk Kasar & Tuna, 2017, p. 171), and provides a more objective basis for evaluating meaning transformations.

4. Systematics of designificative tendencies

A translator works not only with different languages but also with different cultures when translating a text. The differences between languages and cultures raise many difficulties for a translator. One of these difficulties may be the unintended meaning transformations. Yet, as Tuna and Kuleli explain, it should not be assumed that every transformation of meaning detected in a translation is produced unwittingly or unconsciously because the translator can choose to do that for some reason (2017, pp. 45-49). The fact that rendering a text from one language to another involves losses or gains should not be restrictive for a translator. Instead, it is more liberating to know the effects of their choices on the text, and for that it is advantageous to know about the different levels of meaning transformations. “Systematics of Designificative Tendencies” (2017) in translation, propounded by Öztürk Kasar,

helps to see how competently the translators achieve to transmit to the target language the signs that constitute the universe of the meaning of the original text and it aims to provide a more objective basis for the process of evaluating translations, which is often rather observational and subjective in nature (Öztürk Kasar & Tuna, 2017, p. 171).

There are nine tendencies which are over-interpretation of the meaning, darkening of the meaning, under-interpretation of the meaning, sliding of the meaning, alteration of the meaning, opposition of the meaning, perversion of the meaning, destruction of the meaning and wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). Also, these tendencies first help a translator to name and evaluate the changes in the meaning while transferring the source text into the target culture, and second can help a researcher study with concrete criteria and achieve consistency when evaluating a translation.

4.1. Translation evaluation of “Have You Got Everything You Want?”

Turkish translation of “Have You Got Everything You Want?” (1934) was published in March 1963 by Vatan Journalism and Printing as a free supplement to *Hareket Newspaper’s Yeni Polis Romanları Serisi* [the new series of detective novels] and met Turkish readers with the title of *İstanbul Yolunda Bir Macera*⁴ [An Adventure on the way to Istanbul]. The translator’s name is not included in the translated text and only the author’s name is included on the cover of the book.

The representation of Istanbul we discussed in the semiotic analysis differs remarkably in its translation. One subject for discussion is the translator’s creation of Istanbul in the target text through certain signs. The meaning transformations may have been done consciously or unconsciously by the translator for specific purposes. This study does not discuss all of the transformations of meaning but only the names of places that contribute to the meaning of Istanbul in the text and some important “over-interpreted” (Öztürk Kasar & Tuna 2017, p. 172) parts because the other transformations are not believed to contribute to Istanbul’s meaning in this text. In short, some of the meaning transformations in the text are demonstrated below.

Throughout this evaluation section, abbreviations ST for source text and TT for target text are used. This part of the study uses Öztürk Kasar’s “Systematics of Designificative Tendencies” (Öztürk Kasar & Tuna, 2017, p. 172) as the basis of translation evaluation.

Example 1

ST	Oriental (Christie, 1934, p. 7)
TT	Orta Doğu (Christie, 1963, p. 7)

The fact that translator rendered the sign “Orient,” [East] as “Orta Doğu” [Middle East], annihilates its ideological importance and puts an emphasis on its location. Thus, the meaning is not sufficient, and this is an example of under-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Example 2

ST	Constantinople (Christie, 1934, p. 7), Stamboul (Christie, 1934, p. 4, 5, 11, 12)
TT	İstanbul (Christie, 1963, p. 7)

The translator’s decision is clear in these examples because “Stamboul” and “Constantinople” are both translated as “İstanbul.” In 1963, Istanbul had one name. However, this translation decision eliminates the effect the difference has in the context. Thus, this is an example of darkening of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

⁴ The title on the front cover of the book is *İstanbul Yolunda Bir Macera*. However, on its title page, we encounter the title *İstanbul Yolunda Bir Garip Macera* [A Strange Adventure on the Way to Istanbul].

Example 3

ST	The Hotel Tokatlian (Christie, 1934, p. 11)
TT	Park Hotel (Christie, 1963, p. 19)

The hotel names in the source and target texts are clearly different. These names both represent different places, but they are located in the same place. That is why the meaning is false and this provides an example of alteration of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). However, the Park Hotel is one of the most important hotels in Beyoğlu, Istanbul. As Akıncı states, the “Park Hotel was the third of the most luxurious hotels in Istanbul along with Pera Palace and the Hotel *Tokatlıyan*” (Akıncı, 2018, p. 124). However, the Hotel Tokatlian was closed before 1963, and this may have resulted in the translator changing the hotel name.

Example 4

ST	Pera (Christie, 1934, p. 12)
TT	Beyoğlu (Christie, 1963, p. 22)

As discussed in the semiotic analysis of this text, Pera is the former name of Beyoğlu. With this decision, the meaning of Pera, which represents the European or the West side of Istanbul, becomes ambiguous, and this provides another example of a darkening of meaning (Öztürk Kasar & Tuna, 2017, p. 172). The translation can be said to reveal the real name of that place in 1963 and Istanbul's Turkish identity through the signs that are different in the source text.

The place names discussed in the semiotic analysis and the other signs we emphasize reveal important transformations of meaning. These transformations can be said to change the meaning of the space. However, the greatest meaning transformation is found in the paragraph about Istanbul. In the source text, Istanbul is depicted as in the paragraph below:

When Elsie had gone, Mr. Parker Pyne took up his hat and stick and went out into the streets of Pera. He walked along smiling to himself, coming at last to a little café, deserted at the moment, which overlooked the Golden Horn. On the other side, the mosques of Stamboul showed slender minarets against the afternoon sky. It was very beautiful. Mr. Pyne sat down and ordered two coffees (Christie, 1934, p. 12).

This brief excerpt about Istanbul appears completely different in the target text. A part of the translation of this paragraph and some of the other excessive commentaries of this paragraph are exemplified below:

Translation: İstanbul!... Dünyanın en güzel şehri, diye düşündü Mr. Payn, otomobilin sol tarafındaki pencereden Yeni Camiyi seyrederken, “Bu şehirdeki yüzlerce san’at eserinden biri ve belki de en az önemlilerinden ama gene de muhteşem bir eser,” diye düşünüyordu. Mr. Payn, İstanbul’a aşikti. Bu aşk onu iki ya da üç yılda bir İstanbul’a çekerdi. Park Otelin dördüncü katında hep aynı daireyi tutardı. En büyük zevklerinden biri, gurup vakti, Anadolu yakasını seyretmekti. Mr. Payn içini çekti ve “Ah, şu insanlar neden rahat oturmazlar, neden sadece iyi ve güzel şeylerle meşgul olmazlar...” diye düşündü (Christie, 1963, p. 19).

Araba parkın kapısı önünde durunca, Mr. Payn parayı ödeyerek şoförü savdı ve sür’atli adımlarla Saray Burnu’na doğru yürüdü ve nihayet aradığı yeri bularak içeri girdi. Burası güzel bir kahvehane idi. Mr. Payn, pencerenin önünde, Boğazın ağzına nazır bir köşeye oturarak kendisini karşılayan garsona iki fincan kahve fincan ismarladı (Christie, 1963, p. 24-25).

Back-translation: “İstanbul!... The most beautiful city of the world,” Mr. Pyne thought, while gazing at Yeni Cami [New Mosque] from the window on the left of the car. “One of the hundreds of works of art in this city, and may be one of the least important ones, but still splendid.” Mr. Payn

was in love with Istanbul. This love would attract him to Istanbul once-every two or three years. He would book the same room on the fourth floor of the Park Hotel. One of his biggest pleasures was to watch the Anatolian side of Istanbul during sunset. He sighed and thought, “Alas, why don’t these people chill out, keep themselves busy with nice and good things?”

When the car stopped in front of the park door, Mr. Payn paid the money and dismissed the driver and walked fast towards Saray Cape and finally found the place he was looking for and entered. This was a nice coffeehouse. Mr. Payn sat in a corner in front of the window, facing the mouth of the Bosphorus and ordered two cups of coffee to the waiter who greeted him.

The first element that draws attention in this rewritten section is that different places are mentioned, including the Yeni Mosque, Anatolian Side, and the Park Hotel. In fact, the source text was transformed, but certain signs were preserved. Some signs were translated differently, and the character has been to Istanbul many times in the target text. In this translation, there is also a relationship between the city and Parker Pyne.

Example 5

ST	-
TT	Semaverlerin başına oturmuş insanlar kan rengi çaylarını yudumlayıp duruyorlardı. Sonra hemen plak dükkanları başlıyordu. Garip değil mi, Mr. Payn alaturkadan da hoşlanırdı. Ama mutlaka dekor içinde. Yoksa, Londra’da Türk veya Arap müziği dinlemek Mr. Payn’ın aklından bile geçmezdi (Christie, 1963, p. 23).

Back-translation: People sitting right by to the tea-urns, were sipping their blood-coloured tea incessantly. There were the record shops right after. Oddly enough, Mr. Payn liked the Turkish style as well, but definitely in a decor. Otherwise, listening to Turkish or Arabic music in London wouldn’t come to his mind.

TDK defines the word *alaturka* as “appropriate to old Turkish tradition, custom, morale, Eastern, anti-alafanga” (2002, Definition 1). Additionally, the character compares London to Istanbul, and states that Turkish and Arabic music can be listened to in Istanbul’s atmosphere. Therefore, the atmosphere of the Orient, which does not exist in the source text, is experienced in translation. Not only are some signs wiped out throughout the translation, but also many parts of the text, especially in the segment we entitled “Istanbul”, are over-interpreted (Öztürk Kasar & Tuna, 2017, p. 172). In this part, Parker Pyne shows us the cultural elements found in Istanbul. Later, he sees people playing a game called *bul karoyu al parayı* [three-card monte] while walking on the street and he even plays the game (Christie, 1963, p. 23). Moreover, the translator gives place to several different spaces but mostly to Üsküdar even though it does not exist in the source text. Yet, this is an over-interpretation (Öztürk Kasar & Tuna, 2017, p. 172) since such a place is not told in the source text:

Example 6

ST	-
TT	Üsküdar her zamanki gibi, tarihi bir karpotalın ihtişamı içinde, güneşin altında bir rüya alemi gibi duruyordu. Mr. Payn, zevkle seyre koyuldu. Dudaklarında müstehzi bir tebessüm vardı (Christie, 1963, p. 20).

Back-translation: Üsküdar, in the magnificence of a historical postcard, looked like a dream under the sun, as always. Mr. Pyne gazed at the view with pleasure. He had a sarcastic smile on his lips.

Example 7

ST	-
TT	Mr. Payn, “Şu iş hal olsun da bu defa Üsküdar’ı karış karış dolaşacağım” diye düşündü. Bu kadar gelir, giderdi İstanbul’a, uzaktan rüya gibi görünen Üsküdar’ı, bir türlü doğru dürüst gezme

fırsatını bulamamıştı... (Christie, 1963, p. 20).

Back-translation: “When this issue is solved, I am going to travel every inch of Üsküdar this time,” he thought. He used to travel to Istanbul, but he couldn’t find the opportunity to visit Üsküdar properly, which looked like a dream from afar.

Üsküdar is very important for the history of Istanbul. This district represents Turkishness and it is a district where the Muslim identity shows itself intensively: “Üsküdar’s privileged position in every period showed itself in social life as well; the Muslim residents of the city considered Üsküdar a Kaaba land” (*Üsküdar belediyesi*, n.d., para. 5). Moreover, Üsküdar, as a neighborhood, is a place where especially Muslims and the Turks from Anatolia reside:

In Üsküdar, a small Muslim-Turkish town in itself, the building style, neighbourhood configuration, shopping, and transportation traditions were no different from Istanbul, while the structures of Galata, where Latin, Frankish, Greek, Armenian and Jewish communities were the majority, were buildings [...] inspired by the Genoese architecture (Sakaoğlu, 2003, p. 27).

Besides, the translator creates a new dimension in Mr. Pyne’s relation to Istanbul as the example 8 may demonstrate:

Example 8

ST	-
TT	Üsküdar’da durmaz, Marmara kıyılarına doğru giderdi. Üsküdar’ın tepelerine doğru bakarak, ‘Yalnızlıktan sıkılmayan bir adam olsam, buraya yerleşirdim,’ diye düşündü. Sonra da güldü kendi kendine... ‘Yok, yok, beni Londra’nın gürültülü, hareketli hayatından başka bir şey paklamaz. İstanbul, benim için, arada bir aranacak bir eski sevgili olabilir anca’ (Christie, 1963, p. 20).

Back-translation: He would not stay in Üsküdar, but rather, he would go the shores of Marmara., ‘Were I not a man bored of solitude, I would settle here,’ he thought, looking at the hills of Üsküdar. Then he smiled to himself... ‘No, no, I would want to live nowhere but in London’s noisy, bustling life. İstanbul, for me, can be merely an ex-beloved which is occasionally looked for’.

As a result, the new places (such as Seraglio Point, Topkapı Palace, The Taxim Tunnel, Üsküdar, Eminonu, Gulhane Park), meaning transformations on certain signs regarding Turkish identity of İstanbul and expanded description of İstanbul demonstrate that not recognizing the Turkish identity or representing İstanbul differently was changed by the translator of “Have You Got Everything You Want?”. In this way, especially the segment we entitled “İstanbul” can be said to have been rewritten in its Turkish translation. The “over-interpreted” (Öztürk Kasar & Tuna, 2017, p. 172) signs and discourses reflect İstanbul’s Turkish and Islamic identity and seem to have been influenced by nationalist sentiments. Moreover, Parker Pyne lives the city and enjoys the city as the examples may demonstrate. A more Turkish İstanbul is portrayed in the target text. As a result, the people, culture, religion and language of the city, in other words, the city itself is revealed in this rewritten section.

5. Conclusion and discussion

In this study, the first element that caught our attention in “Have You Got Everything You Want?” was the absence of the translator’s name. Also, the translation strategies appear to have been determined by the target culture norms. Looking at the examples in the translation evaluation, we can suggest that the translator created a target culture-oriented translation. It is also among our beliefs that the *Hareket Newspaper* has taken almost a political stance. When these are associated with “the translator’s invisibility” (Venuti, 1995/2004), this text creates an invisible translator portrait.

However, this study may also assert that what translator transferred is not just the story, but another text, which is Istanbul. The fact that the meaning transformations in the given translation were predominantly made in the segment we entitled “Istanbul” and the rewritings are available here could make us believe that the translator read Istanbul as a source text and translated it. This action has brought the source text, which is Istanbul in this text, to the fore by creating a translation that introduces and protects the city in the source text by developing a translation that exceeds the language transfer. In this sense, the text can be said to be translated into the language of the city or it preserves the city’s language.

The space presented in crime literature has brought with it discourses about the owners of that place. It is important to see the role that translators play in shaping the text and context. The authority of the translator over the text is too significant to be ignored. The translator exerts her/his authority in as a reader. The text that the translator reads and the text to which s/he is loyal is the city itself. While this situation is interpreted as the translator’s adaptation of source text to the target culture, it can also be interpreted as a city translation. This translation introduces readers to the city’s language and features to a certain extent.

The domestication strategy in this translation protected Istanbul to some extent. In this regard, it is beneficial to reconsider the concept of the city as well as the position and professional visibility of the translator in crime literature because it is a mysterious world that needs to be discussed further to help the translator’s visibility. This invisible crime fiction translator is a city reader and city translator. The invisibility of crime fiction translator in Turkey in this sense needs further research. What is important is that we can make translators visible with more studies on this subject.

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