

Habitus and Translators: Orhan Pamuk's *My Name is Red*

Habitus ve Çevirmenler: Orhan Pamuk'un *Benim Adım Kırmızı* Romanı

Research/Araştırma

Emrah ERİŞ

Assist. Prof. Dr., Siirt University, Department of Translation and Interpreting, emraheris1@hotmail.com,
<https://orcid.org/0000-0001-6753-9746>

ABSTRACT

This paper seeks to investigate the habituses of translators of the book *My Name is Red* by Orhan Pamuk, Nobel laureate, in English, French and Italian languages concerning the potential relationship between the author and translator, dispositions and world views of translators as well as their educational and familial background. The main basis used as a ground in the paper is the famous term habitus by Bourdieu which lays the way open for research on Translation Studies concerning the Sociology of Translation. The translators of all versions were interviewed via email and asked four questions related to the translation process of the book to have an insight into whether they were guided by their habituses or not. In the light of in-depth analysis of the habituses of the translators, it is claimed that a translation process is a social deed and that in the process of translating translators are not independent of their habitus, which is an umbrella term used for entire past of the individual. It is suggested that relationships between the author and the translator emerge as a crucial factor that paves the way for success in the output at the end. Furthermore, it is observed that translators tend to rely on their intellectual and familial background as well as ethos when making choices related to which works and authors should be translated over time.

Keywords: Habitus, Bourdieusian perspective, Orhan Pamuk, the sociology of translation, personal history

ÖZET

Bu çalışmada, yazar ve çevirmen arasındaki potansiyel ilişki, çevirmenlerin yönelimleri ve dünya görüşleri ve eğitim ve ailevi geçmişlerine ilişkin olmak suretiyle Nobel ödüllü yazar Orhan Pamuk'un *Benim Adım Kırmızı* eserinin İngilizce, Fransızca ve İtalyanca çevirilerini gerçekleştiren çevirmenlerin habitusleri incelenmiştir. Çalışmada temel olarak kullanılan husus, Çeviri

Sosyolojisi ile ilgili Çeviribilim üzerine araştırmalara zemin hazırlayan Bourdieu'nün ünlü habitus kavramıdır. Tüm versiyonların çevirmenleri ile email yoluyla görüşülmüş ve habituslarının kendilerini yönlendirip yönlendirmediğine dair bir bilgi edinmek üzere kitabın çeviri süreci ile ilgili kendilerine dört soru yöneltilmiştir. Eserin çevirilerini yapan çevirmenlerin habituslarına yönelik derin bir analiz ışığında, çeviri sürecinin sosyal bir eylem olduğu ve çeviri eylemi süresince çevirmenlerin bireyin bütün geçmişini tanımlamak üzere genel terim olan habituslarından bağımsız olmadıkları öne sürülmektedir. Yazar ve çevirmenler arasındaki ilişkiler, başarılı bir ürün ortaya çıkaran önemli bir faktör olarak kendini göstermektedir. Bunun yanı sıra, çevirmenlerin zaman içerisinde hangi çalışma ve yazarların çevrilmesi gerektiği hususunda seçim yaparken entelektüel ve ailevi geçmişlerini olduğu kadar dünya görüşlerini de dikkate alma eğiliminde oldukları gözlenmektedir.

Anahtar Kelimeler: Habitus, Bourdieu'nün bakış açısı, Orhan Pamuk, çeviri sosyolojisi, kişisel geçmiş

1. Introduction^{1 2}

Translation Studies (TS) experienced a paradigm shift from the 1970s onwards when it came to mean that it was about to dissociate itself from other scientific fields, notably linguistics. Notwithstanding this situation, from a heteronomous position to an autonomous field, TS remained to be an interdisciplinary area in which sociology, cultural studies, anthropology, and history had something to do with it. Translation Studies and foregoing fields have not broken with each other and still have an interactive relation. Translation Studies has been studied based on social and cultural as well as historical circumstances rather than those confined to a linguistic area. Gideon Toury (1995), among arch figures in Translation Studies, brought a distinctive dimension to the fore in relation to translation practices in a theoretical and applied nature in which translation and its parameters found root and proceeded to a more comprehensive area of study through the quintessential book titled as *In Search of a Theory of Translation*, which, according to Ria Vanderauwera (1982), is a collection of papers in which the author tries to explain new insights into translation and new ways of studying it. The paradigm shift in emphasis from textual to extra-textual brought about a new focus within which cultural and social factors gained further prominence in Translation Studies (Kayhan, 2015). And, lifting the veil that isolated the translator from the rest of the society inevitably brought about the adaptation of sociological approaches in order to shed light on, until then, neglected areas in Translation Studies (2015, p. 31). Scholars belonging to or willing to be a part of the Translation Studies

¹ In this article, I benefited from some websites and files as references to have information about the biography of the author of the book *My Name is Red* and its translators, and translations were made from Italian and Turkish Languages by researcher. These are <https://www.orhanpamuk.net/>, <http://ceviribilim.com/?p=362>, <http://trasparenza.unica.it/direzioneperladidatticaelorientamento/files/2015/09/CV-2014-Gilles-AUTHIER.pdf>

² In this paper, the term habitus encompasses solely the relevant past of the individuals that are discussed.

community have begun to analyse the translation deed with different facets thereof. Among these facets is that of the social, that is to say, the Sociology of Translation that will be touched upon within this paper in reference to Bourdieu's renowned *habitus* notion, "the product of history that produces individual and collective practices, and hence history, in accordance with the schemes engendered by history" (Bourdieu, 1997, p. 82). This paper aims to shed light on the habituses of three translators of Nobel laureate Orhan Pamuk's book, *My Name is Red*, based on Bourdieusian notions with an emphasis on the social aspect of translation and pre-and-while translation processes in pursuit of finding the potential relations among the translators pertaining to their background, which is meant to signify the notion of habitus by the researcher. These translators are Erdağ Göknaar for the Turkish version, Gilles Authier for the French version, and Marta Bertolini and Şemsa Gezgin for the Italian version, both of whom translated the book jointly. Before elaborating on the notion of habitus and other related issues to be addressed in the paper, it is essential to explicate what will be discussed in the following sections. To start with, a theoretical framework related to Bourdieusian sociology based on the notion of habitus as well as prominent figures and studies in the Sociology of Translation (Gouanvic, 2010; Inghilleri, 2003; Sela-Sheffy, 2005; Meylaerts, 2008) will be dealt. Secondly, the book *My Name is Red* and its author Orhan Pamuk will be introduced in detail to open a window into its translation process in which different translators have taken part. Finally, an in-depth analysis will be carried out on the trajectories of the translators and the common ground/s shared by them in view of their habitus, be it intellectual, familial or educational, as well as dispositions and relationship with the author of the book before the translation process.

2. Theoretical Framework

According to Emine Bogenç Demirel (2014), Bourdieu is a prominent figure who influenced sociology with its present form following the World War I, and the Bourdieusian sociology has found application area in Translation Studies including many others. From that time on, translated works have been studied about sociology. As stated by Gisele Sapiro (2014), "sociology approaches translation both as a social practice and as a cultural product involving agents (such as authors, translators, editors, and critics) and institutions (such as translation schools, literary and academic journals, publishing houses, and state policies)". Bogenç Demirel (2014, p. 404) emphasizes this point claiming that "just as social sciences means multi-suggestions, multi-agents/actuators, multi-criticisms, multi-sections, so the translated product is transferred into the target culture following many decision processes". In this context, the role referred to as social is directed to the translation activity itself rather than the translator, who is restricted with a range of norms in the society in which the translation activity is operationalized. Besides, a range of agents including publishing

houses, editors, authors and revisers are involved in the process which makes the translation process a social activity as well. Thus, it is essential to make use of the Sociology of Translation to better understand how processes are put into practice in relation to translated products along with other parameters related to Translation Studies. Yet, it is also highly crucial to mention the central role of the translator. In this sense, Liu Jinyu (2012) emphasizes that

The different sociological perspectives emerging within the field have introduced a number of methodological approaches for investigating translation and interpreting activity as a social phenomenon, the social framework within which translators act was partially defined to change the discrepancy between the marginal status of translators and their central role in the construction of "meaning" in transcultural exchanges. (p. 1168)

As such, not only the role of the translator but also his/her dispositions and decisions during the translation process has recently been the subject of researchers that tend to draw upon the Bourdieusian model. His model acts as the key concept. "Bourdieusian sociology allows for all of the characteristics of translation to be addressed: from the influences on translation in the source society to the translation as a product in the target society, translation agents (most importantly the translator, but also the publisher, series director, critic...), and translation as production" (Gouanvic, 2010, p. 128). 'The translation is based on the same realities expressed by notions of Bourdieu, in allowing texts to move (and to be transformed) beyond the cultural and linguistic frontiers under which they are produced' (p. 124). Notions suggested by Bourdieu, within a social context, open a road for the scholars in Translation Studies to take into account the background of the translator, relationships between the translator and author, the status of the translator as the mediator. To put it simply, the social is not ignored when considering the translation process in view of a Bourdieusian perspective as it enables us to get to the root of the translation activity wholly in an attempt to unearth what is behind the whole process in relation to not only the author and the translated work but also translators who deserve to be cherished. Certainly, "Bourdieu's theory was not designed for translation, but there is nothing precluding a sociological theory of translation from drawing upon his ideas" (p. 121). In this sense, it is rational to touch upon the habitus of the translator with the intent of making the creator of the translated text more visible and of discussing the role of translators based on their field of study and dispositions. "As such, by integrating the translators' intercultural habitus in its framework, Translation Studies can offer a much-needed correction to Bourdieu's theory, which is still more national than intercultural in nature" (Meylaerts, 2005).

2.1 The Notion of Habitus

Bourdieu defines habitus “as a socially constituted system of cognitive and motivating structures and the socially structured situation in which the agents’ *interests* are defined, and with them the objective functions and subjective motivations of their practices” (1997, p. 76). Bourdieu describes the agents in specific fields as the arena of struggle, and the habitus as the common ground of those involved in the field. Besides, he implies that these agents are urged by some sorts of symbolic capitals as conventional and conditional stimulations which act only on condition they encounter agents conditioned to perceive them, tend to impose themselves unconditionally and necessarily when inculcation of the arbitrary abolishes the arbitrariness of both the inculcation and the significations inculcated (p. 76). Daniel Simeoni (1998, p. 17) states that “whatever else it may be, Bourdieu’s concept of habitus is clearly a collection of sorts, i.e. a convenient stenograph for different default functions applying at different levels and in different domains”. In this sense, Simeoni connotes the multiple kinds of habitus, including specific, cultural and economic, social and state-national. It is important to mention the notion of the field that is highly used in Bourdieu’s sociology. Bourdieu says, as cited by Simeoni (1998, p. 17): “Don’t even think entering a field if your habitus does not match the requirements. The more restricted the field, the better attuned the habitus.” In this context, Simeoni points out

The pseudo- or would-be field of translation is much less organized than the literary field, its structuring being far more heteronomous for reasons having much to do with the ingrained subservience of the translator ... As long as this assumption hold, it will be difficult to envisage actual products of translation as anything more than results of diversely distributed *social habituses* or, specific habituses *governed by the rules pertaining to the field in which the translation takes place*. (1998, p. 19)

Gouanvic, on the other hand, tends to associate the symbolic capital with imported works and the global legitimacy of the source language/culture (2010, p. 124), implying that ‘the positioning of the source language in a certain field, field of translation, in this case, has utmost importance as it has the feature of being decisive in most occasions’. These statements make it clear that translators of a certain text do not carry out the translational activity in defiance of any objective or subjective social conditions and realities under the influence of their personal history, which is also affected by both self-imposed goals, and the place and importance of the source or target language/culture. Amenable to the personal history, dispositions, and decisions of the translator bear trace on works that are translated. This history is not independent of the social realities and circle, in which the individual acquires the skills and other personal behaviours as well as dispositions. According to Bourdieu, “...in

each of us, in varying proportions, there is part of yesterday's man; it is yesterday's man who inevitably predominates in us since the present amounts to little compared with the long past in the course of which we were formed and from which we result" (1997, p. 79). We feel vulnerable to the impacts of our past since we are a part of our history, an individual background that encapsulates and follows us. As such, the translator –as the agent of the translation activity- is not out of this picture that characterizes the individual. Therefore, personal tendencies show themselves throughout the whole translation activity under the domination of the habitus that is gained. As cited by Lale Arslan Özcan (2011, p. 150, our translation), "translation action is a complicated action that requires the activation of a great amount of knowledge, know-how, and knowledge of life, which will be understood as habitus within the paper".

2.2 Orhan Pamuk and *My Name is Red*

Given the field of Translation Studies, it is often rumoured that in some cases translators or translations bring fame to the great authors or the other way round. This is in a sense the relationship between the author and translator, both of whom are connected with strong ties. It is somehow an engagement, which may last for a short or long period. The creator of the original sits on one side while the new creator for a new world, culture, and language sits on the other. Arslan Özcan describes this process as a possible identification of the author and translator, giving Edgar Allan Poe and Baudelaire as an example (2011, p. 155). She remarks that even in the literary world (example of France) Edgar Allan Poe is said to be so popular and revered due to the great translations made by Baudelaire (p. 155). True, the author must be given full credit for what he has created in the literary world, yet the translator should be remunerated with his masterpiece as a result of the great translation that supposedly brings fame to the originator of the translated book. I do not argue that Poe, in this case, is surely respected because of the translations of his books; however, what I mean to say is that there are times when translations make a dent in recognisability or print run of work.

Pamuk is the quintessential case for the foregoing portraits related to the cooperation between the author and the translator. True, award-winning translations of his works brought him international fame which opened new doors for him, with his own words, to impose his stories. He declares

All my life I fought against the impulse to impose my story, to make others accept my story; not to pigeon-hole me to an ethnic or national identity, but to accept my humanity as a part of the whole humanity, to accept my story as humankind's story. (Pamuk, 2008)

Now he has the power and respect to make his voice heard and has been doing that since 1990 onwards.

Pamuk, born in Istanbul in 1952, grew up in a large family in a westernized district, Nişantaşı. As he mentions in his autobiographical work, *İstanbul: Hatıralar ve Şehir* (*Istanbul: Memories and the City*), he devoted himself largely to painting and dreamed of becoming an artist, yet turned out to be a novelist following a few years of high education in Architecture and Journalism, both of which he quit afterward (Pamuk, 2003). Pamuk is best to be portrayed as the Bosphorus straddling both the European and Anatolian side, that is to say, the West and East. The statement speaks for itself,

...then one day a bridge connecting the two shores of the Bosphorus was built. When I went up on the bridge and surveyed the landscape, I realized it was still better and still lovelier to see the two shores at once. (Simons, 2001)

He is the mediator of two cultures, two different perspectives, the East and West, both of which are subjected to portrait in a manner to harmonize the two different categories to find a middle ground. This is what he is seeking, and as cited by Hywel Williams (2001), in a review of *My Name is Red*, at its heart, is an aesthetic tradition renewed and glorified without hatred or rancour. He is a lover of novels, so much that he likens the novels to encyclopaedias, saying

Mallarmé spoke the truth when he said, "Everything in the world exists to be put into a book." Without a doubt, the sort of book best equipped to absorb everything in the world is the novel. I consider myself a sort of representative of that "encyclopaedic" novel. In other words, you can put anything into novels; novels are encyclopaedias. (Pamuk, 2008)

This statement signifies his intention towards the novel and its power to give away what is going on in some parts of the world in a written form and thus to turn the negative into the positive or to turn the unfavourable one into the favourable. In this context, he has written a great number of novels which have been translated into 63 languages, some of which have been awarded prizes that are highly prestigious in literary world including IMPAC (International DUBLIN Literary Award), Prix de la Découverte Européenne, Premio Grinzane Cavour, Prix du Meilleur Livre Etranger. This legitimates the argument that translations may have a hand in the international recognisability of an author. Among the outstanding works of Pamuk that were deemed worthy of an award and helped Pamuk make his mark at an international platform is *My Name is Red*.

When asked to state a reason for the narration of the renowned novel called *My Name is Red*, written in a historical novel genre as a product of approximately 6 years, Pamuk responds saying he wanted to 'walk around in those forgotten woods'

(Lavery, 2003). Pamuk has never been independent of what happened in the past and heavily relied on the Ottoman Period with his narrations through illustrations on the gap or clashes between the West and East perspectives. The novel, in which different narrators use own voice, such as the corpse of the murdered, a coin, Satan, two dervishes, and the colour red and even dead people and furniture, is about death, art, love, marriage, and happiness as well as a requiem for the forgotten beauties of pictorial art. It tells about the miniaturists who are commissioned by Ottoman Sultan Murat III to create a portrait, which is considered as blasphemy to the religion, to commemorate the Hegira. Miniaturists should make use of European style, as required by the Sultan, rather than conventional painting styles as part of the assignment. As a result, they continue their works under the pledge of secrecy. Full of epigrams and a robust narration of a specific period during the Ottoman Period, this novel is an epitome for an understanding of the two cultures. Char Simons (2001), in his review of the novel, remarks that it is a many-layered plot - including a murder mystery and a love story with thematic values to understand the global tensions that exist when one empire waxes while another wanes, and to point out the cyclical nature of history. In this sense, the waxing power is that of Europeans and the waning one the Ottoman. To better understand the value of the book, Eric J. Ianelli states that

If anything is to promote understanding between two cultures that often see the other as antithetical, it will be a work like *My Name Is Red*. Pamuk's clever ending, in which he identifies himself as the author, resembles an O. Henry twist as closely as it mimics a standard Islamic narrative device. Through a tale rich in the various shades of human existence and vivid historical detail, this book portrays the small gap between these two faiths more accurately than any current non-fiction account. (n.d.)

2.3 Habitus of the Translators

We all have certain and observable trajectories from our childhood through the rest of our lives, and so do the translators. These trajectories are collectively called habitus as the umbrella term. "As such a translator's habitus inscribed into him through his trajectory determines his translation in an unconscious manner, and translators' actual strategies account for their trajectories in the field" (Xu, 2012). "All translations take part in a social context both as action and product" (Kabukçık, 2013). Therefore, 'translation activities are done under the influence of target social-cultural contexts and are manipulated by the translator's own purposes of translation' (Jinyu, 2012), though we also must take into account the importance of the source text as an offer of information that is drawn upon. That being the case, translators are not isolated from the rest of the society they live in. They both influence and are influenced by the social reality around them. The acquired education, the family they grow in, ethos, traditions

and many other social factors are embodied in the habitus of the translators as a member of the society. They are a part of the structure that is a result of social conditions. In particular familial history provides a basis for the subsequent years of life. Bourdieu (1997) claims that

The habitus acquired in the family underlies the structuring of school experiences (in particular the reception and assimilation of the specifically pedagogic message), and the habitus transformed by schooling, itself diversified, in turn, underlies the structuring of all subsequent experiences (e.g. the reception and assimilation of the messages of the culture industry or work experiences), and so on, from restructuring to restructuring. (p. 87)

If we associate the familial history to the history of the translator, in this case, we can observe that translators, as the creator of a translated version and intercultural mediator of a certain text, carry on with what is acquired during the early years related to their intellectual dispositions and world views. They head towards what they have already acquired as a part of their interactions with the family and the people around them during the school years. Nonetheless, the family is not the only institution from which translators feed on. A wide range of parameters come up in relation to the habitus of the translator. Meylaerts names schools, friends, work and neighbourhood among these institutions in which intercultural actor appears as a complex product of multiple processes of socialization (2008, p. 94).

3. Data Collection and Analysis

In this part of the paper, the habituses of each translator of *My Name is Red* in English, French and Italian will be analysed in view of their personal history, relationship with the author, if any, as well as their world view and dispositions based on interviews made with the translators of all versions through emails as it was not possible for me to meet all of them. The data in this study was collected from responses given by the translators. The translators were asked four questions related to the whole process of translating the book. These questions are:

1. Did you have a pre-interview with the author of the book?
2. Did the author's trajectory, background, subjects of interest, style, etc. contribute to your selection of this book for translation or did you receive an invitation to do that?
3. Did you take into account the fact that you have something in common with the author related to interests, field, personality, and literary background?

4. Which literary approach, method or style do you prefer as the one that represents you totally, and does the relevant approach affect your translations or choice of author/books to translate?

Based on the responses given by the translators, an analysis of their habituses shall be made with some examples in the field they are working on. As one of the translators of Italian version, Marta Bertolini said 'I guess she (Şemsa Gezgin – The translator of Italian version) was the most involved with Mr Pamuk and the primary translator while I was the one who put her work in literary Italian)', there will be no information related to Marta Bertolini based on interviews.

In this context, Erdağ Gökner, as the translator of the Turkish version, Gilles Authier as the translator of the French version, and Marta Bertolini and Şemsa Gezgin, as joint translators of the Italian version, will be discussed first separately. Then they will be dealt with collectively to find out common grounds shared by them in view of habituses in the conclusion section.

3.1 Erdağ Gökner

It is unquestionable that Erdağ Gökner was one of the main factors in the Nobel Prize that was given to the novel *My Name is Red*. Born in the US, he specialized in Turkish language and literature and did not sever all ties with Turkey (cf. Gürses, 2006). Though he did not grow in his hometown, İstanbul, he has kept on being in connection with his past, which drove him to study his own language and related issues. This accounts for his educational habitus and tendencies for the subsequent years of his life. He works at Duke University in the US as an academician at the Department of Asian and Middle Eastern Studies. He focuses on the intersection of politics and culture in the Middle East, specifically the late Ottoman Empire and modern Turkey; in addition to this, he is interested in exploring questions of Turkish and Muslim representation in literature, historiography, and popular culture/media. And as much as Pamuk is interested in historical and cultural issues in his works through the employment of epigrams and parables, Gökner focuses on political critiques of state ideology embedded in literary and historical tropes with an interest in political imaginaries that emerge out of cultural productions. Both of them care about misrepresentations of Turks and Muslims in the West, seeking to turn the tide in the field of literature and translation. And when doing so they trust in the power of letters, those that have the strength to make the unheard heard and to bring the conviction to the light.

Gökner did not have any other published translations of a novel before he was invited to translate *My Name is Red*. How could such a prosperous and promising as well as talented writer as Pamuk, at least in our opinion, leave the translation of novel

with a large print-run to the hands of a translator who could be considered an incipient? This question would be a kind of run-of-the-mill investigation when it comes to reality and precedents. Yet Pamuk found something in him, and after a small portion of a standard try-out, the relationship between the author and translator blossomed forth from that time on. What made Pamuk approach Göknař and the other way around? Could it be habitus and still be explained under the same term? It is essential to answer these questions based on the responses given during the interview, which are given in Table 1.

Table 1. Questions and Responses Given by Erdağ Göknař, the Translator of the English Version of the Book *My Name is Red*

Questions	Responses
1. Did you have a pre-interview with the author of the book?	Yes, please find the attachment. Based on the paper recommended to me: Erdağ Göknař says "I was doing research on the intersections of Republican historiography, fiction, and identity-formation, when I was asked by Orhan Pamuk, whom I'd met the previous year, to submit a sample translation from <i>Benim Adım Kırmızı</i> . Ironically, this sample was the first part of Chapter 28 ("Katil Diyecekler Bana"/"I Will Be Called a Murderer") from the novel that would become <i>My Name is Red</i> . This translation was selected by Knopf editor George Andreou in consultation with Orhan Pamuk from a group of sample translations by his previous translators and a fourth candidate." (Göknař, 2004, p. 53)
2. Did the author's trajectory, background, subjects of interest, style, etc. contribute to your selection of this book for translation or did you receive an invitation to do that?	Yes, please take a look at the paper attached again. He says: 'Pamuk's impressionistic use of Perso-Arabic, Turkish and pure Turkish (<i>öz Türkçe</i>) language registers would be met by Latinate, Anglo-Saxon, and contemporary words and expressions – of which, to my advantage, I had many, many more to choose from. Issues of style, a mediating style, preoccupied me. My aesthetic relation to Pamuk began through influence and imitation, as I focused on the phrasal unit of lyrical narrative, whose complex combinations marked Pamuk's own elaborate, if I might be allowed, "neo-Ottoman" style.' (Göknař, 2004, p. 52)
3. Did you take into account the fact that you have something in common with	Yes, a fortiori, I am interested in modern and postmodern authors and still searching on their works. As a matter of course, I headed towards

the author related to interests, field, personality, and literary background?	Tanpınar (Ahmet Hamdi Tanpınar) and Pamuk.
4. Which literary approach, method or style do you prefer as the one that represents you totally, and does the relevant approach affect your translations or choice of author/books to translate?	I do not prefer a single literary approach or movement. What I prefer is a work which is good in a literary sense, thus I do not translate a work which is poor literarily.

Considering question 1, it is observed that both the translator and author are interested in the quality of work of one another, which is reflected in their ambition to work with each other. Simeoni (1998) claims in this point that

Becoming a translator is a matter of refining a social habitus into a special habitus; on condition, that is, that the field of translation were construed as a specialized field, in the same way that the literary field in nineteenth-century France could be read as a structured system in which the participants knew of one another and occupied positions understandable in terms of those occupied by their most competitors. (p. 19)

As regards the response to the second question, it is highlighted that the translator of the book was given based on the translators' specialized habitus, which, according to Simeoni, shapes stylistic decisions. He purports that the translators' stylistic decisions including lexical, rhetorical and matricial ones, in their daily routines, are a function of their personal habitus or of the differences in their specialized habitus (1998, p. 21). Göknaar mentions the issues of style and a mediating style as something that preoccupied him during the process of translating the book. The third answer is also an indication of how the translator is guided by his habitus when choosing whose works to translate. It is clear that Göknaar is in pursuit of finding works to translate based on a specific network that contains authors from the modern or postmodern camp. Finally, the last response shows that Göknaar has an aesthetic concern related to works to translate as he points out that it is the quality that drives him to translate a certain work.

As a result, it can be said that translators may fall prey to their habituses in various manners. They feel obliged to undertake a task in parallel with their history. For example, Göknaar approached Pamuk since he wished to fulfil a self-imposed obligation to represent his country different from what is already in effect. Just as Pamuk wanted to tell about himself and his country's realities in a way to impose his

story, so too did Göknaş wish to unearth the rarely told stating ‘...through the act of translation, I want to say: “Look, something really fascinating has been happening here, in this part of the world, something that you might learn from, that might even influence or change how you look at the world.” (2013). It is well-understood that Göknaş’s translations of authors such as Atiq Rahimi and Ahmet Hamdi Tanpınar also show that he is under the influence of his history that directs his tendencies toward which works to be translated.

3.2 Gilles Authier

An incandescent student at High School and College, translator of the French version of the book Gilles Authier was born in Paris in 1967. He merits to be called incandescent, for he was accepted to Lycée Henri-IV and École Normale Supérieure, known as ENS-Ulm in Paris, both of which are among the outstanding schools in France with a vast number of famous alumni including Cahit Arf, Albert Camus and Gérard Debreu. Apart from Münevver Andaç, the translator of four novels of Pamuk into French and Jean-François Pérouse as the translator of the novel *Snow* to French, who were appraised by captious French critics that found Pamuk nobélisable (İnal & Kaya, 2009), Authier also contributed to Pamuk’s being nominated and awarded for Nobel through his influential translation. In addition to this, he was awarded Prix du Meilleur Livre Etranger in 2002 with *Mon nom est Rouge*. However, unlike Göknaş, he did not approach Pamuk because of the author himself but his work as stated by him in an interview with Gramigna. Authier remarks that

The death of the author is a must. This has been my practice. I proceeded as if the author was dead. Before all responsibilities I am confronted with, I often produce something that I find useful for the audience and so I need to cut the umbilical cord with the author to make him dead. What interests me is not the author but the work. (Authier, 2014, our translation)

Authier believes a relationship between the translator and the book rather than that of author and translator, implying that a translator can only translate a book when s/he finds something in it, something that is found favourable. Laden with epigrams and culture-specific Ottoman-Turkish words that are unfamiliar among the general public even today, *My Name is Red* could be translated or rewritten, as Authier mentions, in the hands of someone specialized in the field, that is to say, cultural transfer of the specific words such as renkbaş for coloriste, müzehhip for doreur. This master is Authier, who has the goods in conveying the Ottoman-Turkish into French in a proper way to make his point. All these factors drive the translator to the book to be translated while making choices.

Table 2. Questions and Responses Given by Gilles Authier, the Translator of the French Version of the Book *My Name is Red*

Questions	Responses
1. Did you have a pre-interview with the author of the book?	No
2. Did the author's trajectory, background, subjects of interest, style, etc. contribute to your selection of this book for translation or did you receive an invitation to do that?	No
3. Did you take into account the fact that you have something in common with the author related to interests, field, personality, and literary background?	No
4. Which literary approach, method or style do you prefer as the one that represents you totally, and does the relevant approach affect your translations or choice of author/books to translate?	I write down in French what I understand and feel in Turkish, adding my own literary culture and background to create the style I judge fit for the book.

It is highly crucial to evaluate the responses of Authier, though they are mostly composed of a single word, in terms of what Simeoni (1998, p. 12) names as pressures and constraints exerted by the client or the reader. "It is not so much the activity of translating, nor the translator himself, nor objective norms as such, but the internalized position of the translator in his field of practice which may turn out to be the single determining factor" (1998, p. 12). In this context, it is observed from the responses that Authier does not feel under pressure when translating novels or selecting novels to translate, which shows that he has an internalized habitus that is into in parallel with 'the practical demands of the (special) field(s) in which it operates (p. 14).

3.3 Şemsa Gezgin

The Italian version of the book has its own story given the translators. They are two ladies, one of whom is Marta Bertolini, a versatile person born in Rome and engaged in the field of communication, media relations and of course Translation Studies with a professional proficiency in Turkish, English and French languages apart from her mother tongue Italian, and the other of whom is Şemsa Gezgin, an ambitious person born in İstanbul and interested in Italian Language and Literature with long years of academic education in the field. They have jointly translated Pamuk's many books including *Neve (Snow)*, *La nuova vita (The New Life)* and *La valigia di mio padre (My Father's Suitcase)* and *Il mio nome é rosso (My Name is Red)*, which won the prize Premio Grinzane Cavour in 2002. It is absolutely clear that the Italian translation of the book made things easier for Pamuk in his route to international recognition. One of the factors that could be associated with the translators' approach to the author is the publishing house called Einaudi, which was co-founded by important translators of the period with Luigi Einaudi, father of Giulio Einaudi, both of whom were in stark contrast with fascist governments during their term (Nattola, 2010). Bertolini and Gezgin are among the prominent translators of the publishing house today with many translations. Their apparently congruent world view with Pamuk's own perspectives can be said to account for their drive to translate four of his works. Besides, Gezgin's translation of Umberto Eco's works reveals that she is interested in the works of people with similar ideas and styles considering that Pamuk has presumably been inspired by Eco, in particular, based on stylistic similarities between books *My Name is Red* and *Name of the Rose*. Pamuk is among the post-modernist writers. Among these figures are Italo Calvino and Umberto Eco, whose works were also translated by Gezgin and Bertolini. This indicates that both translators were not independent of their educational past when they picked up works that were subjected to a translation process inasmuch as they were mainly engaged in works of those who were close to them in view of the conception of the world. Still, it is important to take a look at the responses given by Şemsa Gezgin shown in Table 3.

Table 3. Questions and Responses Given by Şemsa Gezgin, the Translator of the Italian Version of the Book *My Name is Red*

Questions	Responses
1. Did you have a pre-interview with the author of the book?	Yes, I did. I called the publishing house İletişim Yayınları, the then-publisher of Orhan Pamuk, to express that I would like to meet him. And then, Orhan Pamuk called me back on the same day, only after almost an hour.
2. Did the author's trajectory, background,	Yes. The author had huge contributions to my translation of the book <i>My Name is Red</i> . He

subjects of interest, style, etc. contribute to your selection of this book for translation or did you receive an invitation to do that?	recommended me to make use of the Glossary of the Idioms of the Ottoman History when translating. I made huge benefits of it.
3. Did you take into account the fact that you have something in common with the author related to interests, field, personality, and literary background?	I had difficulty in responding to this question but yes, I may say that I considered that after listening to my heart..
4. Which literary approach, method or style do you prefer as the one that represents you totally, and does the relevant approach affect your translations or choice of author/books to translate?	I would say postmodernism. This approach positively affects the way I translate postmodern works while it does not have an impact on other translations of mine.

It is seen from Table 3 that Gezgin mentions multi-actors that were involved in the process in order to create a translation of good quality. In this sense, the notion of the relationality of Bourdieusian sociology manifests itself. As stated by Demirel (2014, p. 403), 'the sociology of a translation inquires how the translated product comes up, how latent background structures operate and the acts and the way of these acts by actuators. Thus, it also investigates all actuators who play a role in creating the product with their involvement in the process (p. 403). It is clear that Gezgin starts the process by incorporating one of the agents, the Publisher, into the translation process while the author himself gives some advice to shape the translated product. The starting point stems from the very social habitus of the translator while the next stages point to the constraints that arise from the demands of the field that all agents operate. Besides, it is important to mention that the educational background of the translators and their work experience in a publishing house whose main ideology and focus is analogous with the author of the translated book enlighten us related to the influence of habituses that set the course of the actors.

4. Conclusion

As of the beginning of the fourth quarter of the 20th century, Translation Studies has been discussed in different perspectives. It has not only been a subject of linguistics and literature but also of other disciplines. Besides, it has been integrated with many fields with an interdisciplinary approach. The Sociology of Translation has

been among these disciplines, having caught the attention of many scholars in the field such as Simeoni (1998), Gouanvic (2010), Liu (2012), Sela-Sheffy (2005), and Meylaerts (2008). The main basis used as a ground has been the famous term *habitus* by Bourdieu. A Bourdieusian perspective lays the way open for research on Translation Studies in relation to the Sociology of Translation. As such it gives the scholars insight into how agents engaged in the translation process – i.e. publishers, translators, editors, etc.- are socially affected by and affect the output at the end of the day. More clearly, the social role of the agents is scrutinized based on the social reality in which the agents live. Translators are not destitute of their past experience in most parts of the translation process. They appeal to their *habitus* in different forms in relation to educational or familial background and entourage.

In this paper, the *habitus* of the translators of *My Name is Red* in three different languages were dealt with based on their comments obtained from interviews with the translators via email. In the light of their *habitus*, it was observed that whereas English and Italian version translators had a relationship with the author, whether intellectually or both intellectually and ideologically, translator of French text mainly set sight on the book itself. However, all translators of the three languages were shown to have similar educational backgrounds in related fields such as Eastern and Asian and Middle Eastern Studies as well as Literature. Besides, it was seen that translators of three versions are not far from the author given the world-view, though the French version translator may be slightly less close to the author in comparison to the translators of the other two languages. The concept of *ethos* is highly crucial as it is one of the main factors that prompt the translator to carry out the translation process in parallel with available perspectives. To validate the impact of worldview on translation process in view of translators, Gouanvic emphasizes that Steinbeck's worldview is much more consistent with Duhamel's ideas, in particular concerning the importance of the federal state, the social consequences (on the rural class) of the 1929 stock-market crash and the critique of banks and financial institutions (2010, p. 127).

Findings related to the *habitus* of translators in this paper highlight that the translation process is not independent of social factors and realities as a whole. The social is embodied in the translator's *habitus* from the very beginning and follows the individual when making choices and taking action. Given that a human being is a social actor by nature and that the social actor is not independent of the society s/he lives in, it would be rational to imply that the translator draws upon the past in all aspects when carrying out the translation process. Furthermore, as in the case of Göknaar and Pamuk, a robust relationship between the author and the translator may pave the way for success in the work.

As this paper has sought to examine solely habituses of translators of a book written by Orhan Pamuk in Turkish, it may be considered as a limitation. Therefore, further studies on the Sociology of Translation based on the Bourdieusian term habitus related to translators of different books in different languages could open new doors for scholars in the field in the future. I believe that there is much to do in the field of the Sociology of Translation not only in relation to habitus but also in relation to the other terms of Bourdieu such as field, illusio to scrutinize Translation Studies with an interdisciplinary approach.

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