

The Presentation of Orientalist Discourse in Translation: Turkish Translations of Alexander William Kinglake's *Eothen*

Çeviride Oryantalist Söylemin Sunuluşu: Alexander William Kinglake'in *Eothen* İsimli Eserinin Türkçe Çevirileri

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ABSTRACT

Alexander William Kinglake's *Eothen or Traces of Travel Brought Home from the East* (1844) reflects the vision of a British traveler visiting the Ottoman lands. However, Kinglake's depiction of the East and the Eastern people in *Eothen* has been highly criticized on the common ground that it presents the East from an Orientalist point of view and creates the Other. Edward Said's seminal book *Orientalism* (1978) may be regarded as a milestone that provides critical tools for studies such as *Eothen* and parallelly, the harshest criticisms for Kinglake and his travelogue have been articulated by Said. This highly debated travelogue has been translated into Turkish twice: first in 1982 by Ahmet Edip Uysal, published by the Ministry of Culture and Tourism Publishing and in 2004 by Adem Fidan, published by İlkbiz Publishing. Based on this, the aim of this study is to discuss the presentation of *Eothen's* Turkish translations to Turkish readers and to problematize how paratextual elements can affect the presentation of a travelogue written with an othering tone by an orientalist writer. The discussions are conducted within the conceptual framework of Said's orientalism, utilizing paratextual analysis as the methodological framework of the study. The study has revealed that two Turkish translations of *Eothen* presented the orientalist discourse differently and paratextual elements were used effectively while creating a new presentation of the book for the target reader.

Keywords: Travel Writing, Translation, Orientalism, Alexander William Kinglake, *Eothen*

ÖZET

Alexander William Kinglake'in *Eothen or Traces of Travel Brought Home from the East* (1844) isimli seyahat eseri, Osmanlı topraklarını ziyaret eden bir İngiliz gezginin bakış açısını yansıtmaktadır. Ancak Kinglake'in *Eothen*'daki Doğuyu ve Doğulu insanı tasviri, Doğu'yu oryantalist bir bakış açısıyla resmettiği ve Öteki'yi yarattığı ortak zemininde sert bir şekilde eleştirilmiştir. Edward Said'in önemli eseri *Orientalism* (1978), *Eothen* gibi eserlerin analizinde eleştirel araçlar sağlayan bir dönüm noktası olmuş ve buna paralel olarak Kinglake ve seyahatnamesine yönelik en sert eleştiriler Said tarafından dile getirilmiştir. Çok tartışılan bu seyahat kitabı Türkçeye iki kez çevrilmiştir: İlki 1982 yılında Ahmet Edip Uysal çevirisiyle Kültür ve Turizm Bakanlığı Yayınları, ikincisi ise 2004 yılında Adem Fidan çevirisiyle İlkbiz Yayınları tarafından yayımlanmıştır. Buradan hareketle bu çalışmanın amacı, *Eothen*'ın Türkçe çevirilerinin okura sunuluşunu tartışmak ve yanmetinsel öğelerin oryantalist bir yazarın ötekileştirici bir üslupla kaleme aldığı seyahatnamesinin sunumunu nasıl etkileyebileceğini sorunsallaştırmaktır. Tartışmalar Said'in oryantalizm kavramı çerçevesinde yürütülmüş olup, çalışmanın metodolojik çerçevesi olarak yanmetinsel analiz (Genette, 1997) kullanılmıştır. Çalışma sonucunda, *Eothen*'ın iki Türkçe çevirisinin oryantalist söylemi farklı şekillerde sunduğu ve kitabın

hedef okuyucuya yönelik yeni sunumunda yanmetinsel öğelerin etkili bir şekilde kullanıldığı ortaya çıkmıştır.

Anahtar Sözcükler: Seyahat Yazını, Çeviri, Oryantalizm, Alexander William Kinglake, *Eothen*

1. Introduction

The Ottoman Empire attracted a significant number of travelers from different parts of the world for various motivations. These travelers documented their experiences in the form of travelogues, providing a valuable source of information on the Ottoman Empire. Travelers who wrote travelogues about the Ottoman included individuals who had been captured by the Turks and wrote after they were liberated; those who were assigned by their countries and whose travels were supported; those who traveled for scientific purposes; and those who traveled to learn or satisfy their desires. Other notable individuals who have documented their experiences in the Ottoman Empire include members of embassies, consulates, and officials of European origin employed by the Ottoman state. Additionally, rulers, merchants, and clergymen have also contributed to the written record of the Ottoman Empire (Doğan, 2016: 11).

Travels to the Ottoman Empire were more common in the fifteenth century. Following the conquest of Syria and Egypt by the Ottoman Empire, the region became a key player in the Mediterranean, a development that coincided with a significant rise in the Empire's power. This shift in geopolitical dynamics gave rise to a significant escalation in relations with Europe, with the trade route extending from the Ottoman Empire to India assuming a pivotal role. This period thus saw a significant increase in travel, as evidenced by the proliferation of travelogues. Özgür Yılmaz posits that travelogues from the fifteenth and sixteenth centuries are more 'accurate and objective' than those from the eighteenth and nineteenth centuries. This is due to the fact that the Ottoman Empire was at the zenith of its power and travelers held it in high esteem (Yılmaz, 2013: 589). From the sixteenth to the nineteenth century, the West persisted in its collection of information about the Ottoman Empire, utilizing travelers and their travelogues as key sources. However, a shift in role became evident over time. The Ottoman Empire, which had initially posed a threat to the West and been admired by Westerners, was redefined as the 'Other' that needed to be civilized, especially from the beginning of the nineteenth century onwards (Yılmaz, 2013: 589).

English travelers occupy a significant position among the European travelers who authored travelogues concerning the Ottoman Empire. *Eothen or Traces of Travel Brought Home from the East*, the focus of this study, was also authored by an English traveler, Alexander William Kinglake, who visited the Ottoman lands in the nineteenth century. The relations between England and the Ottoman Empire, on the other hand, extend back to much earlier periods. The commencement of diplomatic relations between England and the Ottoman Empire can be traced back to the fifteenth and sixteenth centuries. During their pilgrimage to Jerusalem in the fifteenth century, pilgrim groups from England and Europe encountered Turks on their route through the Mediterranean. The opinions of both nations about each other during this period were not very positive. It was in the sixteenth century that the permanent relations

between England and the Ottoman Empire began. During this period, England, which was uncomfortable with the Spanish, aimed to gain the Ottoman companionship and to use the Ottomans against the Spanish. This strategic alliance was further solidified by England's pursuit of new commercial opportunities, markets, ports, goods, and trade centers in the Ottoman Empire. The history of relations between the two countries has been marked by a progression of factors, initially driven by trade, followed by military and political considerations. England's motivations were driven by a desire to safeguard and advance its interests within the Ottoman Empire, while Russia, experiencing a period of significant regional growth, emerged as a potential threat to the Ottoman Empire (Şahin, 2017: 47-50). Gerald MacLean, on the other hand, argues that the British admired and envied the Ottoman culture and society beginning from the earliest mercantile and diplomatic encounters in the late sixteenth century until the end of seventeenth century, and that this fascination significantly helped shape “how the English thought about, and represented themselves, as a nation with increasing imperial ambitions of their own” (MacLean, 2007: 22-23). However, after England realized those ambitions during the late seventeenth and early eighteenth centuries, envy became an amicable indifference born from a presumed superiority (MacLean, 2007: 23).

Gürsoy Şahin states that the number of English travelers who visited the Ottoman lands in the sixteenth and seventeenth centuries and the travelogues written is comparatively limited when contrasted with later periods, and that the number of travelogues from the nineteenth century is relatively high attributing this to the enhanced transportation conditions and cultural environment of the period. In accordance with the list of nineteenth-century English travelers compiled by Şahin for his study, the number of travelers visiting and producing travelogues was twenty between 1820 and 1825, thirty-one between 1825 and 1850, twenty-three between 1850 and 1875, and twenty between 1875 and 1900 (Şahin, 2017: 59-61). One of these English travelers is Alexander William Kinglake, who is also included in the list by Şahin. Kinglake's travelogue, *Eothen*, was published in 1844, a decade after his travels through the Ottoman lands. This travelogue has been the subject of criticism from Edward Said in *Orientalism* (1978) and by numerous other scholars (such as Bilici, 2011; Salahshour and Salahshour, 2012; Karaduman, 2013; Erdoğan, 2014) due to its orientalist discourse and othering tone.

The translation of orientalist works, such as *Eothen*, which was written about the Ottoman Empire or Republican Turkey, into Turkish, and their “back translations” (Tu ve Li, 2017) to our culture, adds a new dimension to this process. Nilüfer Alimen, who works on the translation of orientalist texts, states the following at this point:

The act of translation is often used as a tool to recognise and understand the “other”. It can even be said that we construct ourselves through the differences between “us” and “the other”. However, when the act in question tells not about “the other” but about “us”, the question arises as to how the act of translation can be instrumentalized (Alimen, 2019: 61)¹.

[Çeviri eylemi genellikle “öteki”yi tanımak ve anlamak için bir araç olarak kullanılır. Hatta kendimizi “biz” ve “öteki” arasındaki farklılıklar üzerinden inşa ettiğimiz de söylenebilir. Ancak söz konusu eylem

¹ Unless otherwise stated, all translations belong to the author of this study.

bize “öteki”yi değil, “biz”i anlattığında çeviri eyleminin ne şekilde araçsallaştırılacağı sorusu karşımıza çıkar (Alimen, 2019: 61).]

When translating these works, written with a Eurocentric and othering tone, the attitude of translation agents such as translators, editors and publishing houses becomes important. In a similar vein, Ayşe Betül Sayın contends that the process of back translating an orientalist work into the language of the centre, that is, of the original source culture, imposes on marginalised texts the task of representing a culture as a whole. During this complex translation process, the translator selects strategies that are positioned between the discourse of the hegemoniser at one end and the discourse of the resisting hegemonised at the other end (Sayın, 2019: 210-241).

Some studies have utilized from the concept of orientalism and discussed the translation of orientalist works into Turkish and the acts of translators and other agents of translation. For instance, in her master's thesis *Reverse Orientalism in the Turkish Translations of Turkish Embassy Letters of Lady Mary Wortley Montagu* (2016), Seher Özer Ütük discusses five different translations of Lady Montagu's travelogue within the framework of Sadiq Celal al-Azm's concept of “reverse orientalism” (1982). Both textual and paratextual analyses are conducted, and translation studies and the concept of reverse orientalism are discussed through the selected examples. The study concludes that reverse orientalism and translation studies can be interrelated within the context of postcolonial studies, and that the translators clarify, correct, and expand the source text materials when they consider that these materials represent the Orient vaguely, partially or incorrectly (Özer Ütük, 2016: vii-viii).

In the book chapter titled "Batı'nın Doğu Çevirisi Olarak Oryantalizm ve Oryantalist Metinlerin Türkçeye Çevirileri" [Orientalism as the West's Translation of the Orient and Translations of Orientalist Texts into Turkish], Alimen discusses Orientalism as the West's translation of the Orient and how Western works about the Ottoman Empire and Turks and the Orientalist attitude in these works are translated back to Turkish readers through the concept of “back translation”. Alimen examines Dergah Publication's series titled "Batının Gözüyle Türkler [Turks through the Eyes of the West]" and states that since the publishing house aims to convey the West's view of the Ottoman Empire, especially in the last years of the Empire, it has selected works for this purpose, and books with predominantly negative views are included in the series. The introduction, translator's prefaces and footnotes provide the reader with access to accurate information about the negative attitudes in these works. In the textual context, on the other hand, she concluded that no significant changes have been made. At this point, Alimen argues that translating the source text without changing is also an ideological strategy (Alimen, 2019: 86-87).

Another study on the Turkish translations of Orientalist works belongs to Safiye Gül Avcı Solmaz, titled “Power Relations in the Retranslations of an Orientalist Text and the Struggle to Capture the Representation of the “Acceptable Occident”” (2020). Avcı Solmaz analyses the Turkish translations of *Letters from Constantinople* (1897) by Georgina Adelaide Müller in the context of ‘rootless/textless retranslation’. She traces the power relations in these back translations utilizing the concepts of ‘inside-outside paradox’ and ‘virtuality’/ ‘virtualisation’ proposed by Phrae Chittiphalangsri (2014). The study reveals that translators are silent in terms

of paratextual elements, and that different translation agents such as editors, publishers, and those who prepared it for publication come to the forefront in terms of paratextual elements such as forewords, notes, footnotes, and appendices (Avcı Solmaz, 2020: 824). In other words, translation agents did not adopt a passive attitude in the face of the Orientalist discourse and fought against this discourse, especially through paratexts (Avcı Solmaz, 2020: 836).

Studies conducted on the translation of orientalist texts into Turkish demonstrates that translators' attitudes vary and consequently result in different strategies when translating texts written with an orientalist discourse about their own culture. The attitudes of the translators and other agents involved in the translation process also have a significant impact on the presentation of the translation to the target reader. In this presentation of the work, paratextual elements emerge as significant factors influencing reception. Despite the significance and comprehensive nature of the studies conducted so far, translation of travelogues and the paratextual analysis of orientalist discourse, which constitute such a layered and productive field of study for Translation Studies, are still not sufficiently studied and still stand as a field of study that can make very important contributions to the field. Based on this gap in the field, this study aims to discuss the presentation of *Eothen's* Turkish translations to Turkish readers and to problematize how paratextual elements can change the presentation of a translated travelogue written with an othering attitude by an orientalist writer. In accordance with the stated objective of the study, the questions to be problematized are the attitude of translators when translating orientalist works with an othering and derogatory attitude about their own culture such as *Eothen*; the reflection of this attitude in their translations, especially in terms of paratextual elements; and the effects of other agents of translation, such as publishing houses, on the presentation of these works. Discussions will be conducted within the conceptual framework of Edward Said's Orientalism and Turkish translations of *Eothen* will be compared in terms of their paratextual features including the titles, cover pages, frontispiece, footnotes and preface (Genette, 1997). In addition, although the study is limited to paratextual analysis, a preliminary textual analysis will also be conducted on a section that reflects Kinglake's orientalist discourse explicitly to investigate the validity of the results of the paratextual analysis on the textual choices.

2. Conceptual Framework

In his pioneering work *Orientalism* (1978), Said stands against the marginalization of the East by the West and criticizes the West for creating a discourse that portrays the East and its people as inferior to the West, and thus maintaining Western hegemony. In this regard, Said indicates that the concepts of the East and the West are not ontological, but rather, they are hand-made to identify the Other. In other words, it is a discourse that presents the Orient as Other. As Shehla Burney summarizes:

Orientalism is a built-in system or method by which the West not only socially constructed and actually produced the Orient, but controlled it through a hegemony of power relations, working through the tropes, images, and representations of literature, art, visual media, film, and travel writing, among other aspects of cultural and political appropriation (Burney, 2012: 23)

In *Orientalism*, Said refers to three different meanings of Orientalism. Firstly, Orientalism is as an academic field. According to Said, “anyone who teaches, writes about, or researches the Orient—and this applies whether the person is an anthropologist, sociologist, historian, or philologist—either in its specific or its general aspects, is an Orientalist, and what he or she does is Orientalism”. Secondly, it is a “style of thought based upon an ontological and epistemological distinction made between “the Orient” and (most of the time) “the Occident”. This distinction between the East and the West is regarded as a starting point by Said for elaborate theories, epics, novels, social description and political accounts about the East. Thirdly, Orientalism is “a Western style for dominating, restructuring, and having authority over the Orient” (Said, 2003: 2-3). These groundbreaking ideas by Said have made a tremendous impact all over the world and they provided some important critical tools for the scholars. Yıldız, stating that Said’s work enabled the orientalist criticism to turn towards new and completely different directions, expresses the importance of this work as follows:

Although critical texts about the functioning and nature of orientalist thought had been published by names such as Enver Abdulmelik and Frantz Fanon until that date, in fact, after Said's work, this criticism was placed on a theoretical basis that would present a new paradigm for the first time (Yıldız, 2013: 221).

Parallely, Burney states that *Orientalism* “has changed the way of seeing the Orient or the East, creating what can actually be called a ‘paradigm shift’ in our ways of seeing and knowing” (2010: 23).

Said’s ideas pertaining to the concept of orientalism created such a profound and lasting impression all around the world that the publication of his *Orientalism* may be regarded as a turning point for orientalist works such as Kinglake’s *Eothen*. Concomitantly, Said himself was among the most outspoken critics of Kinglake and *Eothen*. He claims that:

Kinglake's undeservedly famous and popular work is a pathetic catalogue of pompous ethnocentrism and tiringly nondescript accounts of the Englishman's East. His ostensible purpose in the book is to prove that travel in the Orient is important to "moulding of your character—that is, your very identity," but in fact this turns out to be little more than solidifying "your" anti-Semitism, xenophobia, and general all-purpose race prejudice (Said, 2003: 193).

As the above excerpt reveals, Said does not regard *Eothen* as an innocent travelogue. He cannot make sense of its fame and popularity because it is a book that intensifies all-purpose race prejudice. In other words, it can be argued that Kinglake creates the Other with his travelogue *Eothen*. Kinglake, who travelled to the Ottoman lands with a prejudice probably due to what he had read about the East before, on the one hand brings his oriental fantasies to the forefront in his work, on the other hand, he adopts an othering and derogatory attitude towards Ottoman Turkey (Karaduman, 2013: 98). As he enters Belgrade, the first stop of his journey through the Ottoman lands, he delineated the distinction between the East and the West by asserting:

“...whenever I chose to look southward, I saw the Ottoman’s fortress—austere, and darkly impending high over the vale of the Danube—the historic Belgrade. I had come, as it were, to the end of this wheel-going Europe, and now my eyes would see the splendor and havoc of the East” (Kinglake, 1844: 1).

As the above excerpt illustrates, Kinglake regrets that “he is leaving civilisation and sophistication and that he is entering the havoc of the East, of Islam, that is, backwardness,

ignorance, bigotry (Karaduman, 2013: 98). This excerpt exemplifies Kinglake's adoption of a Eurocentric perspective, resulting in an othering attitude towards Ottoman Turkey.

3. Methodology

Paratextual analysis is used as the methodological framework of the study, utilizing Gerard Genette's concept of "paratexts" because it aims to problematize how paratextual elements can change the presentation of a travel work written with an othering tone such as Kinglake's *Eothen*.

The term "paratext" was first offered by scholar Gerard Genette in his book *Seuils* in 1987. Jane E. Lewin translated it into English in 1997 as *Paratexts: Thresholds of Interpretation*. At the very beginning of the book, Genette defines paratext 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: 1). As the title of the book indicates, paratexts serve as a threshold permitting the reader to either step inside or turn back (Genette, 1997: 1-2).

Paratexts consist of peritextual and epitextual elements. Accordingly, while peritextual elements are those located around the text such as the cover pages, the titles, prefaces and postfaces, dedications and inscriptions, epigraphs and notes (Genette, 1997: 4); epitextual elements are those located outside the text such as interviews, conversations and recordings (Genette, 1997: 344-345).

In his book, Genette points out that his study does not incorporate three types of material because they would require hard work to investigate although he thinks that their paratextual relevance is undeniable. These are translation, serial publications and illustrations. He considers translation as a commentary on the original text, in other words as a form of paratext (1997: 405). Genette's this idea has been criticized by some scholars such as Urpo Kovala and Şehnaz Tahir-Gürçağlar, the most important scholars in terms of implementing the use of paratexts into translation studies. Kovala's study on the paratexts of translated Anglo-American fiction into Finish (1996) is considered by Tahir-Gürçağlar as "one of the earliest studies bringing together translations and their paratexts" (2011: 114). Criticizing Genette by indicating that the translated literature has its own characteristics (Kovala, 1996: 120), Kovala proposes four types of paratexts as the modest paratext, the commercial paratext, the informative paratext and the illustrative paratext. Tahir-Gürçağlar also objects Genette's idea of translation as a form of paratext, stating that this idea introduces a hierarchical relationship between the source text and the target text. Accordingly, translation will serve only its original (2002: 46). Moreover, Tahir-Gürçağlar indicates that regarding translations as paratexts limits the scope of translation studies because pseudotranslations cannot be seen as commentaries on the original text which has no source texts (2002: 46). Despite all these criticisms, Tahir-Gürçağlar considers Genette's concept of paratext as an important source that provides important data in terms of the presentation and reception of the translated text (2002: 47).

Since paratextual elements play a crucial role in affecting the reader's reading and reception (Kovala, 1996: 120) as the first elements to be encountered by the readers, paratextual elements have been chosen as the methodological framework of the study. However, because

there is not any data on epitextual features, this study limits the analysis to the discussion of the peritextual elements including the cover pages, the titles, the preface as well as the frontispiece which are the elements that provide data while discussing the presentation of the orientalist discourse of the book. In addition, a preliminary textual analysis has also been conducted to investigate the validity of the results of the paratextual analysis on the textual choices.

4. Alexander William Kinglake and His Travelogue *Eothen* (1844)

Alexander William Kinglake (1809-1891) was a British politician and historian whose family had a Scottish ancestry. The Kinglake family had long settled near Taunton, Somerset where Alexander William Kinglake was also born. His father was a banker, while his mother was a housewife to whom he owed his love of Homer (Krieger, 1996: vii). He was first educated at Eton and then at Trinity College, Cambridge from where he graduated in 1832. Later, he was called to the Bar in 1837.

Before beginning his legal career, Kinglake decided to travel to the East. One of his old friends, John Savile [Methley in the book] had recently visited Russia, Persia and India and he had skipped the lands of Ottoman Empire which gave Kinglake the idea of visiting these lands. They set off on this journey together and came to the Ottoman lands. They rode from Belgrade to Constantinople and then to Smyrna. When they were visiting Smyrna, Savile was called home and Kinglake completed the journey without Savile, with his guide and the interpreter. Then, Kinglake visited Cyprus and Beirut as well as Palestine, Cairo, and Damascus. After more than a year away, Kinglake returned home and continued his legal career. Besides that, he worked on *Eothen* in the following years and prepared it for publication however, publishing this “unusual” book proved challenging, as several publishers refused Kinglake. Consequently, he had to publish his book at his own expense and *Eothen* was thus published in 1844, a full decade after the trip and was published anonymously (Krieger, 1996: viii).

Notwithstanding the numerous challenges encountered during its production, *Eothen* rapidly attained a significant degree of success upon its publication, and it became the book that brought Kinglake both reputation and appreciation. In the encyclopedia of *The Cambridge History of English and American Literature*, the literary and scholarly quality of *Eothen* is referred to and it is asserted that it “still holds its ground as a classic, and is, perhaps, the best book of travel in the English language” (Kirkpatrick, 1917: 278).

In the wake of Said's sharp critiques, the othering tone in *Eothen* has become increasingly pronounced, leading to substantial criticism from scholars not only in Türkiye but also around the world. For instance, Neda Salahshour and Farzad Salahshour indicate that *Eothen* engenders binary oppositions, thereby “revealing a biased and inaccurate description of the East” (2012: 531). Critics of *Eothen*, including Turkish scholars, have asserted that the work presents the Ottoman lands and people from an orientalist perspective. In parallel with it, İbrahim E. Bilici contests the veracity of Kinglake's portrayal of the Turks and other populations residing within the Ottoman Empire, asserting that the author presents false images. Furthermore, Bilici contends that Kinglake's work is not merely an account of his travels, but rather, a deliberate attempt to shape how the East is perceived. Kinglake's work is not solely intended for a Western

audience; it is also directed towards Easterners, seeking to persuade them of the necessity of self-reflection and self-perception (2011: 1-18). Bilici adds that Kinglake's work is not merely an account of his travels, but rather, a deliberate attempt to offer a perspective on how the East should be perceived. Kinglake's guidance is directed not solely at Westerners but also at Easterners, with the aim of persuading them to adopt a certain self-perception (2011: 1-18). Alev Karaduman's analysis also encompasses a critique of Kinglake, whom he accuses of adopting an attitude of othering and derogation towards the Ottoman Empire and its people. She claims that in addition to bringing Eastern fantasies to the forefront, Kinglake also reflects the traditional spirit of English colonialism (2013: 93). Türkan Erdoğan has also been critical of the same orientalist discourse in *Eothen*. She asserts that Kinglake's objective is to reproduce the Ottoman and the reality of Europe through the discourses of othering and domesticating. According to her, Kinglake presents a desired perspective rather than an objective account of the Ottoman world. She further asserts that Kinglake employs an ideological discourse, characterised by the utilisation of strategies of polarization and the representation of the negative Other (2014). Consequently, it is evident that despite its publication in 1844, *Eothen* remains a subject of ongoing scholarly scrutiny and discussion.

Eothen has been translated into Turkish twice. The first translation was published in 1982 under the title “Doğu Hasreti [Longing for the East]” by Prof. Dr. Ahmet Edip Uysal and published by the Ministry of Culture and Tourism Publishing. The second translation was published in 2004 by İlkbiz Publishing under the title “*Eothen Bir Oryantalistin Doğu Seyahatnamesi [Eothen An Orientalist’s Travelogue about the East]*”, translated by Adem Fidan. Although this study does not aim to do a textual analysis and limits its scope to paratextual analysis, a quick reading of these two translations has revealed that in the second translation by İlkbiz Publishing in 2004, the order of the sentences, where the sentences are divided, and the punctuation do not change, and the same pattern is followed throughout the whole book. For example:

Table 1: Sample Textual Comparison of *Eothen*'s Turkish Translations (1)

Source Text (1844)	At Semlin I still was encompassed by the scene, and the sounds of familiar life; the din of a busy world still vexed and cheered me; the unveiled faces of women still shone in the light of day. Yet, whenever I chose to look southward, I saw the Ottoman's fortress—austere, and darkly impending high over the vale of the Danube—the historic Belgrade (p.1).
Translation by Uysal (1982)	Zemlin'e hala alışık olduğum bir hayatın sesleri ve manzaraları içindeydim. Hareketli bir dünyanın gürültüsü beni hala hem taciz ediyor hem de eylendiriyordu. Peçesiz kadın yüzleri hala gün ışığında parlıyordu. Ama Güneye doğru bakınca Tuna vadisi üzerinde sert ve simsiyah yükselen tarihi Osmanlı kalesi Belgrad'ı gördüm (p.1).
Translation by Fidan (2004)	Zemlinde hala alışık olduğum bir hayatın sesleri ve görüntüleri içindeydim. Hareketli bir dünyanın gürültüsü beni hala hem rahatsız ediyor hem de eglendiriyordu. Peçesiz kadın yüzleri hala gün ışığında parlıyordu. Ama güneye doğru bakınca Tuna vadisi üzerinde sert ve kapkara yükselen tarihi Osmanlı kalesi Belgrad'ı gördüm (p.7).

Table 2: Sample Textual Comparison of Eothen's Turkish Translations (2)

Source Text	Smyrna, or Giaour İzmir, as the Mussulmans call it, is the main point of commercial contact betwixt Europe, and Asia; you are there surrounded by the people, and the confused customs of many, and various nations—you see the fussy European adopting the East, and calming his restlessness with the long Turkish pipe of tranquillity—you see Jews offering services, and receiving blows*—... (p.66).
Translation by Uysal (1982)	İzmir, yahut Müslümanların dediği gibi Gavur İzmir, Avrupa ile Asya arasında ticari temasların yapıldığı başlıca şehirdir. Orada kendinizi çeşitli milletlerin insanları ve adetleri arasında bulursunuz. Orada aceleci Avrupalının doğululaştığını ve huzursuzluğunu uzun bir keyif çubuğu ile giderdiğini, iş isteyen Yahudilerin dövüldüğünü görürsünüz (p. 38).
Translation by Fidan (2004)	İzmir, yahut Müslümanların dediği gibi Gavur İzmir, Avrupa ile Asya arasında ticari temasların yapıldığı başlıca kenttir. Orada kendinizi birçok çeşitli ulusların insanları ve adetleri arasında bulursunuz. Orada aceleci Avrupalının doğululaştığını ve huzursuzluğunu uzun bir keyif çubuğu ile giderdiğini, iş isteyen Yahudilerin dövüldüğünü görürsünüz (p. 43).

It is evident that the only remarkable difference lies in Fidan's replacement of archaic and alien words to Turkish readers with more contemporary ones. This adaptation is attributable to the temporal distance between the source text and its translation, with the translation in question being published in 2004. Despite the fact that this looks like an intralingual translation², there is no statement about it and Fidan is indicated as the translator of the book. First of all, it makes the reader think that it may have been plagiarized from Uysal's translation because such uniformity cannot be possible during a translation process. Secondly, it is possible that a typographical error has occurred in relation to the translator's name or that some information pertaining to the translational process is missing in the second translation by İlkbiz Publishing. Thirdly, it may be a pen name that has been intentionally used. Because no information can be found about the publishing house or the translator Fidan, it is not possible to reach a clear conclusion regarding the underlying reason for it. However, given that Fidan's translation was presented to Turkish readers as a translation and it exhibits completely different paratextual features compared to the initial translation, it will also be analyzed in terms of its paratextual features.

5.1. The Paratextual Analyses of *Eothen's* Turkish Translations

Paratexts, proposed by Genette to be used in literary analyses, have garnered the attention of numerous scholars in the field of translation studies and have been used in many studies since it was suggested. The discussion of paratextual elements of *Eothen's* Turkish translations gains importance because it allows us to trace how paratextual elements can be used in a translated travelogue such as *Eothen*, which was written by an orientalist author with a derogatory and othering tone. For that purpose, paratexts of *Eothen's* two Turkish translations will be discussed

² Intralingual translation or rewording, as proposed by Roman Jakobson, is "an interpretation of verbal signs by means of other signs of the same language" (1959: 233). In other words, it refers to the changes made within the same language. We can therefore consider a modernized version of a translation as an intralingual translation.

in terms of the titles, cover pages, frontispiece, footnotes and preface that have a notable influence on the reader's reception prior to the text itself.

5.1.1. The Titles

Beginning with the title, "Eothen" in the title [Eothen or the Traces of Travel Brought Home from the East] is a Greek word which means "from the early dawn", "from the East". As a British traveler, "home" refers to Kinglake's home country, England. In the first translation by Uysal in 1982, the title of "Doğu Hasreti" [Longing for the East]³ is used, signifying a totally different reference in terms of the orientalist perspective of the book. The title refers to the East, yet it makes the reader think that the author of the book adores the East so much that he experiences a sense of longing for it, in other words, he has deep bonds with the East. Thus, the title completely eradicates the orientalist perspective in the book.

In the second translation by Fidan in 2004, the title of "Eothen Bir Oryantalistin Doğu Seyahatnamesi [Eothen An Orientalist's Travelogue about the East]" is preferred. In this case, the word "Eothen" is used as it is in the original however the word "Orientalist" is also added which is not included in the book's original title. In this way, the reader is immediately given notice against the orientalist points of the book from the very beginning. This addition to the title of the book may be interpreted as suggesting that until the second translation in 2004, the concept of Orientalism had become more noticeable in Türkiye. Alternatively, it may be just a marketing strategy to attract the attention of Turkish readers and increase the sales of the book by using the word 'orientalist'.

5.1.2. The Cover Pages

A further difference is evident in the cover pages of these two translations. Uysal's translation (1982), which was published by the Ministry of Culture and Tourism has a plain and unillustrated cover (see Figure 1). It is notable that the title of the translator Uysal is also specified on the front cover, and it is expressed clearly that he is a professor. This additional information, instead of writing just his name without his title, may be interpreted as a way of enhancing the perceived reliability of the translation.

³ Back translations of the title belong to the author of this study.

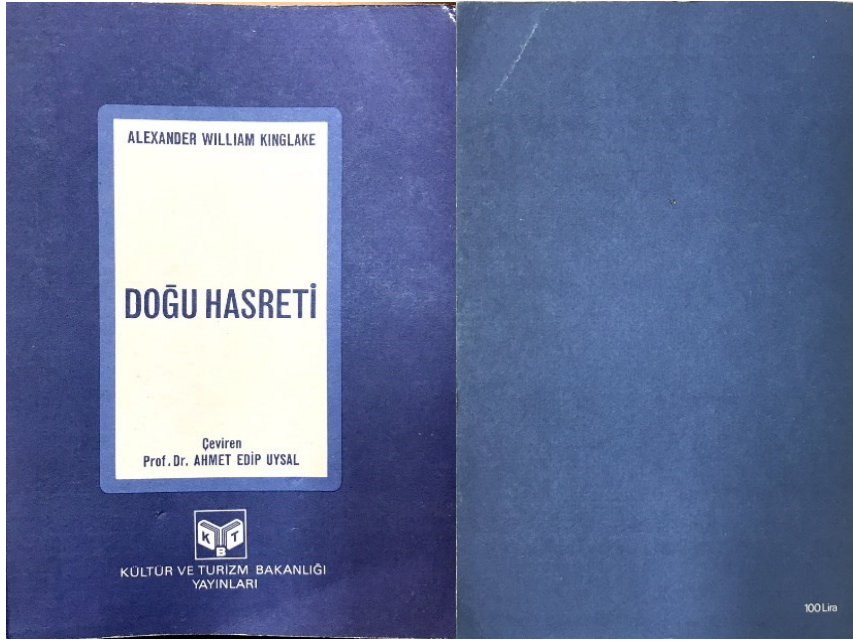


Figure 1: The Cover Pages of the First Turkish translation of *Eothen* by Ahmet Edip Uysal (1982)

On the other hand, Fidan’s translation features a colorful picture on its cover which refers to some ‘so-called’ orientalist elements as its title suggests (see Figure 2). Research on this picture has revealed that it is by an Italian painter of the early Renaissance called Maso di Banco (1325-1353) and is entitled “Saint Sylvester Resurrecting the Two Magi Killed by a Dragon” which is based on a Christian story. According to *The Golden Legend*, a dragon was said to have resided in a pit in Rome that killed hundreds of people every day with his breath. Thereupon, Saint Sylvester found the dragon in the pit and sealed its mouth. Furthermore, he also rescued two enchanters who had come behind him to the pit and who were almost dead with the stink of the dragon (De Voragine, 2012: 62-70). In this regard, it may have been chosen on the basis that it resembles a picture that refers to the East. Nevertheless, the story of the picture originates from the West and incorporates Christian references and thus, the picture does not align with the content of *Eothen*. Therefore, it can be posited that, despite the orientalist discourse of the book being revealed in the title, the picture suggests that the meaning of orientalist thought has not been thoroughly comprehended.

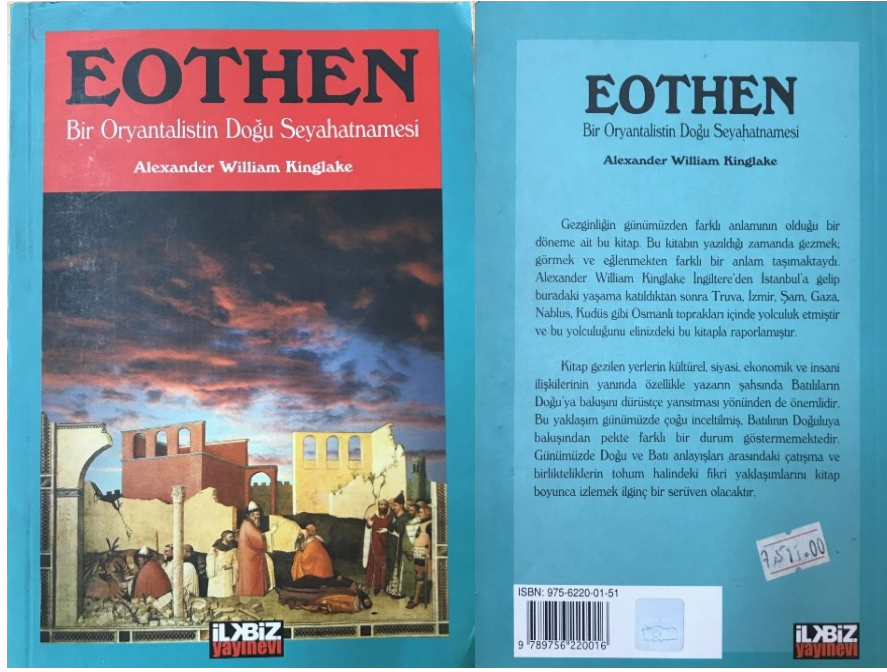


Figure 2: The Cover Pages of the Second Translation of *Eothen* by Ahmet Fidan (2004)

A subsequent analysis of the back covers reveals that, while Uysal's translation does not provide any information on the back cover, Fidan's translation does contain relevant details. It introduces the book to Turkish readers and asserts that the book clearly expresses the viewpoints of Westerners on the East. Furthermore, it is suggested that the book exhibits the seeds of conflicts and togetherness of the Eastern and Western understanding of our day. Consequently, it can be posited that Fidan's translation alludes to the orientalist discourse of the book with its back cover.

5.1.3. The Frontispiece

The earliest print of *Eothen* in 1844 includes a frontispiece which is an Orientalist picture depicting the East (see Figure 3). In his book *A.W. Kinglake A Biographical and Literary Study* (1902), William Tuckwell describes the frontispiece of *Eothen* as follows:

The curious folding plate which forms the frontispiece was drawn and colored by the author, and was compared by the critics to a tea-tray. In front is Moostapha the Tatar; the two foremost figures in the rear stand for accomplished Mysseri, whom Kinglake was delighted to recognize long afterwards as a flourishing hotel keeper in Constantinople, and Steel, the Yorkshire servant, in his striped pantry jacket, "looking out for gentlemen's seats." Behind are "Methley," Lord Pollington, in a broad-brimmed hat, and the booted leg of Kinglake, who modestly hit his figure by a tree, but exposed his foot, "Our Lady of Bitterness" was Mrs. Procter, "Carrigaholt" was Henry Stuart Burton of Carrigaholt, County Clare (Tuckwell, 1902: 21).

As Tuckwell's description highlights, the frontispiece constitutes a pivotal paratextual element of the publication, particularly with regard to its orientalist discourse and its depiction of the East and Eastern people. The frontispiece, which is compatible with the discourse of the book and is an important paratextual element that forms this discourse, is not included in both Turkish translations of *Eothen*. This omission may be attributed to the print used in the translation; however, it could be regarded as a loss in terms of conveying the book's discourse.



Figure 3: The Frontispiece of Eothen in 1884

5.1.4. The Footnotes

When analyzing the footnotes in the translations, it is noticeable that there are many footnotes in Uysal's translation, while no footnotes are used in Fidan's one. The footnotes in Uysal's translation are used in a mixed way, sometimes Montagu's footnotes are used, in some places footnotes are given as "Translator's Note", and in others it is not clear whether the translator or another agent of translation such as the editor wrote the footnotes, although this is not specified in the work. It is worth noting that the footnotes that do not belong to Kinglake give information about places or people mentioned in the book, and do not direct the reader or attempt to correct false discourse in the work. For example, in the sentence "It was as white as Cytherea's veil" (Uysal, 1982: 30), the footnote states that Cytherea is "Afrodit'in bir adı [a name of Aphrodite]", while the footnote to "Olympus" on the same page states that it is "Ulu Dağ" (Uysal, 1982: 30). Although there is no attempt to correct the Orientalist discourse in the work with footnotes, the use of footnotes contributes to Uysal's becoming a more active translator. The absence of any footnotes in Fidan's translation makes it difficult for the reader to follow his stance as a translator and turns him into a quieter and more passive translator.

5.1.5. The Preface

In addition to the paratextual features discussed above, Uysal's translation includes a preface written by himself. The fact that the preface was written by Uysal himself is of great importance in terms of tracing the translator's stance against the orientalist discourse in the work. Tahir Gürçağlar says the following about prefaces created by translators:

Prefaces created by translators are of special importance for translation history and research on translation in general. These prefaces offer the readers a rare moment of direct contact with the translator. It is in these instances that the agency of the translator becomes concrete and the translator addresses the readers directly. These prefaces present diverse forms of information, including biographical or critical information about the author of the source text, explanations regarding culture specific items, and occasionally information on the translation strategies implemented by the translator (Tahir Gürçağlar, 2013: 90).

In the preface, Uysal shares his personal views on Kinglake and his travelogue, in addition to the biographical information he provides about Kinglake. However, it is important to note

that the connotations of Uysal's preface are completely different from the orientalist discourse of *Eothen*. In this preface, Uysal expresses his appreciation for Kinglake's writing style and the way he portrays the East:

We find the secret of Kinglake's success in not following a doctrinal and narrow-minded path in issues such as politics, policy and religion, in his ability to free himself from prejudices as much as an Englishman can, in his ability to let events flow without trying to direct them, in his ability to enjoy the surprises that occur and, finally, in his ability to write in a sincere and smooth style (Uysal, 1983: iii-iv).

[Kinglake'in başarısının sırrını siyaset, politika ve din gibi konularda doktriner ve dar fikirli bir yol takip etmemesinde, peşin hükümlerden bir İngiliz'in kendisini sıyrabildiği kadar sıyrabilmesinde, hadiselere yön verme gayreti içinde olmadan kendini onların akışına bırakabilmesinde ve meydana gelen sürprizlerden hoşlanmasında ve nihayet samimi ve tatlı bir üslupla yazmasında buluyoruz (Uysal, 1983: iii-iv).]

It is evident from the preface that Uysal appreciates Kinglake's tone in *Eothen*, and he holds no critique towards his orientalist discourse. Fidan's translation, on the other hand, does not include any preface. The absence of a preface in the Fidan translation, as well as any preliminary information regarding the author or the work, results in the reader not being directed towards a positive or negative opinion. Consequently, the absence of a preface in the Fidan translation is as significant for the reception of the work by the reader as the presence of a preface that guides the reader in the Uysal translation.

6. Sample Textual Analysis on Uysal's Textual Choices

The present study has been limited to paratextual analysis and textual analysis has not been included. However, in order to pave the way for the subsequent studies, and to have an idea whether there is any Orientalist critique in the textual choices of Uysal in his translation⁴ (1982), a preliminary textual analysis has been conducted on a section that Kinglake depicts the veiled Ottoman women. This part has been chosen because it stands as an interesting example that Kinglake's use of othering tone and orientalist discourse can be realized explicitly. In this section, Kinglake depicts the Ottoman women as "coffin-shaped bundles of white linen which implies an Ottoman lady" (Kinglake, 1844: 46). It is noteworthy that he refers to Ottoman women in a derogatory tone, describing them as coffin-shaped bundles of white linen. This derogatory expression defining Ottoman woman is conveyed in the same way in Uysal's translation as "tabut şeklinde, bir yığın beyaz kumaşa rastlarsınız; bu bir Türk hanımefendisidir" (Uysal, 1982: 26). After this Ottoman woman removes her veil, on the other hand, Kinglake proceeds to employ exaggerated expressions to describe her physical attractiveness. M. Önder Göncüoğlu makes reference to this section in his study, stating that it 'functions as a means of mystification of the oriental feminine beauty' (2016: 233). The following assertions are made by Kinglake in this section:

She turns, and turns again, and carefully glances around her on all sides, to see that she is safe from the eyes of Mussulmans, and then suddenly withdrawing the yashmak, he shines upon your heart, and soul with all the pomp, and might of her beauty. And this which so dizzies your brain, is not the light, changeful grace, which leaves you to doubt whether you have fallen in love with a body, or only a soul; it is the beauty that dwells secure in the perfectness of hard, downright outlines, and in the glow of generous

⁴ As previously stated in the study, since Fidan's translation in 2004 is merely a modernized version of Uysal's, textual analysis is not possible for Fidan's translation.

colour. There is fire, though too-high courage, and fire enough in the untamed mind, or spirit, or whatever it is, which drives the breath of pride through those scarcely parted lips (Kinglake, 1844: 47-48).

The translation of Uysal is as follows:

Müslümanların kendisini görüp görmediklerini anlamak için tekrar tekrar dönüp etrafına dikkatle baktıktan sonra hemen yaşmağını indirir ve olanca şahane güzelliği ile ruhunuzu aydınlatır. Bu sizi bir vücuda mı yoksa bir ruha mı aşık olduğunuz hususunda şüpheyi düşüren hafif ve devamsız bir zarafet değil fakat koyu ve bariz çizgilerinin mükemmeliyetine ve zengin renklerinin parlaklığına güvenen bir güzelliştir. Bu sınıksız mağrur dudaklarda, bu şahlanan, uslanmak bilmeyen zekâ ve ruhta bir ateş ve aynı zamanda yüksek bir cesaret vardır (Uysal, 1982: 26-27)

As the above excerpts illustrates, Kinglake's exaggerated and mystifying portrayal of the oriental woman is replicated in a similar manner in Uysal's translation. Thus, this preliminary textual analysis has indicated that Uysal has no objection to the derogatory and othering tone adopted by Kinglake and that there is no critical attitude towards Orientalist discourse of *Eothen* in the textual choices of Uysal, as it is the case in the paratextual choices of his translation. It is not possible to make definitive judgements on a few examples, and Uysal's textual preferences can be analyzed in a systematic way by considering them in more detail in another study. However, this preliminary analysis appears to support the results of the paratextual analysis discussed within the scope of this study.

7. Conclusion

The paratextual analysis of the first translation of *Eothen* in Turkish by Uysal (1982) has revealed that the Orientalist discourse in *Eothen* has been misinterpreted and resented as if it included admiration for the East. The paratextual elements of the translation appear to align with this misguided perspective. In this respect, it can be concluded that the first translation of *Eothen* is presented to Turkish readers in such a way that it lacks the Orientalist critique and gives the impression of being written very objectively. Moreover, the preliminary textual analysis of a section about the Ottoman women that explicitly reveals Kinglake's orientalist discourse has demonstrated that Uysal does not criticize Kinglake's derogatory tone in his textual choices either, and translates Kinglake's exaggerated narrative that mystifies the beauty of the Ottoman women in the same vivid tone. This misinterpretation of the book may be attributed to the period in which Uysal's translation was published. In other words, since it was published in 1982, the concept of Orientalism may not have been as common and noticeable as it is today and the orientalist discourse may not have been fully recognized even by scholars. It is noteworthy that Said's *Orientalism* was first translated into Turkish by Nezi̇h Uzel in 1982 (Gündüz, 2020: 13), coinciding with publication of Uysal's translation, can be considered as an important detail in making this concept more far-reaching and noticeable in Türkiye. Moreover, this presentation of the book may also be interpreted as related to the policy of the State. Given that it has been published by a state-owned publishing house, it is possible that the state intended to present it as a work of admiration for our history, with the aim of cherishing Turkish identity and culture.

Paratexts are not static and constantly change according to the period, culture, genre, author, work and edition, and the effect of varying degrees of pressure (Genette, 1997: 3). Concurrently, the analyses have revealed that there are striking differences between the first

translation by Uysal in 1982 and the second translation by Fidan in 2004. In the title and back cover of Fidan's translation, it is clearly stated that it has been written by an Orientalist author which means that the second translation of *Eothen* has a different presentation than the first translation in 1982. Thus, it can be concluded that *Eothen* has been presented to Turkish readers as an orientalist work via its paratextual features in Fidan's translation. This significant change in terms of *Eothen*'s presentation to Turkish readers may be attributed to the increased recognition and popularity of Orientalism in Türkiye when this translation was published in 2004. However, the picture on the front cover of the book which does not correspond to the East suggests that the concept of orientalism may be used in its paratextual features as a way of marketing strategy by the publishing house, with the objective of increasing sales of the book by utilizing the concept of orientalism.

The findings of the study have revealed that two Turkish translations of *Eothen* have completely different paratextual features, presenting Kinglake's orientalist discourse from a distinctly different perspective. Uysal, the first translator of *Eothen* into Turkish, through whom the attitudes and approaches of translators can be traced while translating Orientalist works, appears as an active translator in terms of paratextual features he used, especially in the preface he wrote to guide the reader, his choice of title and footnotes. An Orientalist work like *Eothen*, written with an othering attitude, is presented as an objective work that gives very positive impressions of the Ottoman Empire, and the translator uses paratextual elements very effectively. Therefore, it can be said that the translator can represent a work written with an othering attitude towards his/her own culture in a very different way to the target reader by using paratextual elements. In the second Turkish translation of *Eothen* by Fidan, which is merely a lexically modernized version of Uysal's one, the translator is silent and does not use any paratextual elements such as a preface or footnotes. At this point, in this translation, where a different presentation of *Eothen* stands out, especially in the cover pages and title, and the presence of the publisher, one of the most important agents in the translation process, looks more noticeable. Although *Eothen's* orientalist discourse is more prominent in the accompanying paratextual elements of Fidan's translation, such as the title and cover pages, the misinterpretation of some of the paratextual elements, such as the image on the front cover, suggests that the concept of orientalism and these accompanying paratextual elements are used as a marketing strategy by the publisher to increase sales of the work. Therefore, the attitude of other agents of translation, such as the publishers, is also very important in the presentation of translations of orientalist works. It can thus be inferred that a travelogue written by an Orientalist writer with an othering attitude can be presented to the target reader in completely different ways in translation by utilizing the paratextual elements that play a pivotal role in shaping the reader's reading and reception of a particular work. In this presentation, the attitudes of translators and other agents of translation towards orientalist discourse and the strategies they develop become very important.

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EXPANDED SUMMARY

The Ottoman Empire attracted a significant number of travelers from different parts of the world, each with their own unique motivations. One of these travelers was the English politician and historian Alexander William Kinglake, who wrote his travelogue *Eothen or Traces of Travel Brought Home from the East* (1844). However, Kinglake's depiction of the East and the Eastern people in *Eothen* has been highly criticized on the common ground that it presents the East from an Orientalist point of view and creates the Other. Edward Said's seminal book *Orientalism* (1978) may be regarded as a milestone that provides critical tools for studies such as *Eothen* and parallelly, the harshest criticisms for Kinglake and his travelogue has been articulated by Said. This highly debated travelogue has been translated into Turkish twice: first in 1982 by Ahmet Edip Uysal, published by the Ministry of Culture and Tourism Publishing and in 2004 by Adem Fidan, published by İlkbiz Publishing. Based on this, the aim of this study is to discuss the presentation of *Eothen's* Turkish translations to Turkish readers and to problematize how paratextual elements can change the presentation of a travelogue written with an othering attitude by an orientalist writer. The discussions are conducted within the conceptual framework of orientalism, utilizing paratextual analysis as the methodological framework of the study.

The findings of the study have revealed that two Turkish translations of *Eothen* have completely different paratextual features, presenting Kinglake's orientalist discourse from a distinctly different perspective. Uysal, the first translator of *Eothen* into Turkish, through whom the attitudes and approaches of translators can be traced while translating Orientalist works, appears as an active translator in terms of paratextual features he used, especially in the preface he wrote to guide the reader, his choice of title and footnotes. An Orientalist work like *Eothen*, written with an othering attitude, is presented as an objective work that gives very positive impressions of the Ottoman Empire, and the translator uses paratextual elements very effectively. Therefore, it can be said that the translator can represent a work written with an othering attitude towards his/her own culture in a very different way to the target reader by using paratextual elements. In the second Turkish translation of *Eothen* by Fidan, which is merely a lexically modernized version of Uysal's one, the translator is silent and does not use any paratextual elements such as a preface or footnotes. At this point, in this translation, where a different presentation of *Eothen* stands out, especially in the cover pages and title, and the presence of the publisher, one of the most important agents in the translation process, looks more noticeable. Although *Eothen's* orientalist discourse is more prominent in the accompanying paratextual elements of Fidan's translation, such as the title and cover pages, the misinterpretation of some of the paratextual elements, such as the image on the front cover, suggests that the concept of orientalism and these accompanying paratextual elements are used as a marketing strategy by the publisher to increase sales of the work. Therefore, the attitude of other agents of translation, such as the publishers, is also very important in the presentation of translations of orientalist works. It can thus be inferred that a travelogue written by an Orientalist writer with an othering attitude can be presented to the target reader in completely different ways in translation by utilizing the paratextual elements that play a pivotal role in shaping the reader's reading and reception of a particular work. In this presentation, the attitudes of translators and other agents of translation towards orientalist discourse and the strategies they develop become very important.