

104. Representation and circulation of *One Flew over the Cuckoo's Nest* in Turkish through paratexts

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Abstract

The study seeks to provide insight to the multi-faceted translation process of *One Flew over the Cuckoo's Nest* during its national and international circulation in intersemiotic and interlingual translation. Written first as a novel by Ken Kesey in 1962, the book was adapted to stage by Dale Wasserman in 1963 and into a movie in 1975 by Miloş Forman. Starring Jack Nicholson as the main character, the movie won numerous awards and the symbolic capital of the movie surpassed the book in the international circulation. In other words, the target text outpaced the original since adaptation into stage and movie can be/is perceived as a form of translation, in the form of translation of linguistic material into multimodal forms on screen or stage. The focus of the study is to examine the motives and the strategies on the interlingual translations of the novel into Turkish through paratextual elements; front and back covers as well as the prefaces. However, stage and movie adaptations will pave the way for such an analysis as the three translation practices are connected. The book *One Flew over the Cuckoo's Nest* was translated into Turkish and published first in 1976 and numerous other retranslations were released in Turkish literary field up till 2018. The use the symbolic capital of Jack Nicholson who starred the main character in the movie was the primary strategy in the book covers. However, the directions of labeling may be interpreted as varying according to the strategies of publishers through back covers and prefaces.

Keywords: *One Flew over the Cuckoo's Nest*, symbolic capital, interlingual translation, intersemiotic translation, circulation.

Öz

One Flew over the Cuckoo's Nest romanının Türkçede yan metinler yoluyla temsili ve dolaşımı

Çalışma, Türkçe'ye *Guguk Kuşu* olarak çevrilen *One Flew over the Cuckoo's Nest* eserinin diller ve göstergelerası çeviri aracılığıyla ulusal ve uluslararası dolaşım sürecindeki çok boyutlu çeviri pratiğine ışık tutmayı amaçlamaktadır. 1962'de Ken Kesey tarafından roman olarak kaleme alınan eser 1963'de Dale Wasserman tarafından sahneye ve 1975'te Miloş Forman tarafından filme uyarlanmıştır. Başrolde Jack Nicholson'un yer aldığı film birçok ödül almış ve uluslararası dolaşımında kitabın önüne geçmiştir. Bir başka ifade ile denebilir ki kaynak metin hedef metni geride bırakmıştır. Bu bakışı mümkün kılan romanın sahneye ve filme uyarlanmasında dilsel bir ürünün sahne ya da ekranda çokbıçimli ifadelerle çevirisinin göstergelerası çeviri kapsamında ele alınabilmesidir. Çalışmanın odak noktası yanmetinsel öğeler olan ön kapaklar, arka kapaklar ve önsözler üzerinden kitabın dillerarası çevirisindeki eyleyicileri, niyetleri ve stratejileri incelemektir. Ancak bu üç tür çeviri pratiği

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yakından iliřkili olduęundan, eserin sahneye ve ekrana uyarlamaları incelemede yol gösterici olacaktır. *One Flew over the Cuckoo's Nest* Türkçeye *Guguk Kuřu* ismiyle ilk 1976 yılında çevrilmiř ve 2018'e kadar kitabın çeřitli yeniden çevirileri yayınlanmıřtır. Tüm kitap kapaklarında, kitabın film uyarlamasında bařrol karakteri canlandıran Jack Nicholson'un sembolik sermayesinden yararlanıldıęı gözlemlenmektedir. Ancak kitap üzerindeki markalamanın, yayınevlerinin arka kapak ve önsözlerde kullandıkları stratejiler doęrultusunda farklı yönelimleri olabileceęi tespit edilmiřtir.

Anahtar kelimeler: *One Flew over the Cuckoo's Nest* (*Guguk Kuřu*), sembolik sermaye, dillerarası çeviri, göstergelerarası çeviri, dolařım

Introduction

The 20th century brought big changes in the life of humans and accordingly changed the communication possibilities, styles and modes. Translation studies as well has undergone various waves of turns shortly after it announced its autonomy as a discipline. While the first approaches to translation were on linguistic basis, with the autonomy of the discipline around 1970s, translation is started to be seen as a practice embedded in culture and the perspective towards translation has been widening ever since. The first steps of the discipline have been achieved through descriptive translation approaches introduced by Gideon Toury and Itamar Even-Zohar. Even Zohar (1976) introduced translation in the context of a polysystem; not as a practice whose structure and boundaries are clearly defined, but as an activity dependent on the relations within a certain cultural system.

Revealing the multi-layered structure of the translation itself as a system and describing the central and peripheral conditions of the translation literature has opened a workable path for Translation Studies researchers. Another milestone in the recognition of a wider understanding to translation is introduced by Toury (1978) who looks at translation from a broader perspective and defines the equivalence problem as not a single relation pointing to a recurring constant, but a phenomenon that points to several relations. Following descriptive translation studies approach, functional theories have been put forward by scholars such as Hans Vermeer, Katherina Reiss and Snell Hornby which consider translation as a practice determined by the aim, *skopos*. Cultural and ideological turns have also contributed to the widening of translation studies perspective by introducing translation as rewriting (Lefevere, 1992) and ideological act as well as gender and post-colonial aspects of translation.

With the aforementioned advancements and numerous others that could not be added here, translation practice is now understood as going beyond the simple process of converting linguistic elements into other languages. It is more of a multi-level, multi-dimensional creative process. This new knowledge made it necessary to take into account multimodal kinds of translation in addition to linguistic ones. Accordingly, the notion of translation goes beyond interlingual translation to include intersemiotic translation, allowing us to see adaptation as a type of intersemiotic translation. Concerning the multi-dimensional translation practice of *One Flew over the Cuckoo's Nest* novel, beside two intersemiotic translation (one into stage and the other into movie), interlingual translations of novel, movie and play-script are accessible in several languages.

The point of origin of the study is how the representation of *One Flew Over the Cuckoo's Nest* in Turkish literary field is shaped concerning the selection, labeling and reception phases of Bourdieu. By refraining from over-generalizations, the study aims to present that the symbolic capital gained through the film adaptation of *One Flew over the Cuckoo's Nest* influenced the selection of the book in Turkish, while the

labelling of the book varies according to the representing strategies of the publishers through paratextual elements. Carrying out the study on the basis of book front and back covers and prefaces as paratextual materials will shed light on how the strategies surrounding the circulation of the translation in other forms impact one another. Although a study on the translational choices of the book, play and movie in Turkish would bear a fruitful investigation, it exceeds the limits of this study. Instead, the focus of the current investigation will be limited to the representation and circulation of the translations of the novel in Turkish on the basis of paratexts. Thus, the study is structured in a way to provide theoretical background concerning sociology of translation and the use of paratexts in translation studies and brief information about the novel, followed by analyzing the role of agents in the circulation of the intersemiotic translations and their influence and implications on the circulation and representation of interlingual translations of the novel into Turkish.

Sociology of translation

As an interdisciplinary area by its very nature, translation studies has connections with various disciplines and adopted approaches from several disciplines in its development phases. Sociology is one of these disciplines that provide background to analyze translation practices. Approaches by sociology scholars such as Bruno Latour's actor network theory, Niklas Luhman's systems theory and Pierre Bourdieu's field theory have been espoused in translation studies. Among these, Bourdieu's field theory is mainly based on his concepts field, habitus, capital and *illusio*. The Bourdieusian field concept can be defined as a space consisting of social relations. Bourdieu describes a dynamic space in which the agents realize their actions in relation to each other, society and the structure. Taking the reality as a "structure" for seeing the truth rather than reaching the truth (Gouanvic, 2002, p.99), it defines itself "through certain kinds of things to be gained and lost, certain objects of struggle" (Bourdieu, 2016, p.138). By using the *capital* they acquire, the *agents* in the field strive for an aim *-illusio-* within the struggles in the field. In their struggles, agents are inclined to take certain decisions rather than others through their socially constituted *habitus*. *Struggles* are inevitable in order to attain legitimate symbolic violence, that is having the right to determine what is right and wrong in the respected field. Within the field, while dominants strategies are leaning towards maintaining the autonomy since it is desirable according to their *illusio*, dominated lay claim for a change in the system by practicing subversive and transformative strategies. With the methodological tools proposed by Bourdieu it is possible to approach the translation practice of *One Flew over the Cuckoo's Nest* as an act circulated in the field of literature with the strategies of certain agents not limited to translators but directors and actors.

Scholars such as Jean-Marc Gouanvic (1997), Isabelle Kalinowski (1999), Daniel Simeoni (1998), Gisèle Sapiro (2003), Johan Heilborn (1999), Rakafet Sela- Sheffy (2005), Moria Inghilleri (2005), Yves Gambier (2006), Michaela Wolf (2007), and Andrew Chesterman (2000) applied Bourdieu's field theory to translation practice in order to understand the mechanisms functioning under the process of translation. Sociology of translation in this respect, takes the agents as active participants. Chesterman (2009) in his article "The Name and the Nature of Translator Studies" dropping a hint to James Holmes's 1972 article "The Name and The Nature of Translation Studies" classifies sociology of translation under three main topics: sociology of translations as products in international circulation, sociology of the translators and the sociology of translation process (Chesterman, 2009, p.20). Bourdieu's sociology is adopted in the sociology of the translators in this respect. Nevertheless, it is also possible to perceive the act of translation realized within the dynamics of field's structure, sociological, cultural and economic positionings, habitus and capital of the agents and their strategies. Therefore, it

can be seen as sociology of the text production and the product's circulation on social fields as well (Gouanvic, 2005, p. 148).

According to the sociology of translation “the dynamics of translation depends on the structure of the space of reception and on the way in which relevant intermediaries (translators, critics, agents, publishers) shape social demand (Heilborn, Sapiro, 2007, p. 93). While the source text has a certain position in its own cultural field and carries a certain kind of symbolic capital, the target text in the new target field in line with the dynamics in the field of target literature takes different positions with different orientations in line with the capitals, habitus and *illusio* of the agents.

As a sociologist Bourdieu, in his article “The Social Conditions of the International Circulation of Ideas” touches upon the practice of translation. Taking its origin from the idea that texts circulate without contexts, Bourdieu places translation into social structure:

The fact that texts circulate without their contexts, that to use my terms they do not bring with them the field of production of which they are a product, and the fact that the recipients who are themselves in a different field of production reinterpret the texts in accordance with the structure of the field of reception are facts that generate some formidable misunderstandings and that can have good or bad consequences (Bourdieu, 1999, p.221)

With this in mind, Bourdieu classifies the process into three phases. The first is the *selection* determining what is to be translated, what is to be published, by whom it will be translated, who will publish it, the second is *labeling* and classification, a phase in which a label has been marked on a work and the third is the *reception* in which readers/audiences perceive the work in different ways according to different fields of production (Bourdieu, 1999, p. 222). This classification will be helpful in understanding the circulation of *One Flew over the Cuckoo's Nest* in different forms through selection, labeling, and reception. In the process of *selection*, the determining agents and their motivations are questioned. Bourdieu believes that heretic products are chosen by the marginals in the field to back up their positions. The second process, *labelling*, is making reference to the tagging attached to the product, including the questions of which book covers and prefaces are preferred with which motivations. In the third process, *reception* the text produced in the source language with a specific aim acquires a new label according to the marking and strategies in the receiving culture.

Relating with the labeling and reception processes, paratexts will be the used to analyze the circulation of the book in Turkish literary field. Therefore, brief information concerning the taxonomy of paratexts will be provided in this section. As “what enables a text to become a book and to be offered as such to its readers and, more generally, to the public” (Genette, 1997, p.1), the term paratexts has been introduced by the literary scholar Gerard Genette. Genette proposes a more general classification concerning transtextuality which he studies under subtitles intertextuality, paratextuality, metatextuality, hypertextuality and architextuality. With his definition of paratextuality, Genette brings forward the materials that remained under the curtain in the circulation and presentation of a work:

[The] text is rarely presented in an unadorned state, unreinforced and unaccompanied by a certain number of verbal or other productions, such as an author's name, a title, a preface, illustrations. And although we do not always know whether these productions are to be regarded as belonging to the text, in any case they surround it and extend it, precisely in order to *present* it, in the usual sense of this verb but also in the strongest sense: to *make present*, to ensure the text's presence in the world, its “reception” and consumption in the form (nowadays, at least) of a book (Genette, 1997, p.1)

Parallel with Bourdieu, Genette perceives paratextual elements as crucial in the presentation and reception of a work as they offer the reader “the possibility of either stepping inside or turning back” (Genette, 1997, p.2). Concerning the legacy of the study of paratexts in the translation studies, Kıran’s vindication should be noted:

[D]espite its subordinate position in relation to the text, the paratext is “crucial in guiding the reading process” (Munday, 2016, p. 242). In other words, a paratext “can make known an *intention* or an *interpretation* by the author and/or the publisher” (Genette, 1997, p. 11, emphasis in original). In the same vein, Gisele Sapiro stresses that the publisher’s strategies involved in presenting a book are worth exploring in terms of their capacity “to assign meaning to the translated text, even before the critical reception” (Sapiro, 2008, p. 163). Therefore, an inquiry into a book’s paratextual elements will serve to elucidate the publisher’s role in informing the (re)presentation of translated (literary or non-literary) works in view of the demands of the target culture in question (Kıran, 2020, p.627)

Similarly, in her 2002 work “What text don’t tell: The uses of paratexts in translation research”, Şehnaz Tahir Gürçağlar mentions that “paratexts can offer valuable insight into the production and reception of translated texts”. (Tahir Gürçağlar, 2002, p.44). In the same vein, the paratextual elements in this study will shed light on understanding the reception and labeling of the translation of *One Flew Over the Cuckoo’s Nest* in Turkish literary field.

***One Flew over the Cuckoo’s Nest* along with stage and movie adaptations**

Ken Kesey, the author of *One Flew over the Cuckoo’s Nest*, is prominent figure of counter culture in 1960s of United States of America. He is representing the 1960’s spirit which is in search of a cultural change in the system. Kesey was also associated with his experimentation with psychedelic drugs and hippie movement. He himself became a topic for another book *The Electric Kool Aid Acid Test* written by Tom Wolfe in the form of nonfiction novel telling his experimentation with psychedelic drugs and experiences of his band Merry Pranksters.

The book *One Flew over the Cuckoo’s Nest* received its inspiration from Kesey’s night-shift job at the Veterans Hospital’s mental wards (Dodgson, 2013, p.13). The novel tells the story of Mc Murphy, who fakes having mental problem to escape from the prison by staying in a psychiatric ward. Told in the third person narrative by one of the inmates of the ward a Native American ‘Chief’ Bromden, faking being mute and deaf, the novel begins with McMurphy’s coming into the ward. There McMurphy, as a rebellion in his nature, awakens the patients against the oppressive ruling of the ward which was ruled by Nurse Ratched. As a key figure, McMurphy, “who is transformed into a tragic hero as he struggles to help the inmates regain control of their lives” (Sutherland, 1972, p.28). His actions result in a clash with the Nurse Ratched as he threatens the tyranny she has been pursuing. Upon several occasions of his disobedient and rebellious actions, he receives electro-shock treatment. The situation becomes worse when one of the inmates Billy, upon awakening, conducts behaviors as a result of which Nurse Ratched threatens him to tell his mother. Following this, Billy hangs himself and Nurse Ratched blames McMurphy. McMurphy attacks the nurse as a result of which he is sent to the disturbed ward. Through the end, he returns the ward as being lobotomized and silent. Bromden kills him with a pillow out of mercy and escapes from the hospital. The book has been a topic of study from various aspects such as psychology, sociology, symbolism, gender, myth function, and language since then. In line with the framework of the study, in sociological terms the story is a story of a revolt against the legitimate power containing various dimensions through characters.

The book was published in 1962 and received tribute by the well-known magazines *The New Yorker*, *Times* and *The New York Times*. A week after the publication, Kesey sold the stage and screen rights to Kirk Douglas. A year after the publishing, its adaptation into a play by the playwright Dale Wasserman, performed on "Broadway, starring Hollywood superstar Kirk Douglas in the lead role, made the book into a best seller" (Dodgson, 2013, p.4). The play has been performed with the same adaptation by Wasserman in 1971 as an off-Broadway show, and appraised not only in US but in England too with the performances of Royal Exchange Manchester in 1982, Playhouse Theatre in 1988 and performance on Edinburgh Fringe Festival in 2004 which was a box-office performed by 20 weeks. In 2001 Steppenwolf Theatre Company performed a revival of the play at Broadway, which won Tony Award, Outer Critics Circle Award, and Drama League Award. In recent years, more adaptations of the adaptation are being released such as the one by After Hours Theatre Company in 2018 and English Theatre Frankfurt in 2019. It is clear from these records that the play adaptation of the book added to the symbolic capital of the novel by reaching to wider audiences and popularizing the product with the international circulation. Here, investigating the adaptation and at the same time intersemiotic translation process of the novel into stage offers reach material, a fact that can be a focus of another individual study. It can only be mentioned here that the translation practice here connotes to the intersemiotic translation of the linguistic material into stage performed with multimodal forms.

Concerning the focus in the study, as this adaptation is a form of translation, according to Bourdieu's classification the first phase *selection*, the agents and their motivations can be questioned. The key agents in the adaptation of the novel into stage is mainly the Hollywood star Kirk Douglas who bought the stage and screen rights and performed McMurphy in the stage adaptation of the novel. Here, the symbolic capital Douglas hold initiated the circulation of the novel to a wider readership and made it possible for the international circulation which leads to the second stage *labeling*. Known as a novel first, the play overtook the novel by gaining another label which leads to the *reception* process. The reception process can also be associated with winning three awards and also be observed with further adaptations of the already adapted play script till today.

Thirteen years after the book's publication, the book is adapted into a movie this time by Lawrence Hauben and Bo Goldman and directed by Milos Forman with the co-production of Saul Zaentz and Michael Douglas. Although Kirk Douglas would have wished to perform McMurphy in the film version as well, he was a bit old for the character and instead Jack Nicholson starred the character McMurphy. The movie was an absolute achievement and won several awards. It was nominated for Academy Awards in nine categories and won six of them. Michael Douglas and Saul Zaentz won the Academy Awards for Best Picture, Miloř Forman for the Best Director, Jack Nicholson for the Best Actor, Louise Fletcher for the Best Actress, and Lawrence Hauben and Bo Goldman for the Best Screenplay adapted from different material. In addition, the movie was nominated for The Golden Globe Awards for six categories namely Best Motion Picture, Best Actor and Best Actress in a Motion Picture Drama, Best Director in Motion Picture, Best Screenplay in Motion Picture and New Star of the Year and won them all. Furthermore, the movie won several national and international awards such as British Academy Film Awards, César Awards, and Sant Jordi Awards in especially the best director and the best actor categories.

This movie adaptation can be regarded as a form of translation and the circulation of the product can also be seen through the eyes of Bourdieu's classification. The key agents director Milos Forman and the actor Jack Nicholson may be associated with the *selection* process. Thanks to the strategies of the director combined with the plot of the novel and the performance of the actors, especially Nicholson, the movie became a real hit in its period. It is worth explaining that a controversy was experienced as

the author of the book Ken Kesey wanted the movie to be as faithful as possible to the original novel and favored another actor for the character McMurphy. Following the discussions, Kesey decried the movie version and filed a lawsuit against the film production “for 5 percent of the movie’s gross and \$800,000 in punitive damages” (Blaz̃ková, 2017, p.14). In this specific conflict on the issue of adaptation of the novel into a movie, the clash of symbolic and economic capitals can be mentioned. The popularity -or symbolic capital in Bourdieu’s terms- of the movie adaptation in the labeling phase surpassed the original text by gaining another label that is award winning movie, consequently resulting in economic capital for the movie makers. At this point, as the owner of the source text, Kesey’s strategy may be interpreted in terms of symbolic and economic capitals.

The strategy of starring Jack Nicholson carries implications in the international circulation of the work as a whole in novel, play and movie forms. The performance and accordingly the symbolic capital of the actor Nicholson enabled the movie to be associated with his name ever since which can be regarded as the implication of the second phase of Bourdieu that is labeling. Although the book and the play were appealing to widening crowds, the release of the movie carried the production into another level worldwide gaining another labelling: Academy Awards winning movie which surpass the novel. The reception phase of this movie gave way to countless interlingual translations of both the novel and the play besides subtitles of the movie translated into many languages and thus gaining different labels.

***One Flew over the Cuckoo’s Nest* in Turkish field of reception**

The investigation on the intersemiotic translations of the novel is a necessity to examine the interlingual translations through sociology of translation as it perceives the act of translation with its social surrounding and the effects of these social conditions are visible especially in Turkish translations of the book. Reminding the quote of Bourdieu (1999, p.222) “the sense and function of a foreign work is not determined simply by the field of origin but in at least equal proportion by the field of reception” it needs to be asserted here that as the work circulates nationally and internationally in book, play and movie forms, the fields of reception and origin here do not refer to fixed determinations as the function changes with each recreation. While the movie and the play forms refer to fields of reception concerning the book *One Flew over the Cuckoo’s Nest* novel; if the position is changed to interlingual translations so to say into Turkish, the fields of movie and play forms can also be conceived as fields of origin. It is important to note that these shifting sands affect one another through symbolic capital. With these in mind, the interlingual translation of *One Flew over the Cuckoo’s Nest* can be studied considering the three forms of productions which are nevertheless intermingled.

The translation of the title of the book could be discussed before elaborating publications. The title of the book was translated as *Guguk Kuşu*, (cuckoo’s nest) in all publications. However close attention should be paid to the title of the book in English which is derived from the children’s folk rhyme added to the beginning of the book: “One flew east, one flew west, one flew over the cuckoo’s nest”. Here cuckoo’s nest may refer to the nest of the cuckoo as the first meaning. However, the preference of Kesey could also be associated with the connotative meaning of cuckoo’s nest meaning insane asylum in pejorative sense. The connotative meaning can also be associated in line with the main theme of book. However, it can be observed that the dictionary meaning of the cuckoo’s nest in Turkish: *Guguk Kuşu* is used in all Turkish translations which does not have any connection with either surface or the deep meaning of the novel.

The book *One Flew over the Cuckoo's Nest* has been translated into Turkish by different publishing houses since 1970s till today. In 1976 both Hürriyet Yayınları and Altın Kitaplar published the book. In 2000, Arion Yayınevi and in 2012 Turkuvaz Kitap published retranslations and in 2018 Nemesis Kitap published the book as a retranslation. Concerning the stages in the international circulation of the book, it can be claimed that the popularity of not only the novel but also the play and the movie, along with the symbolic capital of Jack Nicholson were influential in selecting this specific novel for translating into Turkish, especially several times by different publishers. In the *labeling* stage, throughout the years, the book gained different labels in line with the strategies of the publishers. In order to trace the evolution of the label, each publication needs a close analysis through book covers, back covers and prefaces.

In 1976, Hürriyet Yayınları published the book with the translation of G. Suveren with the cover in Image 1.

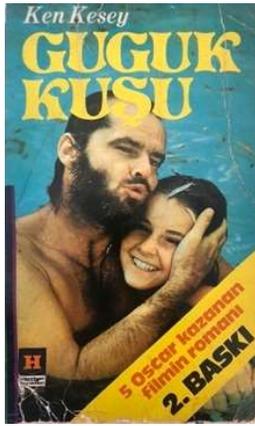


Image 1: The Front Cover of *Guguk Kuşu* published by Hürriyet Yayınları in 1976

In the book cover, Jack Nicholson is portrayed with a teenage girl, which may be interpreted as referring to the background information of the book since McMurphy was first convicted for raping a child and he faked being insane in order not to go to jail. Although he doesn't have direct relation with the book but with the movie adaptation, Nicholson is portrayed in the book with a picture that is not existent in the movie. In addition, the expression of the "Oscar Winning movie's book" refers to an impression as if the book is adapted from the movie; a fact that can be associated with movie's gaining another brand that surpasses the original book. In the back cover of the book, details about the award for the movie were given next to a brief introduction to the novel:

Can you fit in with the environment you live in? We keep complaining about people's submission and lack of resistance. But still, we are waiting for heroes and prophets. This novel, as if tolling bells, strives to announce to mankind the fact that both sex and politics knead and shape the whole life. With a wry smile on your lips, prepare to read the most contemporary and sensitive of tragedy.

While a hidden sexuality may be implied on the front cover, on the back cover resistance is also expressed next to sexuality. Given the main idea of the narrative surrounds around the theme of resistance, it might be intriguing to question spotlighting sexuality through paratextual elements. When the social and political circumstances of the period is considered, it will be seen that books with an implied sexuality/obscenity references are not rare in 1970s. In another study, the strategy of spotlighting sexuality in 1970s was associated with an alternative strategy to the political constraints of the 1970s by Saęlam (2020, p.213). Correspondingly, the labeling of sexuality in front and back covers

of *Guguk Kuşu* could be explained as an alternative strategy of representation to political constraints stemming from the ongoing effects of 1960s military coup.

Another publisher Altın Kitaplar published the book with the translation of Aziz Üstel and Özay Süsoy in 1976.



Image 2: The Front Cover of *Guguk Kuşu* published by Altın Kitaplar in 1976

As can be seen in Image 2, in the jacket cover of the book, unlike Hürriyet Yayıncılık, Altın Kitaplar did not use the movie adaptation and Nicholson's symbolic capital but a man in agony under wire netting that may imply McMurphy's experiences in the asylum. At the bottom of the cover a naked woman strikes the attention alluding to eroticism label. In the back cover of the book the sentence "staying in the best seller books for 25 weeks, *One Flew over the Cuckoo's Nest* won 5 Oscars" reveals another contradiction since the first part of the sentence is referring to the book while the second part is related to the movie adaptation. In the preface, similar information with Hürriyet Yayınları is provided such as biography of the author, his relation with drugs, his being a character of the book *The Electric Kool Aid Acid Test*, and the fact that adaptation of the book into movie won Oscars. For this publication too, although the actor is not portrayed in the front cover, the legitimacy of the movie adaptation is used as a strategy in the representation presumably with the motive of gaining economic capital. It can also be observed that although Aziz Üstel is a prominent translator, the name of the translator does not appear on the front cover of the book.

In the case of the first two publishers, the *selection* stage of Bourdieu was determined by the symbolic capital of movie adaptation of the novel. Here by making use of the symbolic capital, economic capital may be aimed. In line with the strategy for the economic capital, the *label* of eroticism was marked by the two publishers although the book is not about sexuality but revolves around the idea of questioning the authority. Despite these misleading strategies, both translations had the second editions which can be explained with the *reception* stage.

No retranslations appeared till 2000 when Arion Yayınevi published the book with the retranslation of Melih Erol.

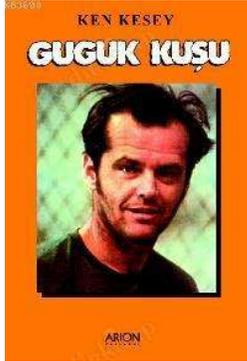


Image 3: The Front Cover of *Guguk Kuşu* published by Arion Yayınevi in 2000

As can be seen in Image 3, as a commonly used strategy Jack Nicholson was portrayed in the front cover of the book with a picture from the movie. On the back cover, the synopsis of the book was given changing the viewpoint to Bromden as the central character of the book. In addition to the summary, brief information about the author is also given in the back cover and no preface has been added to the publication. Concerning this publication, the selection process can be explained with the aim of representing the book that has potential as it was popular in 1970s. The use of symbolic capital of the movie adaptation and Jack Nicholson is also prevalent in this publication. Unlike the other two publishers, there is no strategy implying eroticism in this presentation of the book. Therefore, it can be claimed that around 2000s, the book is gaining another label moving away from misleading label of eroticism while it was still associated with the movie adaptation and the actor.

Turkuvaz Kitap published the book with the translation of Aziz Üstel in 2012 with Jack Nicholson on the front cover.

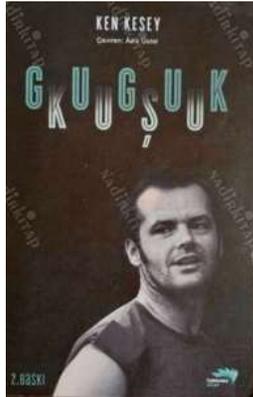


Image 4: The Front Cover of *Guguk Kuşu* published by Turkuvaz Kitap in 2012.

As can be observed in Image 4, contrary to the early publications, the name of the translator was mentioned in the front cover of the book. The symbolic capital of the translator as well as the symbolic capital of the movie adaptation and the actor can be mentioned in this publication due to Aziz Üstel's legitimate power in Turkish literary field. On the back cover of the book, the story is expressed with a focus of individual's clash with the society, the clash between freedom and authority. Mentioning the director of the movie, award winning movie was mentioned stressing the performances of Nicholson

and Fletcher. In this respect, the front and back covers are complementing each other referring to the same strategy in the representation of the book. The selecting stage can be associated with the motivation that the already selling book may bring economic capital. In the labeling stage, Nicholson and movie adaptation is still prevalent and the reception stage can be regarded positive since the second edition was needed.

The last publication of the translation was released by Nemesis Kitap in 2018 with the translation of Duygu Akın.

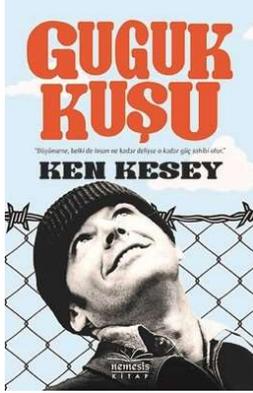


Image 5: The Front Cover of *Guguk Kuşu* published by Nemesis Kitap in 2018.

As can be seen in Image 5, on the front cover of this publication too was Nicholson's picture, this time looking at the sky, which may have implications to one of the book's main themes; freedom. Under the name of the book, a quote from the book is carried to the front cover: "Think of it: perhaps the more insane a man is, the more powerful he could become". As the front cover is the first impression for a reader, adding a quote implying to insanity and power along with the implied meaning in the picture which is freedom can be regarded as coherent strategies, by which carry the *labeling* into another level in accordance with the book. Accordingly, the back cover of the book also connotes to the questioning the authority besides the Times magazine's review saying that the book is a kind of scream to the rules and invisible authorities imposing them. Unlike the others, this publication included a comprehensive introduction providing background information about the author and the book in detail. Concerning this publication, it can be observed that while the use of symbolic capital of the movie adaptation still present, the emphasis on freedom and questioning the authority is given in the representation of the book in Turkish.

A chronological analysis of the translations in the Turkish literary field shows that the popularity - legitimacy- of not only the novel but also the play and the movie, along with the symbolic capital of Jack Nicholson were influential in selecting this specific novel for translating into Turkish, especially by different publishers. Concerning the *selecting* stage, Bourdieu (1999, p.222) believes agents introducing an author to another country have some "ulterior motive". Hürriyet Yayınları and Altın Kitaplar may have introduced the author with the motive gaining economic capital through the strategy of presenting the book with implied eroticism label, a fact that clearly exemplifies the second stage in Bourdieu's classification *labeling*: in which the agents reinterpret the texts according to the structure of the field of reception which may "generate some formidable misunderstandings" (Bourdieu, 1999, p.222). here the representation of the book that has not such a label, receives a misleading eroticism label. However, this labeling may also be interpreted as an alternative strategy to the political constraints of the era, a factor

that can be associated with the “ulterior motive” Bourdieu mentions about. With time and with the covers and prefaces of the retranslations following, this label is evolved distancing from implied eroticism label to a more counter-stance novel questioning the authority. The most striking feature concerning the presentation of the books through paratextual material is that except for one, all the book covers portrait Jack Nicholson who starred McMurphy in the movie adaptation of the novel. Reminding Bourdieu’s (1999, p.224) quote “the cover of the book acts as a sort of brand name”, it can be asserted that using movie’s and Jack Nicholson’s fame and symbolic capital on front cover was the primary motivation as well as the primary strategy in the Turkish translations of the novel. Concerning the *reception* stage, the different translations by different publishers as well as the second editions were needed due to the demand among Turkish readers. The circulation of the book from 1976 to 2018 in Turkish literary field in this sense demonstrates the process in which the text produced in the source language with a specific aim acquires a new label according to the marking and strategies in the receiving culture.

Concluding remarks

The act of translation refers to a multilayer, multidimensional, and multimodal activity not only on the text level but as a whole with the paratexts and aiming at a harmony out of assemblage of different origin materials by creating/recreating a pattern in a target environment. In the translation of *One Flew Over the Cuckoo’s Nest*, this multidimensionality is further enhanced with the movie and play adaptations of the book beside interlingual translations of each specific product. Although it may seem a whole from outside, translation in this sense is the harmonious whole of the components such as the internal features of the text, forms/formations and transformations of the text, translators, publishers, directors, actors and performers as agents shaping the circulation of the text and the structure of the field in the struggles of the field in which different forms of translation takes place.

Accordingly, certain agents such as directors, adapters, producers beside translators and publishers were influential in the international circulation of *One Flew over the Cuckoo’s Nest* in novel, play and movie forms. The main factor paving the way for the international circulation of the product is the movie adaptation of the novel. The movie’s being awarded in several categories resulted in the worldwide popularity of the movie, gaining legitimacy in Bourdieu’s term, by surpassing its source text: the novel.

Concerning the circulation and representation of the book *One Flew Over the Cuckoo’s Nest* in Turkish field of reception, paratextual materials shed light on the three stages Bourdieu informed in the international circulation of ideas. Popularized internationally through translations, *One Flew over the Cuckoo’s Nest* experienced the first stage of Bourdieu that is *selection* by being translated and published several times by different publishers in the Turkish literary field. At this point, the motives of the first two publishers can be inferred as gaining economic capital by making use of the symbolic capital of the movie adaptation. With the first two publishers in 1976, the book received an implied *label* eroticism with the visuals used in the front covers of the book besides the concepts freedom and rebellion to authority mentioned in the back covers. The ulterior motives of these publishers may be associated to using eroticism as an alternative strategy given the political conditions of the period. With the later publications, the strategies of the publishers leaned labeling more towards demonstrating the subversive spirit of the book. Although these publishers were still using the symbolic capital of the actor starring in the movie adaptation in their front covers, comprehensive information about the counter-stance of the author and the book was referred in back covers and prefaces; consequently, the book has been *labelled* and represented both with rebellion on the one side, popularity on the other. The last stage reception is

experienced. Different conditions in the field of production resulted in different perceptions towards the work among readers.

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