

# The Contribution of Publisher and Translator Strategies to the Symbolic Capital: A Case Study on Three Turkish Translations of *The Turn of the Screw*\*

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## Abstract

Henry James (1843-1916), one of the leading figures of the Modernist movement and one of the most important authors of American literature, quickly gained great fame with his works published in the early 20th century. Using the stream-of-consciousness technique, the continuous flow of thoughts and feelings through words, the author enables his readers to make a deep journey into the inner worlds of the characters in his works. James also used this technique, generally characterized by monologues and thick descriptions, in *The Turn of the Screw* (1898). Through the analysis of three Turkish translations of James' work by Necla Aytür, Tamer Çetin, and Ezgi Uslu, this study aims to demonstrate to what extent the policies of the publishing houses, Türkiye İş Bankası Cultural Publications, Cem Publishing House and Ren Books respectively, and the translational dispositions and strategies of the translators have contributed to the symbolic capital of the source text in the target culture. The strategies of the relevant publishing houses will be examined through the analysis of paratextual elements proposed by Gérard Genette (1997). Besides, the policies of publishers and the academic and professional backgrounds, translational dispositions, and strategies of translators will be discussed in the light of French sociologist Pierre Bourdieu's concepts of habitus (1977, 1990) and capital (1986, 1998). As a result of the comparative examination, it can be argued that the publishing and translation policies of Türkiye İş Bankası Cultural Publications, which has a stronger economic and symbolic capital and has made significant contributions to the target language, culture, and history, have reinforced the position and symbolic capital of the work in the target culture and Turkish literature. Furthermore, Necla Aytür, one of Türkiye's leading figures in the field of American Culture and Literature, who contributed greatly to the recognition of James in Turkish culture and literature with her professional trajectory and translational dispositions, is the other significant agent in this consolidation process.

**Keywords:** Henry James, *The Turn of the Screw*, publishers, translation policy, translator strategies, paratextual elements, habitus, capital

YAYINCI VE ÇEVİRMEN STRATEJİLERİNİN SEMBOLİK SERMAYEYE KATKISI: *THE TURN OF THE SCREW* ADLI ESERİN ÜÇ TÜRKÇE ÇEVİRİSİ ÜZERİNE BİR VAKA ÇALIŞMASI

## Öz

Modernizm akımının önde gelen isimlerinden ve Amerikan edebiyatının önemli yazarlarından olan Henry James (1843-1916), 20. yüzyıl başlarında yayınlanmış olan eserleriyle kısa zamanda büyük bir ün kazanmıştır. Kelimeler aracılığıyla duygu ve düşüncelerin süregiden akışı anlamına gelen bilinç

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akışı tekniğini kullanan yazar, bu teknikle okuyucularının, eserlerindeki karakterlerinin iç dünyalarına doğru derin bir yolculuk yapmalarını sağlar. Genel olarak monologlarla ve uzun betimlemelerle karşımıza çıkan bu tekniği James *The Turn of the Screw* (1898) adlı eserinde de kullanmıştır. Bu çalışmanın amacı, James'in bu eserin Necla Aytür, Tamer Çetin ve Ezgi Uslu'nun elinden *Yürek Burgusu* adıyla çıkan üç Türkçe çevirisinin incelenmesi aracılığıyla, çevirileri basan yayınevleri olan Türkiye İş Bankası Kültür Yayınları, Cem Yayınevi ve Ren Kitap'ın politikaları ile çevirmenlerin çeviri eğilimleri ve stratejilerinin kaynak metnin sahip olduğu sembolik sermayeye erek kültürde ne ölçüde katkıda bulunduğunu göstermektir. İlgili yayınevlerinin stratejileri Gérard Genette (1997) tarafından öne sürülen yan metinsel unsurlar analizi aracılığıyla incelenecektir. Ayrıca yayıncıların politikaları ile çevirmenlerin akademik ve mesleki geçmişleri, çeviri eğilimleri ve stratejileri Fransız sosyolog Pierre Bourdieu'nün habitus (1977, 1990) ve sermaye (1986, 1998) kavramları ışığında tartışılacaktır. Karşılaştırmalı inceleme sonucunda, daha güçlü bir ekonomik ve sembolik sermayeye sahip olan ve erek dile, kültüre ve tarihe önemli katkılarda bulunan Türkiye İş Bankası Kültür Yayınları'nın yayın ve çeviri politikalarının, eserin erek kültür ve Türkiye edebiyatındaki konumunu ve sembolik sermayesini pekiştirdiği iddia edilebilir. Ayrıca, akademik birikimi ve çeviri stratejileriyle James'in Türkiye edebiyatında tanınmasına büyük katkı sağlayan, Amerikan Kültürü ve Edebiyatı alanında Türkiye'nin önde gelen isimlerinden Necla Aytür de bu pekiştirme sürecinin önemli bir aktörüdür.

**Anahtar sözcükler:** Henry James, *Yürek Burgusu*, yayınevleri, çeviri politikası, çevirmen stratejileri, yan metinsel unsurlar, habitus, sermaye

## INTRODUCTION

**H**enry James (1843-1916) is one of the leading authors of American literature as his elder brother William James. Instead of having a formal education in his early life, James had tutors, and at the age of 19, he attended Harvard Law School for a brief period before starting his writing career. James, best known for his works such as *The American* (1877), *Daisy Miller* (1878), *Portrait of a Lady* (1881), and *The Turn of the Screw* (1898), published more than 20 novels, more than 100 short stories, numerous articles, and travel and critique volumes before he passed away in 1916. James was a pivotal figure in the shift from literary realism to modernism. He used Modernist devices such as the stream-of-consciousness technique, the term coined by his psychologist brother William James, indicating “the continual stream of associated thoughts, without rational ordering and permeated by changing feelings” (Abbott, 2020, p. 84).

*The Turn of the Screw*, the translations of which are discussed in this study, appears to be a ghost story at first sight. Whether it is a ghost story or not is not clear, since the main character, the governess, herself narrates all the events in the novella, and the existence of the ghosts may be a reflection of her psychology. According to the critics and readers who find the governess a reliable narrator, the novella centers around the governess' task of caring for two orphans, Miles and Flora (in James, 2006, p. vi). In the novella, James used the stream-of-consciousness technique through interior monologues of the governess, formed through highly structured sentences and the adoption of an emotional tone.

*The Turn of the Screw* was first translated into Turkish by Necla Aytür with the title *Yürek Burgusu* [The Screw of the Heart], and it was published in 1988 by Adam Publications, along with Aytür's translations of two other novellas of James, *The Beast in the Jungle* (1903) and *Daisy Miller*

(1879). *The Turn of the Screw* has been translated into Turkish by several other translators and has been published by various publishers<sup>1</sup>, among which are Türkiye İş Bankası Cultural Publications, Altın Bilek Publishing, İthaki Publishing, Cem Publishing House, Ren Books, Kapra Publishing. Almost all of these publishers have published the translated novella with the very first title, i.e., *Yürek Burgusu*. On the other hand, Altın Bilek Publishing, which used the title *Yürek Burgusu* for its 2015 publication, used another title, *Bly'in Gizemi* [Bly's Mystery], for the 2018 publication. Another publisher, Kidega, published the translation with the title *Bly Malikanesi* [Bly Mansion] in 2020.

This study, comparatively examining the Turkish translations of *The Turn of the Screw* by the translators, Necla Aytür, Tamer Çetin and Ezgi Uslu, published by three different publishers, Türkiye İş Bankası Cultural Publications (2006), Cem Publishing House (2020) and Ren Books (2021), respectively, aims to demonstrate to what extent the publishers' policies and the translators' strategies, translational dispositions and professional trajectories have contributed to the existing symbolic capital of the original work in question in the target culture. Recognized as a classic novella in the English language, *The Turn of the Screw* can be said to be endowed with a certain amount of symbolic capital in Bourdieu's sense (1998). Symbolic capital, manifested as esteem, prestige, and recognition in others' eyes, is "any property (any form of capital whether economic, cultural or social) when it is perceived by social agents as endowed with categories of perception, which cause them to know it and to recognize it, to give it value" (Bourdieu, 1998, pp. 47-52).

In this study, the publisher strategies are examined in light of Gérard Genette's (1997) paratexts analysis, and the translators' strategies are discussed in company with the publisher strategies. The French sociologist Pierre Bourdieu's concepts of habitus (1977, 1990) and capital (1986, 1998) are used in the discussion on the publisher strategies in line with their policies, as well as the translators' educational, academic, professional trajectories and translational dispositions. The relevant discussions are supported with personal interviews with the translators, except for the deceased Necla Aytür, as well as their interviews in the media, since interviews are "a translator's way of communicating with readers to make their voice heard" (Yılmaz Kutlay, 2015b, p. 15).

The translation published by Türkiye İş Bankası Cultural Publications was chosen, since this publishing house, as one of the most renowned and well-established publishing houses in Türkiye, has played a significant role in enriching Turkish culture and language through its copyrighted works and translations. Moreover, Necla Aytür, a significant literary and translation agent with strong habitus and capital, translated the work for the publishing house. The translations of Cem Publishing House and Ren Books were chosen, since they are chronologically two of the four most recent target books published by the peripheral publishers compared to Türkiye İş Bankası Cultural Publications. Ezgi Uslu's translation was published in June 2021, and Tamer Çetin's translation was published in September 2020. The other two recent target books, prepared by the same translator and editor, were published in June 2021 by Kapra Publishing and Karbon Books, which operate as sub-brands of the same design brand. However, reliable data could not be obtained regarding which of the two publishers' strategies and policies were decisive in the publishing process. Therefore, these two target books were not included in the examined sample.

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<sup>1</sup> In this study, the terms "publisher" and "publishing house" are used interchangeably.

## 1. CONCEPTUAL FRAMEWORK

The concept of paratexts, introduced by the French literary theorist Gérard Genette for literary publishing settings, is employed in Translation Studies as a tool to explain the notions and strategies used to address extratextual elements of translation mainly in literary translation research. Genette's concept of paratext shows that texts do not stand in isolation, and they acquire further meaning through paratextual devices, which are effective in the way a certain text is received (Batchelor, 2018, p. 142). According to Genette (1997, p. 1, emphasis in the original), their function is "to *make present*, to ensure the text's presence in the world, its 'reception' and consumption in the form of a book". Paratexts are tools that can be within the text, i.e., peritexts such as forewords, prefaces, book covers, and illustrations, or outside the text, i.e., epitexts such as reviews and interviews (Genette, 1997). Studies on translation from a historical perspective showed that paratexts are important sources for explaining the concept of translation pertaining to a certain period or culture (Tahir Gürçağlar, 2002). Process-oriented studies demonstrated that meaning is constructed not only by intratextual strategies but also by peritextual elements such as illustrations and dedications (Armstrong, 2007). Further studies on agents and their use of paratexts as a means of reflecting their ideologies in translation noted that it is not only the translator who creates the meaning in translation, and that when political issues come into play, the bodies that scrutinize the translation make use of introductory notes and endnotes (Pingping, 2013). These agents can also be third parties, authors with a noted capital, creating prefaces carrying traces of their trajectories (Tahir Gürçağlar, 2013).

The concepts of the French sociologist Pierre Bourdieu, used in the discussion on the publishers' publishing strategies, and the translators' academic and professional backgrounds and translational dispositions, are increasingly employed within the scope of sociological approaches to translation. With the "Cultural Turn" of the 1980s, the focus in Translation Studies moved away from linguistic matters to cultural contexts in which translations are embedded. In line with the growing awareness of external factors influencing translation processes, it was recognized that extratextual factors, involving a range of agents, play a role in the production of translations (Chesterman, 2009; Wolf, 2007). Later on, these discussions paved the way for an emphasis on the social aspect of translation activities (Hermans, 1997; Pym et al., 2006; Wolf, 2007), and since the beginning of the 2000s, sociological approaches to translation studies have been adopted with an increasing focus on this aspect.

With the impetus of sociological approaches, agents in translation processes have become increasingly important, and publishing houses have come to be treated as one of the agents affecting these processes (see Jansen & Wegener, 2013a, 2013b; Milton & Bandia, 2009). In this regard, many studies (Heilbron, 1999; Jansen & Wegener, 2013a, 2013b; Pym, 1998; Robinson, 2001) have examined publishing houses and the publishing sector from a sociological perspective, and Bourdieu's framework (Heilbron & Sapiro 2002; Sapiro, 2008, 2009) and the network approach (Buzelin, 2006; Folaron & Buzelin, 2007) have been the most widely deployed sociological frameworks. In this framework, translators are also considered central agents with specific identities surrounded by extratextual factors and conditions of social institutions influencing translation processes and strategies (Chesterman, 2009, p. 14; Pym, 1998, p. 161; Wolf, 2007, p. 1). To this end, Bourdieu's

theoretical framework has been frequently used, since it allows for an emphasis on both translators themselves and the relationship between translators and the structures that shape and surround them (Yılmaz Kutlay, 2015a, p. 429).

As Gouanvic (2005, p. 148) suggests, through his framework, Bourdieu constructs “a fundamental relationship between the social trajectory of the agent (based on his or her incorporated dispositions, or habitus) and the objective structures (specified under fields)”. To delineate the relationships between agents and structures, Bourdieu proposed interrelated concepts such as field, habitus, and capital. The concept of field is defined as “a relatively autonomous social microcosm” configured by its specific logic (Bourdieu & Wacquant, 1992, p. 97). According to Bourdieu (1990, p. 87), the fields, such as religion, science, art, and economics, are “historically constituted areas of activity with their specific institutions and their laws of functioning”. Translation, on the other hand, is “a field subject to so many invasions and interferences from adjacent fields” (Simeoni, 1998, p. 24).

In fields, individuals employ strategies to strengthen their positions and “to impose the principles of hierarchization most favorable to their products” (Bourdieu & Wacquant, 1992, p. 101). Individuals occupy positions in the fields with their habitus and are engaged in power struggles with their accumulated resources, that is, their capital (Bourdieu, 1986). Bourdieu (1986) proposed three main forms of capital, namely economic, cultural, and social capital, all convertible into each other and also into symbolic capital. Habitus, “the generative principle of responses more or less well adapted to the demands of a certain field”, takes shape in the earliest infancy and during the collective history of family and class (Bourdieu, 1990, p. 91). As a system of durable, transposable dispositions, habitus underlies an individual’s practices, attitudes, and perceptions (Bourdieu, 1977, pp. 82-83). In his seminal work, Simeoni (1998, p. 32) defined the translator’s habitus as “the elaborate result of a personalized social and cultural history”, and as the literature suggests, translators’ decisions, strategies, practices, and even their choices of the source text to be translated are unconsciously influenced by their habitus (Gouanvic, 2005; Inghilleri, 2005; Meylaerts, 2010; Xu and Chu, 2015; Yılmaz Kutlay, 2015a; Eriş, 2019).

## 2. THE PUBLISHERS AND THE TRANSLATORS OF *THE TURN OF THE SCREW*

The translation publishing industry involves complex interactions and negotiations between multiple agents with varying motives and priorities (Jansen & Wegener, 2013b, p. 4; Solum, 2017, pp. 42-43). Publishing houses with their background and an index of practices are one of those agents, promoting different cultures to a particular target audience through translations, aimed to reach a large number of readers. As is the case in other types of institutional structures (Koskinen, 2000, 2008; Mossop, 2006; Tahir Gürçağlar, 2008), publishing houses shape translations and influence the behavior and translation strategies of the translators they work with in line with their own institutional policies and market considerations. The translation policy followed by a publishing house refers to “all possible choices involved in the translation process”, involving strategies, procedures, and principles (Meylaerts, 2011, p. 167). As put forth by Toury (1995, p. 58), the choice of text types and even specific texts to be translated into a particular culture/language at a particular time is also closely related to translation policy. In a similar vein, Bourdieu (1999), who considers

texts as symbolic goods, mentions three processes in their transfer into a new language and culture: selection, labeling and classification, and reception. In the selection process, the motives underlying what is translated and published by which agents are questioned. In the labeling and classification stage, all actors involved in the translation process of symbolic goods entering a new language field, such as the translator and the preface writer, as well as all the paratextual elements, such as prefaces, covers, and series, are identified (Sağlam, 2019a, p. 62). In the last process relating to the reception of the symbolic goods, the text is re-labeled in the target field in line with the positions and strategies of the agents involved in the process and is received by readers according to their dispositions (Bourdieu, 1999, pp. 224-225; Sağlam, 2019a, p. 62; Sağlam, 2019b, p. 277).

In the following sections, three publishers and translators, the two important agents shaping the position of *The Turn of the Screw* in the target culture and literature, will be discussed in terms of their strategies and backgrounds.

### 2.1. Türkiye İş Bankası Cultural Publications and Necla Aytür

Türkiye İş Bankası Cultural Publications was founded in 1956 by Hasan Âli Yücel, the minister of national education in the 1940s and the leading figure of the translation movement that fostered the translation of world classics into Turkish in the same period. Yücel set up in 1940 the Translation Bureau, which promoted literature and translation as instruments to create a common culture in the formation of a new nation (Tahir Gürçağlar, 2008, p. 93). The experience Yücel gained through the mentioned initiatives and the support of Türkiye İş Bankası, established in 1924 by order of the founder of the Republic of Türkiye Mustafa Kemal Atatürk as the first national bank of the Republican era, played a significant role in the foundation of Türkiye İş Bankası Cultural Publications (Türkiye İş Bankası Kültür Yayınları Hakkımızda, n.d.).

The first book of the publishing house was Mustafa Kemal Atatürk's *Zabit ve Kumandan ile Hasbihal*, followed by the books that would form a comprehensive Atatürk library and the works analyzing Turkish history, social structure, ethnographic and geographical characteristics aimed at researchers and intellectuals (Türkiye İş Bankası Kültür Yayınları Hakkımızda, n.d.). Today the publishing house has a strong portfolio including books by well-established authors of Turkish and World Literature in the Hasan Âli Yücel Classics Series, Turkish Literature and Classics Series, Contemporary World Literature Series, as well as the Modern Classics Series with works by authors such as Jack London, Anton Chekhov, and Joseph Conrad, the 100 Essential Works Series including Plato's *The Republic* and Balzac's *The Lily of the Valley*, the Nobel Prize-winning Authors Series, the Children and Youth Series and Classics. Moreover, books in the fields of Memoirs and Biography, Science, Philosophy, History, Art and Art History, Poetry, Research, Business, and Culture of Life relating to cuisine and food also form a large part of its portfolio. The publishing house has also opened over 25 bookstores in many cities across Türkiye to provide readers with easier access to the books it publishes (Türkiye İş Bankası Kültür Yayınları Hakkımızda, n.d.).

A large part of the portfolio of Türkiye İş Bankası Cultural Publications consists of works in translation, published in line with the aforementioned transformative translation movement of Hasan Âli Yücel and the Translation Bureau. In this respect, the publishing house publishes translations of notable works by well-established authors such as Plato, Thomas More, Homer,

Herodotus, Euripides, Turgenyev, Tolstoy, Goethe, Molière, Charles Dickens from a wide range of languages including Russian, Arabic, French, German, Ancient and Contemporary Greek, Chinese, as well as English. Likewise, the publishing house's translator portfolio includes prominent and successful translators with strong translator's habitus and considerable cultural and symbolic capital, such as Sabahattin Eyüboğlu, Vedat Günyol, Mîna Urgan, Azra Erhat, Müntekim Ökmen, Ari Çokona, Pulat Otkan. When the translation portfolio of the publishing house is examined, it is observed that the translations are mostly in Hasan Âli Yücel and Modern Classics Series. As of June 2023, there are more than 450 translated works in the Hasan Âli Yücel Classics Series, while there are around 350 translated works in the Modern Classics Series.

Türkiye İş Bankası Cultural Publications published Necla Aytür's translation of *The Turn of the Screw* first in 2006 and published it eight times until October 2021. The translation is published in the Hasan Âli Yücel Classics Series. Translations of the works of important philosophers and authors, such as Plato, Schopenhauer, Montaigne, Tolstoy, Shakespeare, and Dostoevsky, are also published in this series. According to Genette (1997, p. 22), publishers print works in series to "demonstrate and control the diversification of their activities". Accordingly, it can be suggested that the Hasan Âli Yücel Classics Series is an outcome of the publisher's attempt to foreground and reinforce the aforementioned translation movement.

Another strategy employed by Türkiye İş Bankası Cultural Publications is the use of Ünal Aytür's foreword written to his wife's translation. Graduated from the Department of English Language and Literature at Ankara University, Ünal Aytür was a lecturer in the same department for many years. Continuing his doctoral studies in the English department of University College London, Aytür gave lectures on the English novel, short story, and satire at the University of Louisiana, and conducted research on the history of English thought and novels in the 18th century (Yapı Kredi Yayınları, n.d.). He translated many works of distinguished British and American authors, such as E. M. Forster, Henry James, Hermann Melville, George Eliot, William Faulkner, and Joseph Conrad. Aytür, having a very similar academic and professional trajectory to his wife, translated the works of some of these authors together with her. These include Henry James' stories *Madame de Mauves* (1874), *Daisy Miller* (1878), and *The Beast in the Jungle* (1903), published under the title *Kısa Romanlar Uzun Öyküler* [Short Novels Long Stories] (2007), as well as James' novel *The Portrait of a Lady* (1881). He is also the author of *Henry James ve Roman Sanatı* [Henry James and the Art of the Novel] (2009).

Aytür's foreword is an informative/descriptive type, which, according to Dimitriu, (2009, p. 200), is mostly related to the source text and socio-cultural contexts including the reception of the source text by critiques. Since Ünal Aytür is not the author, publisher, or translator of this work, we can consider this foreword as an "allographic preface", i.e., a foreword written by a third party, who does not have an active role in the translation or publication (Genette, 1997, p. 9). An allographic preface gives information about the author and his/her work or recommends the text to readers. Some prefaces might include the biography of the author, as in the foreword of Aytür. Following biographical information about James and his literary style, Aytür touches upon the ambiguity in *The Turn of The Screw*, the main characteristic of the work. He included four different critical

perspectives about the work (in James, 2006, pp. vi-xi). From the first point of view, the author aimed to create an atmosphere of fear in the reader's mind. From the second point of view, the governess created frightening circumstances in her mind and immediately undertook the task of protecting the children from these evils to win the favor of the man she fell in love with, namely the children's uncle. According to the third interpretation, the ghosts were real in the novella, and the author aimed to draw attention to the relationship between children and their governesses. From the last and Freudian point of view, the ghosts in the novella were not real, and they were the product of the governess' sexual repression (in James, 2006, p. xi). Aytür also highlights the fact that the complex structure of the text and the governess' discourse makes James' work the subject of different interpretations (in James, 2006, p. xi). One can note that by revealing the structure, language, and interpretations, Aytür has created an awareness of the work's plot, story, and characters. The inclusion of such an allographic preface is also in line with Hasan Âli Yücel's definition of translation, presented in the foreword on the inside front cover of each book of the mentioned classics series, defined as the publisher's peritext in Genette's sense (1997). In that foreword, Yücel (in James, 2006) explained the act of translation as an activity of increasing one nation's intelligence and perception through the works of another nation. Overall, the mentioned paratextual elements, i.e., the Hasan Âli Yücel Classics Series, the foreword by Hasan Âli Yücel, and the foreword by Ünal Aytür, can be suggested as initiatives within the scope of labeling, which is the second stage of the process of transfer of symbolic products as suggested by Bourdieu (1999), aiming to contribute to the symbolic and cultural capital of the product.

Following the publishing policy for the Hasan Âli Yücel Classics Series, *Yürek Burgusu* is published with a rather plain white front cover without any pictures or illustrations. The publishing house prints all classics with the same solemn white cover. Another notable element on the cover is a note stating that the translator translated the book from its original language, which is in line with the publisher's classics policy.

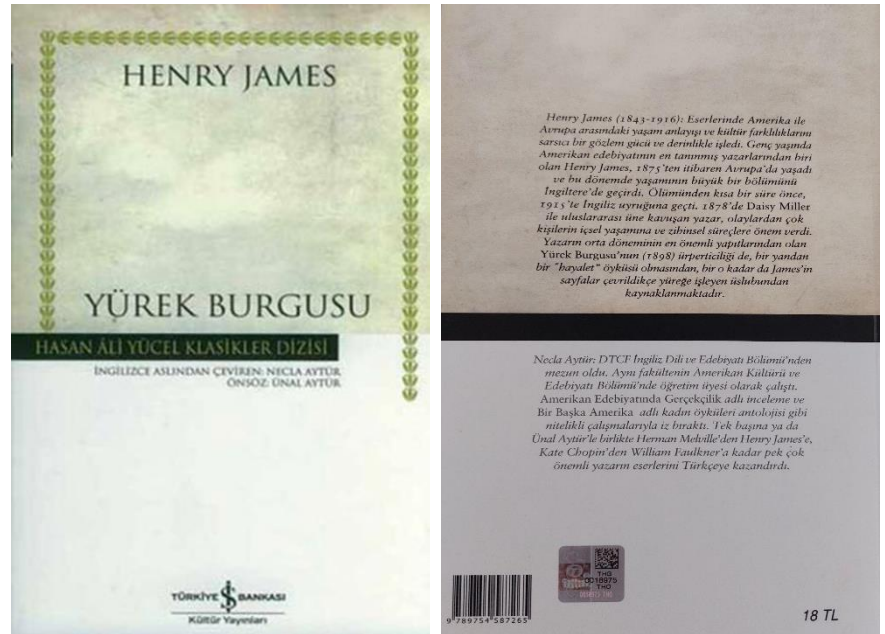


Figure 1. The front and back covers of the translation by Aytür (2006)

In the back cover, the note, which gives brief information about James, mentions that while James reflected the different cultures he had experienced in his own life in his works, he used the stream-of-consciousness technique in *Daisy Miller*, which made him a world-recognized author. Besides, it highlights that *Yürek Burgusu* is a chilling ghost story narrated in James' distinctive style.



The back cover also includes a short note on Necla Aytür's academic background, works, and translations.

Necla Aytür, who died in 2017, was also a graduate of the Department of English Language and Literature of Ankara University, which hosted "legendary" professors of English (Yüksel, 2017, p. 1). She was a lecturer of American Culture and Literature at the same university for many years, and the curriculum she developed in the field inspired the relevant departments at many universities in Türkiye (Yüksel, 2017, p. 2). Aytür conducted research on American literature and culture at Minnesota and Yale Universities, and she spent an academic year as a guest lecturer at Louisiana State University (Yüksel, 2017, p. 2). Her important works are the book titled *Amerikan Romanında Gerçekçilik* [Realism in American Fiction] (1977) and the anthology of translated stories of contemporary Native American women authors, titled *Başka Bir Amerika/Kadınca Öyküler* [Another America/Stories by Women] (1999). Aytür also wrote numerous academic articles on various American authors, poetic language, and translation problems, later compiled in the study titled *Kitaplar Arasında* [Among Books] (2010). She was the co-founder of the American Studies Association of Turkey (ASAT) (Yüksel, 2017, p. 2). She translated the works of the American authors Herman Melville, Kate Chopin, William Faulkner, and Henry James into Turkish. Thus, it can be suggested that being "the pioneer of American Studies in Türkiye" (Yüksel, 2017, p. 1), Aytür was not independent of her educational and academic background, professional trajectory, and past experiences, i.e., her habitus, in the selection of the works that she translated into Turkish, and she became a prominent agent in bringing the works of important American authors into Turkish culture. Such remarkable works of hers as a translator and an author—forms of objectified cultural capital in Bourdieu's sense (1986, p. 245)—can also be said to have contributed to her position, reputation, and recognition in the literary field, namely her symbolic capital in Bourdieu's sense (1989, p. 23; 1998, pp. 47-52).

Necla Aytür produced the translation of *The Turn of the Screw*, transferring the author's discourse faithfully in the mentioned distinguished classics series of one of the most outstanding publishers of Türkiye. It can be asserted that such a notable translation was a product of her habitus (Bourdieu, 1977, 1990). Overall, undoubtedly, her long-standing literary career, identity and socialization, parts of her literary habitus, as well as her cultural capital in the institutionalized form realized as academic qualifications (Bourdieu, 1986, p. 245), structured her dispositions in her translation career.

Although several works of Henry James have been translated by other translators in Türkiye, Necla, and Ünal Aytür are two agents who contributed greatly to the recognition of James in Turkish culture and literary field. Gouanvic (2005, pp. 161-162) expresses the relationship between classics and their translators in the target culture as follows:

The translator benefits from the symbolic capital invested in the original work, published in the source society. Through his or her translation, the translator intervenes as an agent who confers on the author and on the work a quantity of capital by submitting it to the logic of a target literary field, and to its mechanisms of recognition.

Thus, it can be said that Necla and Ünal Aytür, as translators of the James classics, both benefited from the symbolic capital of these classics and contributed to the capital of James and his works by promoting them in Turkish culture.

## 2.2. Cem Publishing House and Tamer Çetin

Founded in 1964 by Oğuz Akkan, Cem Publishing House has published the works and translations of Nazım Hikmet, Sabahattin Ali, and many other prominent Turkish culture and literature figures. The first translation published was Jean-Paul Sartre's *L'âge de raison* [The Age of Reason], the first book in his trilogy *Les chemins de la liberté* [The Roads to Freedom]. The work was translated by Gülseren Devrim as *The Age of Reason* (1964). In the following years, the publishing house added 20th-century classics, art books, and children's books to its categories (Cem Yayınevi Hakkımızda, n.d.). The publisher prints both literary and non-literary works. The literature category includes classical literature, modern literature, science fiction, horror-police thrillers (gothic literature), English classics, fairy tales, and national literature. The non-literary category includes books related to mathematics, psychology, sociology, philosophy, history, research and analysis, health, and hobbies. The publishing house offers the opportunity to publish not only the works of well-known and prominent authors but also novice authors.

Cem Publishing House published the translation of *The Turn of the Screw* in 2020 as part of the gothic literature series, labeling it as a gothic-horror type on the copyright page. The reason why this publishing house, which has been in business for a long time, has created this series is most likely to attract the attention of young readers, keen on reading this kind of books, since another publisher, Can Publishing House, also has a gothic literature series for the same reason (Öz, 2012). The black front cover, used only in the publications of this series, has an illustration of two struggling mythological figures, one of whom looks like an angel.

The back cover presents information on James and the novella. Genette (1997, p. 25) considers the back cover a "strategically important spot", as it provides comments or notices about the author or the book, or both. Cem Publishing House provides a comment about the plot that may lead to the presentation of the book as a horror book. In the comment, it is mentioned that it is a novel, in which the rules of English society are conveyed through a ghost story. The labeling of the work as gothic and the use of paratextual elements such as the black cover can be considered within the framework of the labeling and classification process put forth by Bourdieu (1999) related to the internationalization of symbolic goods. Besides, the aforementioned comment of the publishing

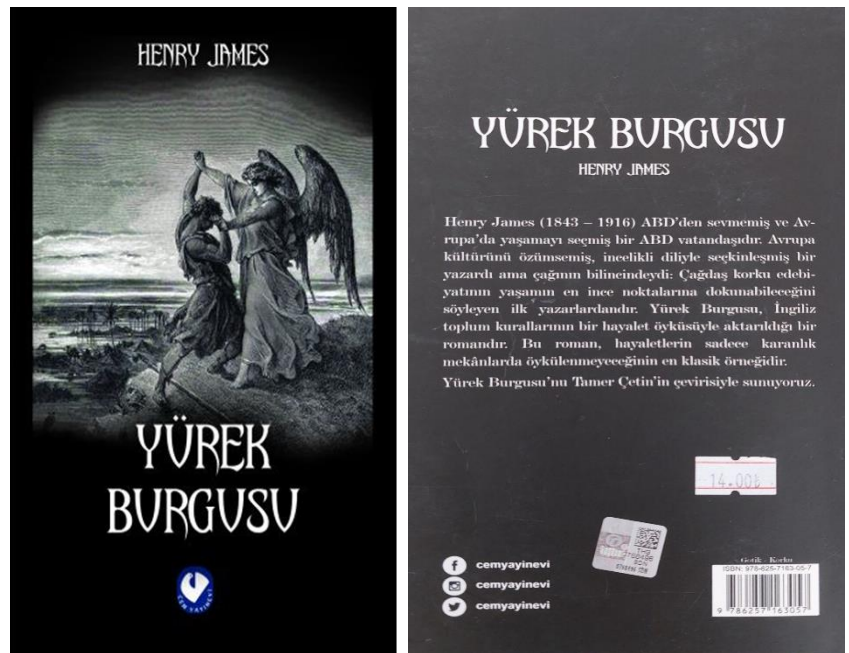


Figure 2. The front and back covers of the translation by Çetin (2020)

house about the plot can be suggested as an attempt to grab the attention of the target reader and make the book attractive, and in turn to contribute to the economic capital by increasing the sales figures. Furthermore, labeling the text created by James in an ambiguous style as gothic in the target language can be regarded as providing a new label to the product in the reception process, the third stage proposed by Bourdieu (1999, p. 224).

The name of the translator, Tamer Çetin, is presented on the inside front cover as well as on the back cover. Çetin graduated from Kabataş High School for Boys and studied for a while at the Department of Psychology of the Middle East Technical University (Tunç Yeltin, 2021a). He started to work as a foreign news correspondent for *Dünya* newspaper in 1992. In the same period, he studied at the Department of Anthropology at Istanbul University and worked as a research assistant for five years after graduation (Tunç Yeltin, 2021a). Later Çetin resumed his journalist career and worked for the *Finansal Forum* and *Referans* newspapers. After working as a journalist for ten years, he changed his career path and started working as a translator, and he has been working as a translator for over ten years now (Tunç Yeltin, 2021a). Apart from *The Turn of the Screw*, Çetin translated some of Sherlock Holmes books by Sir Arthur Conan Doyle, *The Good Man And The Good: An Introduction To Ethics* by Mary Whiton Calkins, *Totem and Taboo* and *The Unconscious* by Sigmund Freud, *Mind, Self and Society* by George Herbert Mead, *The Science of Living* by Alfred Adler, *Narcissism: Denial of the True Self* by Alexander Lowen, *The Cyberiad* by Stanisław Herman Lem, and lastly *1984* by George Orwell. The translator Çetin is also a poet, and his poems are published in *Süje* Magazine (Tunç Yeltin, 2021b).

Examining Çetin's educational and professional trajectory, it is understood that these factors are decisive in the selection of the works he has translated. Çetin, who received education in the fields of psychology and anthropology, has translated many works of outstanding psychologists, psychiatrists, sociologists, and philosophers, who left their marks in their fields. The cultural capital he has acquired and the experiences he has gained in the mentioned fields and his journalist career seem to have played a big role in his translation career and even seem to have formed a professional habitus (see Meylaerts, 2010) as a translator specialized in the relevant fields. As Meylaerts (2010, p. 15) remarks, "the transposability of dispositions acquired through experiences related both to other fields and to a translator's larger life conditions and social trajectory may play a fundamental role in a translator's habitus". Çetin mentioned this issue in an interview and remarked that although he wants to translate the classics of authors such as Charles Dickens and Jane Austen, the publishing house he works with wants him to give priority to translations in the field of social sciences due to his familiarity with the psychology, anthropology and sociology literature (Tunç Yeltin, 2021b).

The formation of a professional habitus as a translator can also be traced in Çetin's defining translation as a lifestyle in the response he gave to the question about making a living from translation (Tunç Yeltin, 2021b). Furthermore, he stated that the experience gained in this field and the quality of translations, which are important constituents of a translator's habitus, increase the visibility and recognition of the translator in the eyes of publishers and yield her/him more translation offers (Tunç Yeltin, 2021b). From this point of view, it can be suggested that Çetin has achieved a certain level in his translation career and has accumulated a certain amount of symbolic

capital as a translator who has obtained recognition in the publishing industry. One can also note that the position and capital Çetin has acquired have provided him with an opportunity to choose the publishing house for which he works as a translator. Accordingly, Çetin stated that he reached Cem Publishing House through an editor and found it more professional and reliable than many other publishers in terms of book publications, and he chose to translate James' work since he wanted to enrich his trajectory by adding the genre of gothic horror literature (personal communication, April 11, 2023).

### 2.3. Ren Books and Ezgi Uslu

Founded in 2012, Ren Books has a wide range of publishing categories, involving books and translations in the literature category, especially novels, short stories, letters, and fairy tales, as well as many works related to history, sociology, education, economics, philosophy, and hobbies. The literary category includes works by Turkish authors such as Ahmet Mithat Efendi, Halid Ziya Uşaklıgil, and Mehmet Rauf, as well as the translations of works by prominent figures of the world literature such as Charles Dickens, Daniel Defoe, Oscar Wilde, and Victor Hugo.

Ren Books published the translation of *The Turn of the Screw* in 2021 by labeling it as a gothic type on the purple front cover. The color purple may not signify a certain genre as the books within the same category have been published with covers in different colors. As the book is grouped under the gothic type, the illustration is presented with mysterious figures. There is a half-human, half-creature woman figure with blank eyes behind the governess, holding the hands of two children. The human-like creature may represent the ghosts of the story.



Figure 3. The front and back covers of the translation by Uslu (2021)

The inside front cover depicts James' life by noting that the author narrates women's inner worlds in his works. Briefly mentioning the plot on the back cover, the publishing house states that the story turns into the governess' struggle and that the work was also adapted to the screen in 1961.

By emphasizing that the sense of excitement in the work is sustained till the last page, the publishing house in a way attempts to render the work attractive. As in the strategy of Cem Publishing House, the labeling of the work (see Bourdieu, 1999, p. 224) as gothic literature by Ren Books through the cover and illustrations can be viewed as a strategy to raise economic capital by increasing the attractiveness of the work.

The name of the translator Ezgi Uslu is mentioned on the front cover of the book. Uslu graduated from the Department of English Translation and Interpreting at Hacettepe University in 2016 and received her Master's degree in Communication Sciences in 2019. She is currently working as an English language instructor at a private university. Being a novice translator, Uslu has translated only James' *The Turn of the Screw* so far. It can be said that Uslu's educational background, a factor feeding into her habitus, closely coincides with her subsequent trajectory, i.e., her decision to become a translator of a literary work.

When asked why she chose to work with Ren Books, Uslu mentioned the difficulties of getting a place in the publishing industry and the literary field as a translator (personal communication, November 17, 2022). In this regard, Bourdieu (1990, p. 143) pointed out:

[T]he literary field is a force-field as well as a field of struggles which aim at transforming or maintaining the established relation of forces: each of the agents commits the force (the capital) that he has acquired through previous struggles to the strategies that depend for their general direction on his position in the power struggle, that is, on his specific capital.

To gain ground in the literary translation industry, Uslu contacted many major publishers, namely key decision-makers in literary translation processes; however, she did not receive any response from them (E. Uslu, personal communication, November 17, 2022). Ren Books was the only publishing house that gave her a positive response and accepted to work with her. Being newly educated in the field of translation, Uslu seemed to have a desire to both make use of her acquired dispositions and cultural capital in this field and benefit from the symbolic capital of influential agents of the publishing industry to create space for herself in this closely related field. Moreover, Uslu stated that she wanted to translate a classic for the same purpose, and accordingly, she chose the work of James (personal communication, November 17, 2022). Mentioning that the decision to translate James' *The Turn of the Screw* was a joint decision with the publishing house, Uslu also remarked that translating a work of an author like James into Turkish is a difficult but also horizon-broadening process for a translator, and at that point, she took the risk of undertaking the translation project (personal communication, November 17, 2022). Considering the relationship between classics and their translators proposed by Gouanvic (2005, pp. 161-162), it can be suggested that with the translation of *The Turn of the Screw*, Uslu intended to benefit from both the symbolic capital of the James classic and the cultural capital invested in the translation process.

### 3. THE TEXTUAL STRATEGIES OF THE TRANSLATORS

Translations shaped according to the policies of publishing houses are also products of the strategies applied by translators in the process of creating the target text. In terms of translation processes, the concept of strategy is defined as the actions performed and/or procedures followed for the solution of problems faced by translators when translating texts from one language into

another, or for the achievement of the goal within the scope of the specific translation task (Lörscher, 1991, p. 76; Zabalbeascoa, 2000, p. 120). More specifically, translation strategies are “various interventions texts undergo when translated into the target culture” (Meylaerts, 2011, p. 164).

In this study, the translators’ strategies are discussed through the descriptions of the two children in the novella, Miles and Flora, from the perspective of the governess, since the said thick descriptions, reflecting the governess’ strong emotional bonds with the children, constitute the backbone of the story. Considering these descriptions as well as the stream of consciousness method in the book and the emotional tone in the author’s style, one can argue that the translators have taken on a difficult burden. Accordingly, we asked the translators about the challenges they experienced during the translation process and whether publishers had any suggestions for them. Uslu stated that complex and long sentence structures were the most challenging points for her and that she implemented the strategy of splitting sentences with the joint decision she made with the publisher (personal communication, November 17, 2022). At this point, one can note that publishing houses are agents that might influence translators’ strategies (Jansen & Wegener, 2013a, 2013b). On the other hand, Çetin highlighted that he did not have much difficulty and that the publisher did not have any suggestion or intervention in the translation (personal communication, April 11, 2023). Regarding his overall translation strategy, Çetin mentioned that he first attempts to get to know the author’s language and writing style before starting to translate the book and that he usually reads about the author to establish a connection with the author, which makes translation easier for him (Tunç Yeltin, 2021a). For Çetin, it is highly important to use the flexibility, richness, and diversity of one’s first language while expressing the translated text in it, but not to stray away from the author’s style in doing so (Tunç Yeltin, 2021b).

When the translations of the children’s descriptions in the novella by the three translators are examined comparatively on the textual level, it can be argued that Aytür’s translations are closer to the perspective of the governess depicted by James in that children are depicted as holy beings who need to be protected against evil spirits and are occasionally attributed adult characteristics. Thus, in this sense, Aytür can be said to have become “the agent of the writer, transferring the writer’s discourse into the target culture” (Liu, 2012, p. 1172).

Below are several examples manifesting the translators’ choices and decisions relating to the children’s descriptions:

1. But it was a comfort that there could be no uneasiness in a connection with **anything so beatific as the radiant image of my little girl, the vision of whose angelic beauty** had probably more than anything else to with the restlessness that, before morning, made me several times rise and wander about my room to take in the whole picture and prospect...

(James, 2017, pp. 16-17)

1.a. Gene de, **çevresine ışık saçan küçük kızım gibi kutsal bir yaratıkla** ilgili bir ilişkide herhangi bir gerginlik bulunmayışından rahatlık duyuyordum;... (James, 2006, p. 15)

1.b. Ne var ki **melek gibi bir güzelliğe sahip olan ve çevresine ışık yayan küçük kızım**la ilgili bir ilişkide gerginlik verecek bir şey olmaması beni rahatlatıyordu. (James, 2020, p. 15)

1.c. Fakat çevresine yaydığı ışıkla tıpkı bir meleği andıran minik kızıyla ilişkimizde beni gergin hissettirecek bir şey olmaması içime su serpiyordu. (James, 2021, p. 18)

Compared to the translations of Çetin (James, 2020) and Uslu (James, 2021), it can be observed that the children, in this case, Flora described as “angelic beauty” [melek gibi güzellik]<sup>2</sup> in the original, is glorified and depicted as a “divine creature” in the translation of Aytür (James, 2006), which is in parallel with the governess’ perspective. On the other hand, Çetin and Uslu preferred to render “angelic beauty” lexically faithful to the source text.

2. I had perpetually to guard against the wonder of contemplation into which my initiated view betrayed me; to check the irrelevant gaze and discouraged sigh in which I constantly both attacked and renounced the enigma of what such a little gentleman could have done that deserved a penalty. Say that, **by the dark prodigy I knew, the imagination of all evil HAD been opened up to him**: all the justice within me ached for the proof that it could ever have flowered into an act. (James, 2017, pp. 105-106)

2.a. Miles’ı iyi tanıyan ben, hep çözmeye çalıştığım, ama bir yandan da varlığını yadsıdığım bir bilmeceyi, bu küçük beyefendinin cezayı hak etmek için ne gibi bir şey yapmış olabileceğini düşünürken, duymaktan kendimi alamadığım şaşkınlığı, boş bulunup engelleyemediğim bir bakış ya da umutsuz bir iç çekmesiyle ele vermekten korkuyor, durmadan kendimi denetlemek zorunda kalıyordum. **Diyelim ki, iyi bildiğim bu dipsiz akıl küpü kötülüklerin tümünü düş gücüyle kavramıştı**; ama içimdeki adalet duygusu yüzünden, bu bilginin bir kez bile eyleme dönüştüğü yolunda bir kanıt bulmadan rahat edemiyordum. (James, 2006, pp. 125-126)

2.b. Onu iyi tanıyan ben, hep çözmeye çalıştığım ama bir taraftan da varlığını inkar ettiğim bilmeceyi, böylesine küçük bir beyefendinin bu cezayı hak etmek için ne yapmış olabileceğini düşünürken, hissettiğim şaşkınlığı bir bakış ya da iç çekme ile ele vermekten korkuyor, devamlı olarak kendimi kontrol etmek zorunda kalıyordum. Diyelim ki, **bütün bu kötülükleri şeytani düş gücüyle kavramıştı**; ama içimdeki adalet duygusunun bir kez olsun eyleme döküldüğüne dair en küçük bir kanıt bulmadan rahat edemeyecekti. (James, 2020, p. 102)

2.c. Onu çok iyi tanıyordum, ama bir yandan da çözmek zorunda olduğum bir bulmaca vardı: Bu çocuk böylesine dehşet dolu şeyleri nasıl yaşayabiliyordu? İşte tüm bu düşündüklerime en ufak bir hareketim ya da ona bakıp iç geçirmem vasıtasıyla hissettirmekten korkuyordum. Kendimi sürekli kontrol altında tutmam gerekiyordu. **Şeytani bir hayal dünyasına sahip olabileceğini düşünsem de**, bunun için bir kanıt bulmazsam inandığım adalete yakışmayacak bir şey yapmış olurdu. (James, 2021, pp. 120-121)

In the original excerpt in question, the governess brainstorms with herself about the reason why Miles was expelled from school and views Miles as a “prodigy” [dahi]. In the Aytür translation (James, 2006), a closer expression “akıl küpü” [shrewd, bright] was used for Miles as the equivalent of the “prodigy”. However, the other two translators did not include this word. In the same excerpt, in the expression “the imagination of all evil”, “imagination” is used to relate to Miles, while “evil” [şeytani] is used to describe the events surrounding him. When the translations are examined, it can

<sup>2</sup> Literal Turkish equivalents of the expressions are given in square brackets.

be observed that, unlike Aytür, the other two translators described Miles' imagination as "evil", presenting him as a "devil-like" character. However, after the expression "prodigy", Aytür mentioned Miles' ability to comprehend external evils, without using the expression "devil", thus glorifying Miles.

3. "Is no boy for ME!"

I held her tighter. "You like them with the spirit to be naughty?" Then, keeping pace with her answer, "So do I!" I eagerly brought out. "But not to the degree to contaminate -" "To contaminate?" – my big word left her at a loss. I explained it. "**To corrupt.**" (James, 2017, p. 22)

3.a. "Bence çocuk sayılmaz!"

Onu daha sıkıca tuttum: "Yaramazlık yapan canlı, hareketli çocukları seversin öyle mi?" Sonra ondan geri kalmayarak, "Ben de öyle," dedim, "ama başkalarına da kötülük bulaştıracak denli yaramaz olanları sevmem." Kullandığım sözcüğü anlamamıştı, açıkladım: "**Başkalarını da baştan çıkarırlar.**" (James, 2006, p. 22)

3.b. "Bana göre çocuk sayılmaz."

Onu daha sıkı tuttum. "Yaramazlık yapan hareketli çocukları seviyorsun yani, öyle mi?" Sonra ona hak verdiğimi göstererek, "Ben de öyle!" dedim. "Ama başkalarına kötülük bulaştıracak kadar yaramaz olanları da sevmem."

"Bulaştırmak mı?" Söylediğim kelimeyi anlamamıştı. Açıkladım: "**Başkalarını da kötü şeyler yapmaya yöneltenler.**" (James, 2020, p. 22)

3.c. "Benim için çocuk sayılmaz."

Onu daha sıkı tuttum. "Yaramaz çocukları seviyorsun demek, ben de severim!" dedim.

"Fakat bu yaramazlığı bulaştıracak seviyede olanları kastetmiyoru."

"Bulaştırmak?" Bu şaşaalı kelimeyi onu afallatmıştı.

"**Yaramazlığa yöneltmek,**" diye açıkladım. (James, 2021, p. 25)

In the example above, Miles, the son of the house, was presented as a stronger character in the Aytür translation (James, 2006) compared to the other two translations. In the dialogue between Mrs. Grose and the governess about Miles' expulsion from school, the verbs "contaminate" [kirletmek] and "corrupt" [yozlaştırmak] are used for Miles. It can be said that the expressions "guiding others to do bad things" and "leading to naughtiness" in Çetin's (James, 2020) and Uslu's (James, 2021) translations respectively rendered Miles innocent in a way suiting a child's behavior. However, with the expression "seducing" [baştan çıkarmak], Aytür attributed an adult-like feature to Miles.

Another finding of the comparative analysis of the three translations is the omissions in Çetin's and especially Uslu's translations, compared to Aytür's translation. According to the data obtained from the interviews, Uslu implemented this strategy according to her own decision based on the fact that long and complex structures made the reading process difficult when she put herself in the readers' shoes (E. Uslu, personal communication, November 17, 2022). On the other hand, Çetin mentioned that it is necessary to stick to the author's style and to abandon the use of words and interventions that might cause misunderstandings and misinterpretations while conveying the feelings and thoughts of an author and bringing the lifestyles and cultures of different parts of the world to light (Tunç Yeltin, 2021b). Çetin also highlighted that lowered costs and limited time were the two difficulties hindering the translation process in terms of quality (Tunç Yeltin, 2021b). As also



acknowledged by Prunč (2007, p. 48), “Speed and quantity are competitive parameters” as publishers attempt to peak their sales figures. In our interview with Çetin, he stated that he translates the books faithfully in line with his strategies and that the chief editor decides the page number of the book to be published, which is conditioned by the factors of costs and sales forecasts (personal communication, April 11, 2023). Thus, it can be noted that the translator Çetin may resort to omissions in order not to create a low-quality translation in the face of time constraints, or omissions might stem from the editor’s decisions relating to costs and sales forecasts.

The omissions in Çetin’s and Uslu’s translations can be traced in many parts of the target texts. For example, in a source text excerpt (James, 2017, p. 18), the expression describing the little girl’s gaze “who looked from one of us to the other with placid heavenly eyes that contained nothing to check us” was rendered as “watching Mrs Grose and me without the slightest shadow in her soft, sweet eyes to interfere with our conversation” [uysal, tatlı bakışlarında konuşmamızı engelleyecek en ufak bir gölge bulunmadan bir Bayan Grose’u, bir beni izliyordu] in Aytür’s translation (James, 2006, p. 16), whereas in Çetin’s and Uslu’s translations, it was omitted and translated only as “she was looking at me and Mrs Grose without interrupting our conversation” [o da konuşmamızı hiç bölmeden bir bana bir Bayan Grose’a bakıyordu] (James, 2020, p. 17) and “the little one was listening to our conversation, looking at her and at me” [ufaklık da konuşmamızı dinleyerek bir ona bir bana bakıyordu] (James, 2021, p. 19), respectively. In another excerpt about Flora’s attitude at the school, the governess depicted Flora, saying “with a great childish light that seemed to offer it as a mere result of the affection she had conceived for my person, which had rendered necessary that she should follow me” (James, 2017, p. 22). Aytür translated this part as “with a childish light shining in her eyes as she did so as if she felt the need to come after me because of her love for me” [ancak bunu yaparken gözlerinde parlayan çocuksu ışıkla, sanki bana karşı beslediği sevgi nedeniyle peşimden gelme gereğini duyduğunu anlatmak istiyordu] (James, 2006, p. 21). Çetin and Uslu chose not to translate the part “as a mere result of the affection she had conceived for my person”, and only expressed that Flora wanted to follow the governess. As mentioned above, while the omissions observed in Çetin’s translation may have been due to the editor’s concerns about the number of pages, sales and costs, the omissions observed in Uslu’s translation may have resulted from her strategy of simplifying complex structures in order to create a more comfortable reading process. As for Aytür’s translation, her complete and more faithful translation of the novella could manifest the influence of her professional habitus of a woman of letters on her habitus as a translator (see Xu and Chu, 2015). Based on Bourdieu’s view that primary experiences have a profound effect on subsequent experiences (Bourdieu & Wacquant, 1992, pp. 133-134), it can be argued that Aytür’s social and professional dispositions acquired in the field of literature—her primary career—became highly influential on her translational behaviors. Moreover, the distinguished position of Türkiye İş Bankası Cultural Publications in Turkish cultural life and publishing industry as well as its aforementioned translation policy can also be said to have influenced the creation of such an unabridged target text reflecting the structure and style of James’ work.

## CONCLUSION

Henry James, one of the leading figures of American literature, made use of the stream-of-consciousness technique in *The Turn of the Screw*, the work that is the subject of this study, as in many of his other works, and accordingly, he created a ghost story with monologues and thick descriptions. The work was first published in Turkish in 1988 by Adam Publications with the translation of Necla Aytür with the title *Yürek Burgusu*, and it has been translated by several other translators and published by various publishing houses so far. In this study, the translations by Necla Aytür from Türkiye İş Bankası Cultural Publications, by Tamer Çetin from Cem Publishing House, and by Ezgi Uslu from Ren Books were examined, and to what extent the publisher and translator strategies have contributed to the symbolic capital of the source text in the target culture was analyzed. The strategies of the publishers were examined through the analysis of paratextual elements proposed by Genette (1997), and Bourdieu's concepts of habitus (1977, 1990) and capital (1986, 1998) were used in the discussion of the publisher policies and translation strategies, as well as the translators' translational dispositions and trajectories.

As a result of the analysis of the paratextual elements, it was observed that Cem Publishing House and Ren Books classified this novella as a gothic and horror story and indicated this with the illustrations on the front covers of the books, the color of the covers and the notes they presented on the back covers. Türkiye İş Bankası Cultural Publications published the translation in the Hasan Âli Yücel Classics Series with an informative/descriptive foreword by Ünal Aytür, with the foreword on the inside front cover, in which Hasan Âli Yücel, the pioneer of the 1940s translation movement, evaluated the concept and importance of translation in light of this movement, and with a back cover note mentioning the academic background, works and translations of the book's translator Necla Aytür. The mentioned paratextual strategies of Türkiye İş Bankası Cultural Publications as well as its inclusion of Ünal Aytür and Necla Aytür as agents in the translation process can be associated with its publishing and translation policy.

Türkiye İş Bankası Cultural Publications, which has contributed to the development of the cultural infrastructure of the country (Hızlan, 2011), is a highly prominent and influential agent in the Turkish publishing sector. It can be asserted that the factors contributing to this position of the publisher are the economic capital provided by the first national bank of the Republican era, İş Bankası, and the symbolic capital it has accumulated as an initiative of a bank established by Atatürk, the founder of the Republic of Türkiye. The cultural and symbolic capital of Hasan Âli Yücel, the founder of the publishing house, who made significant contributions to Turkish language, culture, and history in the 1940s and 1950s with his published works, the comprehensive translation movement and the Translation Bureau he established, is another significant factor contributing to the symbolic capital of the publishing house. This recognition and prominence have also influenced its institutional policy, manifested through the publication of quality genres, works, and world classics by world-renowned and well-established authors in outstanding series, as well as through the selection of recognized and esteemed Turkish translators. As a matter of fact, in the translation of *The Turn of the Screw*, Türkiye İş Bankası Cultural Publications preferred the Aytür couple, having enriched professional trajectory and habitus and strong cultural and symbolic capital with their

specialization on James' works, which is an indication of the importance attached to expertise in literary translation.

Although the publishers have had unignorable influences in the translation processes, such as the decisions of omissions, it would not be wrong to say that all three translators, as other major agents of the translation processes, also shaped those processes significantly with their habitus and produced the target texts accordingly (see also Yılmaz Kutlay, 2015a, p. 436). In this regard, the textual strategies of the translators were also examined, and it was found that compared to Çetin and Uslu, Necla Aytür produced a target text more faithful to James' discourse and style, depicting the children as holy beings in need of protection against the ghosts, and at the same as adult-like characters. On the other hand, the translations of Çetin and especially Uslu are marked by omissions, which might stem from the editor's likely decisions regarding the number of pages, sales, and costs in Çetin's translation, and from Uslu's concern about creating a less complicated reading process.

Examination of the overall strategies of the aforementioned publishers and translators comparatively has revealed that Türkiye İş Bankası Cultural Publications, with its paratextual elements, translation and publishing policy, and Aytür, with her strong professional trajectory and translational dispositions, are the major agents in reinforcing the existing symbolic capital of James' classic *The Turn of the Screw* in Türkiye.

In this study, the translations by Necla Aytür from Türkiye İş Bankası Cultural Publications, by Tamer Çetin from Cem Publishing House, and by Ezgi Uslu from Ren Books were selected for the comparative examination. While the strong position of Türkiye İş Bankası Cultural Publications in the Turkish publishing sector and Aytür's reputation and her strong capital were influential in this selection, the chronological recency of the other two translations and the availability of reliable information on their publication processes and translation policies were decisive in their inclusion in the sample. Further examinations of publisher policies and translator strategies in the other Turkish translations of the work, which could be the subject of a future study, may reveal varying degrees of contribution to the symbolic capital of James' work in Türkiye. However, given their powerful capital and dispositions, it can be hypothesized that Türkiye İş Bankası Cultural Publications and Necla Aytür will be able to maintain their position as major agents in this sense.

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