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LITERATURES IN TRANSLATION:

LITERARY TRANSLATION AND COMPARATIVE LITERATURE IN THE TURKISH CONTEXT

Abstract: As the latest American Comparative Literature Association reports (the ACLA state of the discipline reports) suggest, following the “translational turn” in comparative literature, novel intersections between translation studies and comparative literature have paved the way for further negotiations between these two subjects in a promising way. The aim of this article is to discuss the changing roles of translation and comparative studies of (translated) literature to reconsider the supposedly close relationship between the two adjacent fields in the Turkish context. We agree with Gürsel Aytaç that the intersection between translation and comparative literature occurs in literary translation. Literary translations are interventions of source texts into the receiving polysystem, meaningfully affecting the host culture and its literary system. Therefore, we argue that literary translations as *rewritings* should serve more as an object of investigation in the field of translation studies as well as comparative literature. We also argue that unorthodox approaches in comparative studies of translated literature can make these disciplines come together in more fruitful ways. The present study therefore encourages border-crossings in comparative literature and translation studies to open a space for new-fangled approaches in comparative studies of translated literature.

Keywords: Literary Translation, Translated Literature, Comparative Literature, Translation Studies, World Literature.

TÜRKİYE BAĞLAMINDA YAZIN ÇEVİRİSİ VE KARŞILAŞTIRMALI EDEBİYAT İLİŞKİSİ

Özet: Amerikan Karşılaştırmalı Edebiyat Derneğinin (American Comparative Literature Association/ACLA) belirli dönemlerde düzenlediği seminerler ve yayımladığı raporların da işaret ettiği gibi karşılaştırmalı edebiyat alanında ortaya çıkan çeviri odaklı eğilimle birlikte karşılaştırmalı edebiyat ve çeviri çalışmaları arasında oluşan yeni kesişimler, bu iki alanın farklı biçimlerde yakınlaşmasına neden olmuştur. Bu çalışma, karşılaştırmalı edebiyat ve çeviri alanlarının kesişen/örtüşen noktalarını Türkiye bağlamında yeniden değerlendirebilmek amacıyla çeviri ve karşılaştırmalı (çeviri) edebiyat çalışmalarının değişen rollerini tartışır. Gürsel Aytaç'ın ifade ettiği gibi karşılaştırmalı edebiyat ve çeviri alanlarındaki kesişim noktasının yazın çevirisi olduğu, bu nedenle yeniden yazma sürecinin sonucu olarak değerlendirdiğimiz yazın çevirilerinin hem karşılaştırmalı edebiyatın hem de çeviri çalışmalarının araştırma konusu olarak daha fazla ele alınmasının gerekliliği bu çalışmanın irdeleme konusudur. Bu iki alan arasında var olan kesin sınırların esnemesi, karşılaştırmalı çeviri edebiyat çalışmaları için de yeni yaklaşımlara yol açacaktır.

Anahtar Kelimeler: Yazın Çevirisi, Çeviri Edebiyat, Karşılaştırmalı Edebiyat, Çeviribilim, Dünya Edebiyatları.

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Harish Trivedi asserts that “increasingly now, comparative studies of literature across languages have become the concern of translation studies; it is the translational tail now that wags the comparative dog.”¹ The aim of this study is first to reconsider Trivedi’s assessment in the Turkish context to discuss the supposedly close (interdisciplinary) relationship between the adjacent fields of translation studies and comparative literature. Second, we also wish to examine the changing role of translation as it impacts the circulation of literary works across languages/cultures. After the “cultural turn” in translation studies,² or, as the latest American Comparative Literature Association reports suggest, the “translational turn” in comparative literature,³ novel intersections between the two disciplines have paved the way for further negotiations in a promising way. Our study supports this view and therefore encourages border-crossings in these two fields to open a space for new-fangled approaches in comparative studies of translated literature.

When the American Comparative Literature Association reports are considered, we can see the changing relationship between the intersecting fields of comparative literature and translation studies, particularly over the past three decades. What is significant to observe is the fact that “the status of translation heightened among comparatists,” as pointed out in Antonio Bibbò’s study “Comparative Literature and Translation History,” which claims that “most of the recent thinking on the new forms comparative studies have taken in the twenty-first century revolve around its close bond with translation.”⁴ The ACLA reports aim to discuss the state of the discipline of comparative literature and particularly its relationships with other, related disciplines: “The role of the reports as a state of the discipline has been crucial in defining the remit of comparative literature and its overlapping boundaries with cognate disciplines.”⁵ In 1995, the report was published under the title *Comparative Literature in the Age of Multiculturalism*, and it gave translation only a subsidiary role, but Bernheimer nonetheless argues that “while the

¹ Harish Trivedi, “Translating Culture vs. Cultural Translation,” p. 281.

² In “Comparative Literature and Translation History” Bibbò notes that “during the latter quarter of the last century, the study of translation underwent a so-called cultural turn that progressively encouraged scholars to see translation as more than a mere interlinguistic process” (p. 139). Antonio Bibbò, “Comparative Literature and Translation History.” In *The Routledge Handbook of Translation History*, 2021, pp. 139-154.

³ For the changing paradigm lately taking place in comparative literature, see also Erich Prunč’s 2002 *Einführung in die Translationswissenschaft*.

⁴ Bibbò, p. 139.

⁵ Bibbò, p. 140.

necessity and unique benefits of a deep knowledge of foreign languages must continue to be stressed, the old hostility toward translation should be mitigated. In fact, translation can be seen as a paradigm for larger problems of understanding and interpretation across different discursive traditions.”⁶ A changing understanding concerning the function of translation was evident in the 2004 report. Even though this report still emphasized the necessity of “the close reading of literary works in their original languages,” Haun Saussy nevertheless notes that “the integration of non-Western texts into the comparative literature canon” had been challenging this “totem.”⁷ One striking sentence from Saussy’s opening chapter of the volume can summarize the changing interactions between comparative literature and the neighboring disciplines: “The front line dissolves, and the opposing forces melt into one another.”⁸

However, it is in the latest ACLA report, published in 2017 under the title *Futures of Comparative Literature*, that translation is valued as a field yielding meaningful scholarly research of comparative studies of literature and (literary) translation. The edited volume features a separate division, titled “Languages, Vernaculars, Translations,” which consists of noticeable writings on such diverse issues that make comparative literature and translation studies come together:

Here, both the role of translations as critical engagements with texts (which, it is argued, also deserve more academic credit as publications) and the peculiar case of pseudo-translations are closely examined. This has significant implications: ... the margins of translation (mistranslation, untranslatables, pseudo-translations) represent a key site of investigation for the synergy between comparative literature and translation history.⁹

Despite this growing interest in the field of translation, particularly with the increasing number of non-Western texts transferred to the “polysystem of translated literature”¹⁰ of the West, it should nevertheless be noted that translated literature is not seen as the “object” proper of comparative literary studies beyond the ACLA zone. A similar case is seen also in Turkey

⁶ Charles Bernheimer, *Comparative Literature in the Age of Multiculturalism*, p. 44.

⁷ Haun Saussy, *Comparative Literature in an Age of Globalization*, p. 22.

⁸ Saussy, p. 22.

⁹ Bibbò, p. 141.

¹⁰ Itamar Even-Zohar, “The Position of Translated Literature within the Literary Polysystem,” p. 45. Israeli scholar Even-Zohar’s polysystem theory, which emerged in the 1970s, regards translated literature as an essential component of the literary system of the target language.

whenever it is stressed that any comparative study of literary texts requires the evaluation of the translated text in the presence of the source text, hence creating a hierarchical bond between the original and the translated material, which is regarded as its copy.

Comparative Literature has already evolved into a fully sophisticated member of the humanities in many western countries where separate departments under this name have long been functioning at various institutions of higher education. In Turkey, however, a single department of comparative literature was founded in 1996 – the Department of Comparative Literature at Istanbul Bilgi University.¹¹ This was followed by a modest number of BA and MA programs at other universities between the years 2000 and 2016.¹² Arzu Özyön gives a list of the foundation years of the existing Comparative Literature programs at Turkish universities (as of 2020): “1996 İstanbul Bilgi University BA; 2000 Eskişehir Osmangazi University BA; 2005 Yeditepe University BA; 2006 Koç University BA; 2009 Selçuk University BA; 2014 Mersin University BA; 2015 Dokuz Eylül University BA; 2002 Eskişehir Osmangazi University MA; 2005 Yeditepe University MA; 2012 Eskişehir Osmangazi University PhD; 2016 Dokuz Eylül University MA.”¹³ Lately a department of comparative literature has been founded at İbn Haldun University. It should be noted that some of the BA programs listed above have never or do no longer accept students, and that when compared to the three MA programs, there is one state university in Turkey which offers a PhD program in comparative literature.

Therefore, it is safe to say that comparative literature is still an “evolving” discipline in Turkey, trying to define its parameters and its relationships with other neighboring and adjacent fields, say, translation studies, which initially emerged in the second half of the twentieth century as a subfield of comparative literature in the European context.¹⁴ For in the West, “comparative literature and translation studies have long been intersecting fields. And translations have long been integral to the teaching of comparative literature.”¹⁵ Duncan Large openly acknowledges that “comparative literature is one of the main disciplines out of which translation studies emerged,” and he adds that as a result of this, “it is hardly surprising if at times the relationship between the two subjects has been marked by

¹¹ Murat Belge, “Karşılaştırmalı Edebiyat,” p. 44.

¹² See also Cemal Sakallı, *V. Uluslararası Karşılaştırmalı Edebiyat Bilimi Kongresi Bildiriler*, pp. 1-2.

¹³ Arzu Özyön, “An Overview of the History of Comparative Literature and the Recent State of Comparative Literature Studies in Turkey,” p. 4.

¹⁴ Radegundis Stolze, *Übersetzungstheorien. Eine Einführung*, p. 149.

¹⁵ Sandra Bermann, “Teaching in—and about—Translation,” p. 82.

antagonism."¹⁶ However, the case is just the other way round in Turkey. In other words, unlike multiple "factors playing a vital role in the birth and development of Comparative Literature in many countries, it is translation studies which can be regarded as the backbone of the field of Comparative Literature in Turkey," as Özyön argues in her study of the history of the discipline in Turkey.¹⁷ We argue that in Turkey, a similar "antagonism" that Duncan Large mentions in his study still persists today between the two intersecting fields. In "Double Take: Figuring the Other and the Politics of Translation," Michael Cronin's point about the former need to strictly separate translation studies from neighboring fields seems to be valid in the Turkish context, too: "If translation studies was to acquire any degree of disciplinary autonomy then it was necessary to distinguish itself from both comparative literature and applied linguistics."¹⁸ In the same vein, both comparative literature and translation studies today seek clear-cut boundaries with their respective claims for being an independent discipline and try to distinguish themselves from long-established departments of "national literature" and philology, and also from each other as much as possible. Consequently, when compared to other countries in the West, the desired synergy between comparative literature and translation studies has not yet been fully achieved in Turkey. We should also note, however, that in Turkey more research has been done in the field of comparative literature coming out of other, neighboring fields like translation and national literature departments (such as Translation and Interpreting Studies, Turkish Language and Literature, American Culture and Literature, English Language and Literature, French Language and Literature, German Language and Literature, and so on).¹⁹

It is undeniable that translation has become a fast-growing industry today in a "globalized" and so-called borderless world which allows for the widespread and profitable circulation of literary texts (mostly belonging to popular literature and the category of award-winning novels and bestsellers,

¹⁶ Duncan Large, "Translation Studies versus Comparative Literature?" p. 347, emphasis added.

¹⁷ Özyön, p. 2. Özyön claims that the "translation activities starting from the Tanzimat Period continuing into the Republican Period formed the basis for the Comparative Literature studies between different nations, cultures and thus literatures (Turkish vs. French and English literatures, in this case), which led the way first to Comparative Literature classes at universities and then to the institutionalization of Comparative Literature in Turkey" (p. 3).

¹⁸ Michael Cronin, "Double Take: Figuring the Other and the Politics of Translation," p. 253.

¹⁹ For further information and recent titles, refer to the data provided by Council of Higher Education Thesis Center at <https://tez.yok.gov.tr/UlusalTezMerkezi/IstatistikBilgiler?islem=3>. Accessed on Oct 30, 2021.

though) across different cultures and geographical borders. "Along with globalization in other fields, the literary field has also become a globalized activity both in terms of production and consumption. Therefore, one needs to understand the literary activity not in its narrow national context but with its intricate relationship to the global context."²⁰ It is fair to say that the number of translated texts (fictional and non-fictional) has increased in every part of the world – because the growing industry is at work in different geographies, and translations have been made from every direction, not only from Europe or from America to any "consumer" (non-Western) countries, but also from the opposite direction – namely, the import and export of translated literature being on equal levels,²¹ for writers are aware that they need to be translated if they want their work to be circulated. In her 2019 "The Making of World Literature," Hülya Yıldız contends that

the international circulation of literary works essentially requires the translation of texts. The value of a work in translation not only depends on the literary value of the original text but also on the quality of the translation. In this sense, the translator becomes a major player in the circulation of texts.²²

The growing translation industry and extensive circulation of works by means of this have lately laid the groundwork for an increasing number of cultural and comparative studies of literary texts as well, and therefore the role of translation has become critically important for possible intersections and negotiations among these related disciplines. We have already reached a level that is very close to the one that Rebecca Walkowitz suggested in the 2017 ACLA report:

in the future, we will have to approach literary works as if they exist in several languages, media, and formats and as if they are written, from the get-go, for many audiences. [...] Future reading is foreign reading because it implies something about the people who encounter texts: they are not a predictable group, and they are not contained by one territory or ethnos.²³

²⁰ Hülya Yıldız, "Yerelden Küresele: Ulusal Edebiyatların Küresel Ortamda Yer Bulma Sorunsalı," p. 65.

²¹ Yıldız, however, rightly warns against "the uneven opportunities literary texts have in the current international publishing market" (p. 413). This situation, she argues, explains "the uneven representation of literatures from the world" (p. 412). See Hülya Yıldız, "The Making of World Literature," pp. 412-13.

²² Hülya Yıldız, "The Making of World Literature," p. 418.

²³ Rebecca Walkowitz, "Future Readings," p. 108.

There seems to be an irresistible appeal of the “other” in human sciences. The increasing number of translations from non-Western literatures (that is, the intervention of the peripheral into the global literary scene) has made many more comparative studies available – especially in today’s “supranational” world where the *Other* has come to be a popular subject of investigation in literary and cultural studies. Discussing the future of comparative literature, Susan Bassnett points to the fact that “The original enterprise of comparative literature, which sought to read literature trans-nationally in terms of themes, movements, genres, periods, *zeitgeist*, history of ideas is out-dated and needs to be rethought in the light of writing being produced in emergent cultures.”²⁴ Still, any “trans-national” – if such a term/label still carries its former validity today – comparative literature (working on texts from different geographies) is in fact an endeavor to determine possible “borders” between “us” and “them” in its conventional practice, because analyzing literary texts from different geographies and cultures, comparing and contrasting them with those belonging to the home culture, is undertaken not only to know about *the other/the foreign* but also know about *yourself* through the other. Which one of the two points of departure is judged to be hierarchically superior? We claim that rather than juxtaposing “us” versus “them,” the integration of comparative literature courses into translation programs and comparative studies of (translated) literature would provide the platform for making a strong case that “us” versus “them” is not a dualism that captures current realities. This should point to a more accurate situation: It is always “us” *and* “them” – intertwined in a network of mutual impact and influence.

According to the widely accepted view in comparative literature that any foreign language knowledge is essential to analyze texts in their *own* languages, it is generally assumed that translations are not needed as the comparatist/researcher is expected to be bilingual or multilingual. Maybe so, but this is an optimistic notion (about a single person’s linguistic abilities) in the first place, and, more importantly, it harbors the danger of excluding textual products from so-called “minor” literatures, i.e., literatures written in languages that are not commonly taught or studied, as the recent ACLA reports suggest. To some extent, this premise – the belief in the existence of an “ideal,” multilingual scholar – is a fallacy, at the same time; research should be provided in a language which the possible addressee needs to be able to understand. However, it is usually supposed that the addressee is *monolingual*. In this case, the receiver (addressee) of the research will be

²⁴ Susan Bassnett, “Reflections on Comparative Literature in the Twenty-First Century,” p. 3.

provided with enough knowledge of the text through translations of brief excerpts done either by the comparatist or the translator. As Erin Schlumpf postulates, "when working with the original text is not possible, working with translations requires an intermedial mode of inquiry. If world literature is the future of comparative literature, I believe it is because its reach is wider and its framework ought to include intermediality."²⁵ In other words, the ideal, multilingual comparatist may not exist²⁶ and, furthermore, this imaginary scholar would not be addressing a receiving audience that shares his or her abilities. The recent ACLA reports also show that the dominant view concerning the required knowledge of foreign language(s), or rather the resistance against reading from translation, has started to change:

In contrast to the rejection of translation and the idealism attributed to reading originals as a sign of professionalism, investigation around transfer (for a foundational study, see Wichter & Antos 2001; in relation to L2, see Ellis 2006) shows that a comparatist who reads a work in L2 is reading *translationally*, that is, the reading skills in L1 affect their reading in L2, so that a translation between L1 and L2 is taking place (a non-actualized text, in Even-Zohar's terms). Consequently, reading a work in L2 would be an experience rather similar to reading a L2 work translated into L1.²⁷

Put differently, the resistance to reading/conducting research from translation has weakened because, according to Ning and Dominguez, even the bilingual (or multilingual) scholar is not able to avoid reading the source text through the "bias" of his or her native language knowledge.

Yet, when a comparison is done by working with a translated text, the quality of the translation becomes more important and topical. Since it is beyond the researcher's control, the discussion of the translated material, its quality, should therefore be an integral part of any such comparative study. But what determines the criterion of this quality? Accuracy? Legibility? Today's unprecedentedly growing international circulation of literary works

²⁵ Erin Schlumpf, "Intermediality, Translation, Comparative Literature, and World Literature," p. 2.

²⁶ See Wang Ning and Cesar Dominguez's study titled "Comparative Literature and Translation: A Cross-cultural and Interdisciplinary Perspective" for a detailed discussion about how "the founding fathers" of the field benefited from their foreign language knowledge to a limited extent and from translations to a greater extent in their writings. In *Border Crossings: Translation Studies and Other Disciplines*, pp. 287-308.

²⁷ Ning and Dominguez, "Comparative Literature and Translation: A Cross-cultural and Interdisciplinary Perspective," p. 294.

(when considering both printed and digital editions, books and eBooks) through their instant translations into multiple languages has shifted the focus from “translation with style” to the mere accuracy and readability of the translated text in the receiving culture, which is also expected to render the *exoticism* of the foreign culture at the same time. That the need for widespread circulation of books (to guarantee a publisher’s profit) generally compromises translation as an art is to be expected, of course, and mitigated only by the fact that much of the popular literature that is being translated follows well-established formulaic genres like mysteries, romances, thrillers, etc. that can meet readers’ expectations (both from the genre and from the translated material actually belonging to a foreign culture). It is suggested that translation of “serious imaginative writing” be done through the strategy of “formal correspondence,” so that the reader (and here also the comparatist) is exposed to the source language forms and the foreign culture, especially when there is lack of knowledge of the language in which the text was produced: “The point is that ‘expressive’ texts, i.e. serious imaginative literature and authoritative and personal statements, have to be translated closely, matching the writing, good or bad, of the original.”²⁸ If the aim is to visit the foreign text/culture, then the foreignness of the foreign (text/culture) should be kept in translation.

The translation industry and the market today can be (and should be) seen as the driving force in determining the repertoire of translated literature,²⁹ and thereby making different cultures intersect with each other. Yet, the role of comparative studies of translation in determining the repertoire cannot be ignored. As Even-Zohar writes, translated literature through an “act of transfer,”³⁰ as he defines translation, from another polysystem – namely, the introduction of imported works to the home culture – holds a significant position in the literary system of the target culture due to “the major role translation has played in the crystallization of national cultures.”³¹ Through creating the necessary interest in the target culture, comparative literary studies can also lay the ground for the translation of the oeuvre of a specific author and/or a specific literary work, a “popularized” genre and its canonic

²⁸ Peter Newmark, *A Textbook of Translation*, p. 16. In his seminal book, Newmark also states that “As an academic discipline, translation criticism ought to be the keystone of any course in comparative literature, or literature in translation” (p. 185).

²⁹ Itamar Even-Zohar, *Papers in Culture Research*. As Even-Zohar maintains in his comprehensive study, making a literary “repertoire” through translation is necessary “for augmenting the level of belonging and affinity of the population to the made entity” (p. 100).

³⁰ Even-Zohar, *Papers in Culture Research*, p. 73.

³¹ Even-Zohar, “The Position of Translated Literature within the Literary Polysystem,” p. 45.

products, literary products of a certain era, and so on. Therefore, the role of comparative studies in determining the repertoire of translated literature should be reconsidered in the face of the rising number of such studies reading the foreign text and the familiar text side by side. This parallel reading of different texts brings an unorthodox evaluation of “the familiar” on the one hand, and it introduces “the foreign” (or the “indigenous” text) into a new environment where it may stimulate the interest of the market, on the other.

Comparative study of translated literature also broadens the scope of literature sciences. Lawrence Venuti points to the significant role that translation plays in literary studies when he claims that “translation broadens the range of questions that students might ask of languages, texts, traditions, and cultures, as well as of the relations among them.”³² Comparative studies of literary works provide necessary background information for the translator as well, so that the translator can have a better understanding of the context in which the source text should be treated and from which it can be transferred to the target culture. This is where the role of comparative studies is essential in translator training and curriculum design. Since we cannot ignore the fact that translators should be knowledgeable of not only the source language but also the source culture surrounding the source text, we must take it for granted that translation is done to map the source text and the source author in their exact contexts. Undoubtedly, such a mapping can be done better (or more successfully) when the translator is equipped with very essential tools. The need for background knowledge becomes more obvious when the translator attempts to translate experimental or highly innovative works, such as postcolonial and/or postmodern (re)writings, for instance, or decidedly intertextual/metafictional narratives.

Somewhat counterintuitively, however, the connection between translation studies and comparative literature cannot be deemed a “natural one,” particularly if one considers this (potential) relationship from the point of view of translation studies. In this context, there seem to be hugely different emphases depending on various countries and on the goals that the local institutions set for students in their translation and interpretation programs. American programs, for instance, place great value on exposing students to the latest technology and software to make students up to date and, significantly, “marketable” once they are ready to enter the profession. By the same token, curricula are heavily slanted toward specific goals and careers. In other words, most programs’ mission is to prepare students for careers in technical, diplomatic, or business environments. This leaves little, nay, no

³² Lawrence Venuti, “Teaching in Translation,” p. 87.

room for spending time working with literary texts. Put bluntly, translation here becomes a tool to be employed toward utilitarian goals and translation's "art" is lost.

The situation in Europe is somewhat different due to a centuries-old approach with regard to learning a foreign language where translation exercises have played a crucial role. Jeremy Munday, for example, confirms that in Europe "translation was formerly studied as a language-learning methodology or as part of comparative literature."³³ Alternatively, translation was "under the umbrella of either comparative literature or applied linguistics."³⁴ In Europe, one can still see the traces of the former status of translation in that many translation programs (in Germany, Italy, and Spain, for example) integrate courses that are dedicated to literature and thus comparative analysis.

In contrast, translation departments in Turkey have abstained from, and are still doing so, integrating (any meaningful amount of) comparative literary studies or literature courses into their curricula, understandably for the sake of establishing the field as a separate body of its own – free from the "yoke" of comparative literature, such national literature departments as English (or French or German) literature, English language teaching, and English linguistics (English being the dominant non-native language in Turkey at this point). As Özyön argues,

there has always been a tension and a problematic or somewhat biased relationship between the departments of Comparative Literature and the departments of philology although the founders of Comparative Literature departments are philologists themselves. It is believed to be one of the significant problems in the road of Comparative Literature which tries to find a place for itself among the departments of philology and other fields.³⁵

However, in terms of both graduate and undergraduate education in translation studies in Turkey, the present situation needs "improvement," and we suggest that comparative literature classes are needed in translation departments because recent developments in comparative literature theories grapple with, but also acknowledge, the field's close connection to translation studies. As Anna Stowe argues, "translation as a prerequisite for certain types of course content is increasingly being made the topic of discussion both in Translation Studies and in wider circles devoted to comparative or world

³³ Jeremy Munday, *Introducing Translation Studies*, p. 27.

³⁴ Susan Bassnett, *Translation Studies*, p. 3.

³⁵ Özyön, p. 2.

literature.”³⁶ Likewise, as has been stated above, Bibbó confirms that “most of the recent thinking on the new forms comparative studies have taken in the twenty-first century revolve around its close bond with translation.”³⁷ Importantly, the same scholar considers “translation as a non-neutral instrument of change”³⁸ that complicates and questions ideas about national literatures. Aside from the concept of “national literature” having become problematic, because literary productions are multilingual in many places already (Canada, Switzerland, the United States come to mind, for instance), studies have emerged and are underway that investigate the ways in which foreign works, qua translation, have entered into and altered the canon of a given national literature. Ultimately, Bobbió recommends that comparative literature studies benefit from the cross-pollination that emerges when they take translation into consideration – particularly in today’s world in which translation occurs both inter-nationally and intra-nationally: “scholars often straddle the two disciplines and combine their analytical tools in their everyday practice both as researchers and teachers.”³⁹

Sandra Bermann notes in her study that “recently the use of translations in our classrooms has become far more pervasive.”⁴⁰ Likewise, we suggest that translation programs create comparative literature courses as part of their curricula to capitalize on “cross-pollination.” Integrating such courses would enable students to become familiar with the language and also with the culture (or cultures) of the language they are learning. Furthermore, (comparative) literature classes are ideal in that the study of literature can provide the necessary tools for students to be able to compare their own culture with the *foreign* culture, especially in MA and PhD programs where research is mostly carried out through comparing translations of (literary) texts and transference of culture-specific items (or the challenge that such transferences present). As Susan Bassnett states, “comparison remains at the heart of much translation studies scholarship.”⁴¹ Therefore, such research can be supported by a more theoretically-based knowledge of comparative studies and *its* encounters with translation studies when essential background is provided. Finally, students will be able to realize that a given culture, including their own, is never monolithic but always already plurivocal (or plurilingual).

³⁶ Anna Stowe, “Power and Translation,” p. 139.

³⁷ Bibbó, p. 139.

³⁸ Bibbó, p. 139.

³⁹ Bibbó, p. 141.

⁴⁰ Bermann, p. 82.

⁴¹ Susan Bassnett, “Reflections on Comparative Literature in the Twenty-First Century,” p. 6.

Translation is an indispensable component when an analysis of literary texts belonging to different languages and cultures is carried out in the field of comparative literature “where literature is studied and compared transnationally and transculturally, necessitating the reading of some works in translation.”⁴² Translation programs, on the other hand, are the appropriate environment for new generations of translators to learn to appreciate how their work is more than mediating from one language to another. And the choices they make – including mistranslations and omissions – are affected by a source text and, simultaneously, their biases from within the context of their target language and culture. In conclusion, when the changing roles of translation and comparative studies of translated literature are reconsidered in the Turkish context to encourage further negotiations between these two subjects, it is safe to say that when translation programs integrate comparative literature courses, they are able to teach their students that the translations they produce are more than translations; they are also interventions of the source texts into their culture (and, qua translation, into the polysystem). As the translations insert new texts into their culture (or any target culture), these texts become new phenomena that can meaningfully and productively affect the host culture in ways that are unexpected and unintended by the source text (and its culture).⁴³ It is shown in this study that comparative analyses of translated literature are wanting and are particularly deemed promising to yield interdisciplinary studies that can make translation and comparative literature come together.

⁴² Munday, p. 15.

⁴³ In a recent publication, the authors attempt to demonstrate such an effect by investigating the translations of Salman Rushdie’s canonic novel *Midnight’s Children* into French, German, Italian, and Turkish. See Adelheid Rundholz and Mustafa Kirca, “Reading Rushdie in Translation: *Midnight’s Children*, Postcolonial Writing/Translation, and Literatures of the World,” *Translation and Literature*, 30.3, 2021, pp. 332-355. <https://doi.org/10.3366/tal.2021.0480>.

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