

LOOKING THROUGH TRANSLATION:
THE IMPORTATION OF CHICK LIT IN TURKEY
VIA TRANSLATIONS AND/OR REWRITINGS

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THE IMPORTATION OF CHICK LIT IN TURKEY
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DECLARATION OF ORIGINALITY

I, CANSU CANSEVEN, certify that

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ABSTRACT

Looking through Translation: The Importation of Chick Lit in Turkey via Translations and/or Rewritings

This study explores the role that translation has played in the introduction and importation of chick lit as a literary genre in the Turkish literary system. The study acknowledges chick lit as a literary genre and presents the characteristics of chick lit as well as its position within the feminist history and its relation with women's literature in the past. So as to investigate the role of Turkish translations of chick lit novels in introducing the genre into the Turkish literary polysystem, the translated chick lit novels in Turkey are descriptively examined year by year and notes are made regarding the publishing houses. The increase and decrease in the number of translated chick lit novels in years are observed and explained with respect to the marketing strategies of publishing houses and the appearance of the attempts for producing the first Turkish chick lit novel. Through the textual and paratextual analysis of the translations of Sophie Kinsella's *Shopaholic* series and Ekin Atalar's *Selindrella* series, the study reveals the similarities between the two and considers the latter as a "rewriting" of the former. In addition, the study presents a textual and paratextual analysis of *Kocan Kadar Konuş* by Şebnem Burcuoğlu to demonstrate that this book is the first example of "full import" of chick lit in Turkey.

TEZ ÖZETİ

Çeviriden Bakmak: Chick Lit'in Çevirilerle ve/veya Yeniden Yazımlarla Türkiye'ye İthal Edilmesi

Bu çalışma, chick lit'in bir edebi tür olarak Türkiye edebiyat dizgesine girişinde ve ithalinde çevirinin rolünü incelemektedir. Çalışma chick lit'i bir edebi tür olarak kabul etmekte ve chick lit'in edebi özelliklerinin yanı sıra feminist tarihteki konumuna ve geçmişteki kadın edebiyatıyla ilişkisine de yoğunlaşmaktadır. Chick lit romanların Türkçe çevirilerinin bu türün Türkiye'deki edebiyat çoğul dizgesine sokulmasındaki rolünü araştırmak için, Türkçeye çevrilmiş chick lit romanlar yıllara göre incelenmekte ve yayınevleriyle ilgili olarak önemli noktalara değinilmektedir. Yıllar boyunca çeviri chick lit romanların sayısındaki artış ve düşüşler gözlenmekte ve elde edilen veriler yayınevlerinin pazarlama stratejileriyle ve ilk Türkçe chick lit roman üretimi için bulunan girişimlerin ortaya çıkışıyla birlikte değerlendirilmektedir. Ayrıca, Sophie Kinsella'nın *Alışverişkolik* serisinin çevirileriyle Ekin Atalar'ın *Selindrella* serisinin metinsel ve metin ötesi öğelerinin analiziyle bu iki seri arasındaki benzerlikler ve dolayısıyla Türkçedeki serinin Kinsella'nın serisinin bir "yeniden yazımı" olarak incelenebileceği ortaya konmaktadır. Son olarak, bu çalışma Şebnem Burcuoğlu'nun *Kocan Kadar Konuş* kitabının metinsel ve metin ötesi öğelerinin de bir analizini sunmakta ve bu kitabı chick lit türünün "tam ithali" olarak değerlendirmektedir.

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CHAPTER 1

INTRODUCTION

In the late 1990s, a new literary genre called “chick lit” began to appear and top the bestseller lists. This new genre the name of which is the combination of an American slang for a young woman, ‘chick,’ and a shortened form of literature, ‘lit,’ addresses the issues of modern womanhood, featuring a female protagonist, in a humorous manner. Works such as Helen Fielding’s *Bridget Jones’s Diary* (1996), Candace Bushnell’s *Sex and the City* (1997), and Lauren Weisberger’s *The Devil Wears Prada* (2003) are examples which cleared the way for establishing this new genre as an important ‘trend’ in publishing. The popularity of chick lit works has also shown itself in the Turkish literary system and the genre has started to be introduced to the Turkish readers through translations. For more than ten years, translation has occupied the central position in chick literature and helped chick lit to be transferred to the Turkish literary system. In 2010, with the publication of Ekin Atalar’s *Selindrella: Istanbul Usulü Kùlkedisi Masalı* (Selindrella: An Istanbul Style Cinderella Story), the transfer of chick lit has been completed with this first chick lit novel written in Turkish. The influence of translated chick lit works has continued up until the year 2014 when Şebnem Burcuođlu wrote *Kocan Kadar Konuř* (*The Husband Factor*, forthcoming), the novel which carries all the characteristics that make a text chick lit and is written in the context of Turkish culture by creating a local atmosphere for the readers. The hypothesis of this thesis is that the establishment of chick lit as a literary genre within the Turkish literary polysystem has been through translations, which paved the way for the appearance of Turkish chick lit works first in the form of ‘rewriting’ and then as a ‘full import.’

In order to demonstrate how chick lit was transferred to the Turkish literary system through translations, I will first present a literature review of chick lit and refer to the leading academic studies on chick lit, which provided fresh perspectives in different fields ranging from literature, sociology to translation studies. In what follows, I will present my methodology to collect my sources –both primary and secondary– and give details about the interviews I conducted for this thesis, which fall under my primary sources.

In Chapter Two, I will present the theoretical framework of this thesis, including the polysystem theory by Even-Zohar (1990), Andre Lefevere’s notion of “rewriting” as any writing or comment on a literary work, and also his notion of “patronage” as the controlling factors within and outside the literary polysystem, which have the power to affect the selection and production of literary works (Lefevere, 1992). I will also make use of the term “paratext” (Genette, 1997) in order to study the paratextual –both “peritextual” and “epitextual” – elements in order to demonstrate how the works of the Turkish author Ekin Atalar were presented in a similar way to the translations of Sophie Kinsella’s *Shopaholic* series, one of the most popular chick lit series written in English. The theoretical framework will also include a short section on “genre studies” to explain how genres travel and cross borders through languages.

In Chapter Three, I will give a full profile of chick lit as a literary genre and deal with the issues of defining and naming chick lit. The chapter will also focus on the discussions about the position of chick lit as a literary genre within the relevant system and the criticisms -both positive and negative- about the literary merit of chick lit works. Chick lit will also be studied in terms of its place within the context

of feminist history and its debt to the women's literature of the past. The last section of the chapter will be devoted to the general characteristics of chick lit works.

In Chapter Four, my focus will be on the translated chick lit books in Turkish. First, I will dwell on the history of chick lit within the Turkish literary system, starting from the year 1999 when the first Turkish translation of a chick lit work was published. For this historical analysis, I will make use of the bibliography which I compiled for this study (See Appendix). Additionally, I will touch on the issue of the naming of the genre in Turkish and focus on the 'agents' who played a significant role in the introduction and establishment of the genre in the Turkish literary system. To demonstrate the role of the 'agents,' I will delve into the strategies the editors-in-chief of the publishing houses follow when choosing the translators of chick lit works, selecting the books to be translated and published, and presenting the translated chick lit books to the market, etc. In the final section of the chapter, I will present a general overview of chick lit translators.

Chapter Five will present a comparative textual and paratextual analysis of the translations of *Shopaholic* series by Sophie Kinsella and *Selindrella* (2010), the first chick lit ('çiklit') book written in Turkish. By doing so, I will try to show how the first Turkish 'çiklit' book has been presented in a way similar to the translation of *Shopaholic* series. I, therefore, aim to demonstrate the role of translated works in the establishment of a genre within the literary system and to underline the influence of translations on the very first examples of any genre until the first 'original' work is produced. Following up on this point, I will show how the full import of chick lit has been completed by the release of *Kocan Kadar Konuş* (2014) by Şebnem Burcuoğlu, the first 'local çiklit' novel, which carries all the characteristics of a chick lit work despite the fact that it has not been (preferred to be) presented as such.

This study is the first study on chick lit in the field of Translation Studies in Turkey. There has not been any comprehensive study carried out that deals with chick lit as a literary genre and with the role of translation activity in the establishment of chick lit in Turkey. Being aware of this gap in the Turkish academic context, the first objective of this study is to make a contribution to Translation Studies in Turkey and secondly, to encourage researchers from Translation Studies and different fields such as literature, sociology, cultural studies, women studies and the like to carry out studies on chick lit as a promising field, which can offer new insights especially for interdisciplinary approaches and become part of the overall literature on chick lit that will be mentioned in the following part.

1.1 Literature review

Editors Cris Mazza and Jeffrey DeShell first used the term “chick lit” in the title of their anthology, *Chick-Lit: Postfeminist Fiction* (1995) and paved the way for the establishment of chick lit as a literary genre separate from women’s fiction. Even though Mazza and DeShell are not scholars, their attempt to classify certain kinds of women-oriented stories as a subset of popular fiction has been acclaimed by some scholars and has been helped of to trace chick lit’s evolution in the literary tradition of women’s writing. The main goal of Mazza and DeShell was to herald the existence of a thing as postfeminist writing which says “women are independent [and] confident, but not lacking in their share of human weakness [and] not necessarily self-empowered” (Mazza, 1995, p. 9). Considering the fact that *Bridget Jones’s Diary* was published in the United Kingdom in 1996, one year after the anthology was released, Mazza’s and DeShell’s attempt to define a genre might be

seen as an indication that there began to appear some women authors, whose stories revolve around what women experience in our contemporary world.

In 2006, the first scholarly work devoted to the genre, *Chick Lit: The New Woman's Fiction* was published by Routledge, which was edited by scholars Suzanne Ferriss and Mallory Young. In this book, there are fifteen academicians from various universities, who adopt a scholarly approach to examine chick lit from a wide range of perspectives. Taking the genre seriously, the book accounts for the popularity of chick lit works while following the footsteps of chick lit in the literary history of women's writing. In the articles, some social issues such as femininity, sexuality, female subjectivity are taken up in relation to chick lit and other topics such as consumerism, fashion, consumption and the presence of chick culture are discussed within the context of chick texts. The study also focuses on the subgenres of chick lit while narrative styles and characterization are examined in detail. This collection of academic essays tries to account for the positive and negative reactions chick lit has triggered up to now. It is my contention that this is of particular importance as it has encouraged many other scholars to work on chick lit as a literary genre in its own right and to analyze chick texts in academic terms.

One of the leading scholars of chick lit, Stephanie Harzewski completed her dissertation "The New Novel of Manners: Chick Lit and the Evolution of Romance Narrative" in 2006 at the University of Pennsylvania, where she graduated with a PhD in English and a graduate certificate in Women's Studies. After her graduation, she decided to turn her dissertation into a book *Chick Lit and Postfeminism* which was published in 2011 by the University of Virginia Press. Her book is accepted as one of the foremost comprehensive academic studies on chick lit and offers an analysis of the genre in relation to other established, traditional literary genres

ranging from Bildungsroman to the novel of manners. As Suzanne Ferris, professor of English at Nova Southeastern University, observes, a great benefit of this book to chick lit scholarship is “in taking the texts seriously as works of literature” and she also believes that Harzewski’s book has shown that “just as not all romance fiction should be dismissed as formulaic, nor should chick lit be written off as disposable, commercial trash” (2011). In this regard, with her comprehensive study, Stephanie Harzewski has paved the way for scholars of both romance and chick lit to pursue other directions of literary analysis and trace the history of chick lit in the pages of women’s writing.

In her dissertation titled “Genre and Gender in Translation: The Poetological and Ideological Rewriting of Heroine-Centred and Women-Oriented Fiction,” Anne-Lise Louise Josiane Feral from the University of Edinburg tries to explore “the impact of poetics and ideology on the French translations of eight contemporary heroine-centered and women-oriented fictional texts (including Helen Fielding’s *Bridget Jones’s Diary*)” and for this purpose, she analyzes the various ways in which these texts have been “rewritten according to the dominant poetics and ideology of the French *roman sentimental*” (2009, p. 3). In her thesis, Feral also aims to show the impact of poetics and ideology on the initiation and production of the French translations of heroine-centred and women-oriented fictions or chick texts. To this end, Feral offers a comparative analysis of poetological and ideological parameters in Anglo-American and French cultures which possibly affect the introduction, position and production of chick texts in translation and rewriting practices by placing the poetics and ideology in the foreground. Feral’s study is not only comprehensive as it includes both translations of chick texts and audiovisual translation and subtitling activities, but the thesis is also broad as it examines the

production of chick texts in sociological, poetological and ideological terms within the different parameters of two cultures. With her women-oriented approach, Feral has inspired me to find a place for the translators and editors of chick lit texts in Turkish, which have been dealt with in detail in Chapter 3.

Another PhD thesis is by Heike Mißler from Saarland University, Saarbruecken and is entitled “The Cultural Politics of Chick Lit.” The thesis looks at chick lit as an Anglo-American cultural phenomenon and provides a close readings of texts from the United Kingdom and the United States. Mißler is also the person who created the website “The Chick Lit Project,”¹ which is not the result of a cooperation between scholars or a conference, but just a way of getting the word out there. Being aware of the fact that there are not many people in postfeminist or women studies and/or chick lit, Mißler just wanted her project/thesis to be on the internet, so that other people who do research on chick lit can find her and get in touch with her. Mißler is now working on the publication of her book and planning to teach a course on chick lit. Mißler’s project/thesis is significant not only in terms of the content it discusses, but also for its goal to bring together scholars studying chick lit.

In her PhD thesis titled “A Different Shade of Pink: Literary Thresholds and Cultural Intersections in Italian Chick Lit,” Federica Balducci focuses on the growing body of chick lit written in Italian and its place in the cultural and literary landscape. Balducci explores “recurring themes, narrative strategies and stylistic features deployed in Italian chick lit novels not only against their Anglo-American models, but also in relation to Western popular media culture and the Italian tradition of *romanzo rosa*, its cultures and practices as well as its legacy” (2011, p. 2).

¹ For more information, please see <http://www.uni-saarland.de/fr/lehrstuhl/frenk/projects/chicklit.html>.

Offering both a descriptive and interdisciplinary analysis, Balducci has attempted to “define the social, cultural and literary place occupied by chick lit among Italy’s contemporary popular fiction” (2011, p. 238).

Imelda Whelehan, Professor of English and Women’s Studies at De Montfort University, is the author of the her book *Feminist Bestseller* (2005), in which she provides an overview of popular feminist fiction from the late 1960s to the 1990s and for this, she examines how primary feminist texts such as *The Women’s Room* (1977) by Marilyn French, *Kinflicks* (1976) by Lisa Alther and *Fear of Flying* (1973) by Erica Jong have influenced popular contemporary works such as *Bridget Jones’s Diary* (1996) by Helen Fielding and *Sex and the City* (1997) by Candace Bushnell. Defining chick lit as a form of feminist bestseller, Whelehan suggests that this genre of fiction depicts the daily concerns of young women about the impact of social and cultural factors as well as on their perception of gender roles and self-identity (Whelehan 2005, pp. 4-5). Arguing that chick lit provides a post-feminist narrative of heterosex and romance for those who feel that they are “too savvy to be duped by the most conventional romance fiction” (2005, p. 186), Whelehan prefers to place chick lit within the context of postfeminism.

In the book *Translating Women* (2011) edited by Louise von Flotow, Anne-Lise Feral has an article titled “Sexuality and Femininity in Translated Chick Texts,” which concentrate on female sexuality in chick texts and tries to explore the representation of sexuality in the French translations of four best-selling and record-viewing chick texts: *Sex and the City* and the first season of its television adaptation; *Bridget Jones’s Diary*, and the first twelve episodes of the television series *Ally McBeal*. Through the translation choices, as Feral puts it, readers are “provided with some inkling of the predominant ideology of the target culture, a culture in which

female sexuality seems to be defined by male prejudices” (2011, p. 189). To put it in another way, while translating chick lit works into the French language and culture, “textual elements that posed the greatest threat to patriarchal notions of female sexuality are subjected to important shifts in meaning” (2011, p. 197). For example, in *Sex and the City* (Episode 1), the heroine Carry Bradshaw’s voice-over introduces her friend Sam to the audience as “Samantha Jones was a New York inspiration” which underwent a shift in French translation, as Feral puts it, and became: “Samantha Jones, the best lay in New York” (2011, p. 194).

Another important scholarly work to be completed most probably in the beginning of 2016 is *Theorizing Ethnicity in the Chick Lit Genre* [working title], which is going to be a collection of essays edited by Erin Hurt.²

In addition to the academic works on chick lit, it is necessary to mention some university courses, some of which specifically focus on chick lit works, and some others which touch upon chick lit as a subset of women’s writing in the long history of women’s literature. In the 2014 Summer School Program of The University of Kansas, there was a course named “Chick Literature: Images and Ideology”³ in which students were expected to critically analyze several chick novels and short stories, and to discuss the features defining the genre along with the arguments as to the merit of chick lit and how it influences/is influenced by today’s culture.

In University of New Hampshire, there has been a summer term online course “Sex and Sensibility: The Rise of Chick Lit from Jane Austen to Bridget Jones”⁴ offered by Stephanie Harzewski, the author of *Chick Lit and Postfeminism*. In this

² I will hopefully take part in this project and write an article for this edited collection.

³ For more detail, please see

<https://english.ku.edu/sites/english.drupal.ku.edu/files/files/Summer%202014%20Courses.pdf>.

⁴ For detailed information, please see <http://courses.unh.edu/class/201370/70462>.

course, Harzewski focuses on the novel of manners, which is a literary tradition that began in the nineteenth century but still enjoys popularity in the contemporary phenomenon known as chick lit.

In the website of the University of Toronto, there is an announcement of chick lit book club named “Chick Lit Book Club: Jane Austen to Bridget Jones” in which three books *Pride and Prejudice* (1813) by Jane Austen, *Fear of Flying* (1973) by Erica Jong and *Bridget Jones’s Diary* (1996) by Helen Fielding are examined in order to look into the lives of women in different ages in view of marriage, motherhood and being single state.

In the announcement of the M.A. Program in Popular Literature at Trinity College Dublin, there is a part where the expertise of full-time instructors are given and chick lit is specifically mentioned, which demonstrates that chick lit is accepted as a subcategory of popular literature and as a literary genre in its own right.

As for Turkey, there has not been much interest in chick lit as a subject of academic study. The leading example of chick lit, *Bridget Jones’s Diary* has been the focus of two theses only, “Comparison of Jane Austen’s *Pride and Prejudice* and Helen Fielding’s *Bridget Jones’s Diary* in accordance with the Novel of Manners” by Mine Özge Çeri and “Literary and Audivisual Translation of Figures of Speech: *Bridget Jones’s Diary* in Croatian and Turkish” by Ira Galic. These theses take *Bridget Jones’s Diary* as their case study but do not offer a genre study, in which the history of chick lit is traced back to the English literature. Neither do they refer to the translation activity as a way of introducing this genre to the Turkish literary system. This seems to be a significant gap, which I hope this thesis will fill in, as the first comprehensive academic study on chick lit in Turkey.

In 2014, I also presented a paper titled “Chick Lit as a New Genre in the Turkish Literary System” in a conference at Muğla University, Turkey. In this paper, I tried to show what I have already mentioned above; that is, the role translation has played in the introduction of chick lit into the Turkish literary system, yet its scope was obviously quite limited.

1.2 Research methodology

In this thesis, my secondary sources are various articles and books on chick lit, feminist studies, literary history and translation studies. As for my primary sources, I carried out interviews with Ilgın Sönmez Toydemir, editor-in-chief of Artemis Publishing House; Handan Akdemir, editor of Stiletto series at Doğan Kitap; Berna Sirman, editor of Pegasus Publishing House; Senem Davis, editor-in-chief of Sayfa 6, Ekin Atalar, the Turkish author who wrote the first Turkish chick lit book; Şebnem Burcuoğlu, the Turkish author who wrote the first ‘local’ Turkish chick lit novel; and Bige Turan and Zeynep Yeşiltuna, translators of chick lit novels.⁵

It is better to categorize the interviews I conducted as “structured interviews” as Ranjit Kumar defines it in his book *Research Methodology* (2011, p. 393). Thanks to these interviews, I was able to collect in-depth information that is not available in online and/or written secondary sources. In the interviews, I used “open ended” questions though being aware of the fact that “analysis of open-ended questions is more difficult and requires content analysis” (2011, p. 711). I had a predetermined set of questions for the interviews but some questions were formulated on the spur of the moment, depending on the discussions. My questions for each interviewee had to

⁵ Here I refer to the definitions of primary sources that “provide primary data such as interviews, observations, and questionnaires” and secondary sources that “provide secondary data such as books, journals, previous research studies” as Ranjit Kumar explains them in his book *Research Methodology* (2011, pp. 701-713).

be different from each other since my interviewees were not from the same area. For instance, the questions I formulated for Iğın Sönmez Toydemir from Artemis were not same as the ones for Handan Akdemir from Doğan Kitap. However, the questions had some common points such as the naming of chick lit, presentation of the chick lit works, the recruitment of translators for chick lit works, the position of chick lit in the feminist context, chick lit as a literary genre, the publishing policy (for the publishers), etc.

I wanted to complete my interviews with a face-to-face visit but I had to conduct some of them via e-mail. For example, the interview with the author Ekin Atalar was carried out in this way, since the author did not prefer to do a face-to-face interview. Also, the interview with the author Şebnem Burcuoğlu had to be conducted via e-mail since I was abroad at that time. I also conducted my interviews with Bige Turan and Zeynep Yeşiltuna via e-mail. For these four cases, I prepared my open-ended questions and e-mailed them to the authors. For the rest of the interviews, I recorded whatever was expressed or discussed. Then I transcribed the interviews and read them so as to group the answers according to the topics they fell under.

With regards my comparative analysis chapter, I provided a textual and paratextual analysis of Sophie Kinsella's *Shopaholic* and Ekin Atalar's *Selindrella* series as well as *Kocan Kadar Konuş* novels by Şebnem Burcuoğlu. For this, I meticulously examined the peritextual elements and critically analysed the interviews, articles, reviews which fall under the group of epitexts. To be more clear, I included visual materials in my study such as book covers, bookmarks, posters, which bear significance in the presentation of chick lit books.

Regarding the bibliography, it was prepared on the basis of the bibliographical studies done by Fort Smith Public Library, and the chick lit books referred to in the books *See Jane Write* (2006) by Sarah Mlynowski and *Will Write for Shoes* (2006) by Cathy Yardley. I searched on the websites about chick lit such as www.chicklitclub.com, <http://www.chicklitcentral.com>, <http://chicklitbooks.com/what-is-chick-lit>. Following this, I checked each title for its translation in Turkish. Apart from these sources, I also came across some other chick lit titles while doing my readings and had to check whether they were translated into Turkish.

CHAPTER 2

THEORETICAL FRAMEWORK

In this chapter, I will present the theoretical framework of my thesis. The study requires a systemic approach in order to position chick lit within the Turkish literary system and to be able to analyze the existing literary system in a comprehensive way, I will refer to polysystem theory (Even Zohar, 1990). The notion “patronage” will be of help especially in revealing the role of publishing houses, translators, and editors in the import of chick lit as a literary genre to the Turkish literary system. Also, the notion “rewriting” will help to explain the appearance of various translations, reviews, interviews, etc. in the Turkish literary system which all play crucial roles in establishing the genre within the Turkish context. The elements I will examine are mainly paratextual elements (Genette, 1997), including book covers, titles, blurbs, poster, bookmarks etc. Following the presentation of theories in each part, their relevance to the context of the Turkish translations of chick lit novels will also be revealed. By the use of genre studies, the focus will be on the importation of a genre from one literature to another through translation activities.

2.1 The Polysystem Theory and the position of translated chick lit in the Turkish Literary System

In the early 1970s, Itamar Even-Zohar developed the polysystem theory, which “offers a general model for understanding, analysing and describing the functioning and evolution of literary systems” (Shuttleworth, 2009, p. 197). With polysystem theory, Even-Zohar aims to bring together all genres and literatures no matter what they are: mass production, literature for children or translated literature (1979, p. 292). Regardless of being dismissed as “low” literature or praised as “high”

literature, each genre deserves to be examined in the “historical study of literary polysystems” which, as Even-Zohar puts it, cannot “confine itself to the so-called ‘masterpieces.’ Besides, Even-Zohar believes that “such kind of elitism should be banished from literary historiography” (1990, p. 292) since this is the requirement of the polysystem hypothesis.

As stated above, the literary polysystem does not confine itself to only “high” or “canonized” works, which are “accepted as legitimate by the dominant circles within a culture and whose conspicuous products are preserved by the community to become part of its historical heritage” (Even-Zohar, 1990, p. 15), but it also includes “low” or “non-canonized” works which are “rejected by the circles as illegitimate” (Ibid.). Thus, “the new, non-elitist, non-prescriptive approach which this rejection of value judgments has made possible,” to use Mark Shuttleworth’s words, has begun to be used in translation studies and given rise to many researches about translated literature (2009, p. 198).

As for the relationship among translated works, Even-Zohar proposes two significant points: firstly, the principles of selection of their source texts by the target culture and secondly, the dominant poetics and the tendency of the target culture for translated texts to adopt literary norms, behaviors, and policies of the target system (Even-Zohar, 1990b, p. 46; Shuttleworth, 2009, p. 198). Stating that translated literature is the most active system within any literary polysystem apart from being an integral system (Even-Zohar 1990b, p. 46), Even-Zohar questions the position of translated literature within the polysystem and how this position is connected with the nature of its overall repertoire. Refraining from suggesting a fully certain answer, he chooses to argue that translated literature may become either central or peripheral and the position may also be connected with either innovatory (primary) or

conservatory (secondary) repertoires, depending on the specific situations of the polysystem in question (Even-Zohar 1990b, p. 46).

As for the position of translated literature, Even-Zohar suggests three conditions in which translated works maintain “a central position in the literary polysystem” and participate “actively in shaping the center of the polysystem” (1990b, p. 46). The first instance is, when a “young” literature, that is still in the process of being established, has not yet been crystallized into a polysystem. Since a younger literature cannot produce all kinds of texts, it takes advantage of the works of other literatures and translation, and fulfills the needs of the “young” target system. The second condition involves the case when the original literature is already “peripheral” or “weak,” or both; and thus there might be a “lack” in the repertoire of this literature, which might be filled, partly or wholly, by translated literature. As a result, translated literature gets a central position within the polysystem of the target literature. Thirdly, translated literature becomes central when there are turning points, crises or literary vacuums in the original literature; in other words, there appear turning points within the polysystem in which established literary models alone do not fulfill the needs of a younger generation or literary “vacuums” occur when at a turning point works of literature in the source culture are not taken to be acceptable any longer. In the latter case, it seems much easier to import foreign works and so translated literature might occupy a central position (Even-Zohar, 1990b, pp. 47-48).

At this point, it is important to note that Even-Zohar’s hypothesis does not mean that translated literature occupies either a central or a peripheral position within the literary polysystem; that is, it is neither one nor the other. Similarly, this does not imply that all kinds of translated literature occupy the same position, either. In other

words, one section or one genre of a translated literature may assume a central position while the other(s) remain(s) in the peripheral position (Even-Zohar, 1990b, p. 49).

In parallel with Even-Zohar's statement regarding "non-canonized" or "low" literature, chick lit has also been mostly ignored by the literary critics whom Ben Mirza calls "literary snobs" (2013), and so this genre has not been accepted as a part of high literature and thus has not been considered worthy of being the subject matter of any research or academic study. Needless to say, this thesis does not aim to evaluate and judge the literary position of this genre within world literature in general and the Turkish literary system in particular. This genre, however, deserves to be studied as it has started to assume an undeniable "central" position and important role in the Turkish literary polysystem.

Within the context of chick lit as a literary genre, Even-Zohar's polysystem theory is of much help in explaining the leading role of translated chick lit works during the importation process of chick lit within the Turkish literary system. The first translation of a chick lit work was rendered in 1999, which was Melissa Bank's book titled *Kadınca Avlanma ve Balık Tutma (The Girls' Guide to Hunting and Fishing)*, "at a time when there is a literary "vacuum" for chick lit works in the Turkish literature and since then translated works of this genre seem to have been in the center of the Turkish literary polysystem. Quite a lot of translations were produced and many chick lit authors were introduced to Turkish readers through translations. Though some Turkish examples began to appear on the shelves, the "original" works of chick lit written in Turkish have never occupied a central position in Turkey.

2.2 Notions of “rewriting” and “patronage”

In the very first chapter of his book *Translation, Rewriting, and the Manipulation of Literary Fame* (1992), Lefevere divides professional readers into two groups: those who write literature and others who “rewrite” it. In this sense, as he points out, professional readers are “responsible for the general reception and survival of works of literature among non-professional readers” (1992, p.1). This is not a new phenomenon as Lefevere argues it; rewriters have always been with us from the earliest times going back to Greek slaves; however, the role of rewriters has changed due to two reasons: “the period in which the book occupied a central position in both the teaching of writing and transmission of values in at least Western civilizations” came to an end and there occurred the “split between ‘high’ and ‘low’ literature that began to take place towards the middle of the nineteenth century” and led to a “concomitant split between ‘high’ and ‘low’ writing about literature, ‘high’ and ‘low’ rewriting” (1992, p. 3).

What is significant about the notion of rewriting and how it matters for the reading experience is that non-professional readers get a “certain image, certain construct of that book in their heads” (Lefevere, 1992, p. 6) through rewritings despite the fact that they believe they have just “read” a book. What Lefevere includes within the practice of rewriting is as follows:

[...] some selected passages of the actual text of the book in question, supplemented by other texts that rewrite the actual text in one way or another, such as plot summaries in literary histories or reference works, reviews in newspapers, magazines, or journals, some critical articles, performances on stage or screen, and, last but not least, translations. (1992, p. 7)

As clearly seen in this passage, there are various resources explaining any piece of writing or commenting on a book apart from the book itself, thus helping the readers to have an idea about an author and the literary works. In today’s world, since there

are lots of media organs, especially online resources such as websites and newspapers serving as possible options of accessing rewritings thanks to the growth of technology, “non-professional readers of literature are exposed to literature more often by means of rewritings than by means of writings” (Lefevre, 1992, p. 7). These rewritings might even help to “introduce new concepts, new genres, new devices” to the existing culture, which will be the core of this chapter in analysing the birth of chick lit as a literary genre in Turkey.

It was the year 1996 when Helen Fielding’s *Bridget Jones Diary* was published in the United Kingdom and quickly became a worldwide bestseller with its translations into more than thirty languages. The novel was written in the form of a personal diary of a single young girl working and living in London and accepted as the pioneer of the most successful early chick lit books (Lane, 2005; Pérez-Serrano, 2009). The novel *Sex and the City* in which Candace Bushnell collected her essays based on her and her friends’ lifestyles was published in 1997, selling millions of copies and translated into dozens of languages. In the following years, *The Girls’ Guide to Hunting and Fishing* (1999) by Melissa Bank, *The Secret Dreamworld of a Shopaholic* (2000) as the first book of the *Shopaholic* series by Sophie Kinsella, *The Gossip Girl* series (2002) and *The It Girl* series (2005) by Cecily von Ziegesar, *The Devil Wears Prada* (2003) by Lauren Weisberger, *This Charming Man* (2008) by Marian Keyes, just to name a few, have all contributed to the establishment of chick lit which has quickly become a popular cultural phenomenon, as well as a commercial force at bookstores all over the world.

In Turkey, on the other hand, the first translated chick lit book was Melissa Bank’s *The Girls’ Guide to Hunting and Fishing* (*Kadınca Avlanma ve Balık Tutma*) that was translated by Gökçen Ezber and published in 1999. In the following year,

the Turkish translation of *Bridget Jones's Diary* was released with the co-translation of Dost Körpe and Handan Hazar. At this point, it is significant to note that *Sex and the City*, the American television romantic sitcom that began to be broadcasted in 1998 and the movie adaptation of *Bridget Jones's Diary* (2001) had already attracted so many spectators in Turkey, thus leading the Turkish people to get to know chick characters before chick lit novels became popular in the country. Since the year before millennium, lots of chick lit books have been translated into Turkish, many critical articles have been put down no matter they are negative or positive, and more significantly Turkish chick lit authors have begun to take the stage.

Defining translation as “a rewriting of an original text,” Lefevere sees this work of art as “the most obviously recognizable type of rewriting” and “potentially the most influential as it is able to project the image of an author and/or a (series of) work(s) in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin” (1992, p. 9). At this point, I believe it is perfectly possible to think about literature and study of rewritings as part of a system. In this part, I use the term system in a way Lefevere defined it as a “neutral, descriptive term, used to designate a set of interrelated elements that happen to share certain characteristics that set them apart from other elements perceived as not belonging to the system” (1992, p. 12). The literary system and other systems falling under the group of social system exist in a way influencing each other. Since literary system is potentially enough to describe and include the rewritings of literary works within the scope of my research and able to explain the production and reception of the chick lit in Turkey, in this chapter of my study, I will be discussing the literary system and the role of rewritings within it. According to Lefevere, the role of professionals in shaping the literature of a given culture is undeniable since they will

continue to “rewrite works of literature until they are deemed acceptable to the poetics and the ideology of a certain time and place” (1992, p. 14).

There appears to be two control factors that operate within and outside the literary system. Professionals who operate within the literary system, including critics, reviewers, teachers and translators, exert their controlling influence in line with the dominant poetics. The second factor referred to as “patronage” by Lefevere falls outside the literary system and is generally more concerned with the ideology of literature rather than poetic motivations (Lefevere, 1992, p. 15). Patronage as a controlling factor might be exerted by some powerful political or ideological figures such as the president of a country, a political party, a social class, or publishers. And the media including both newspapers and magazines and larger television corporations fall under this second control factor (Lefevere, 1992, p. 15). These patrons, who are not necessarily men of letters, are trying to regulate the relationship between the literary system and the other systems, thus imposing an ideological impact on the rewriting process and bringing the literary system in line with their own ideology (Lefevere, 1992, p. 16).

Consisting of basically three components, the ideology⁶, the economic and the status component, patronage can be exercised in the form of either “differentiated” or “undifferentiated.” In case of differentiated patronage, the ideological, economic and status components are not dependent on each other, so each is dispensed by different patrons and “economic success is relatively independent of ideological factors, and does not necessarily bring status with it, at least not in the self-styled literary elite” (Lefevere, 1992, p. 17). An example of such a situation is the case of chick lit author Helen Fielding whose novel *Bridget Jones’s*

⁶ Following the words of Lefevere, the notion of ideology here used is not “limited to the political sphere” (1992, p. 16).

Diary (1996) has become the pioneer of chick lit and has sold more than two million copies and been translated into more than thirty languages (Harzewski, 2011, p. 59) but this economic success does not seem to have been sufficient to bring status with it. Similarly, the Turkish writer Şebnem Burcuoğlu published her first novel *Kocan Kadar Konuş* (Eng. The Husband Factor) in 2014 and has sold more than 160.000 copies as the author herself gave the information. This sales figure is pretty significant considering today's publishing industry in Turkey and the book was also turned into a film in March 2015. And the subsequent novel *Kocan Kadar Konuş: Diriliş* (Eng. The Husband Factor: Resurrection) was also released in this year, which is also going to be adapted into a movie film with the same title. Since both the book and film have not been released long ago, whether the economic success of this author will bring her literary status within the Turkish literary system is not certain and is definitely open to discussion.

Moreover, Lefevere also suggests that literature produced for obviously commercial reasons “tend to be as conservative, in terms of poetics, as literature produced for obviously ideological reasons” (Lefevere, 1982, p. 6) and as is the case of Helen Fielding, “economic success does not necessarily bring status in its wake: one can be highly successful as a commercial writer and be held in contempt by the highbrows at the same time” (Lefevere, 1982, p. 6).

In the case of undifferentiated patronage, on the other hand, three components are dispensed by one and the same patron, or institution or a totalitarian regime, which control the production and publishing of literary works and impose strict censorship and pressure on books and all kinds of rewriting. Having accepted this kind of patronage, writers and rewriters have to work within the parameters and criteria set by their patrons and also, they should be “willing and able to legitimize

both the status and the power of those patrons” (Lefevere, 1992, p. 18). Even though it appears that today the cases of undifferentiated patronage do not exist as much as they used to in the past, the growth of large chains of bookstores, the vehement competitions of publishing houses and the development of electronic publishing in the twenty-first century make it possible to suggest that “undifferentiated patronage need not be based mainly on ideology as it was in most literary systems in the past. The economic component, the profit motive, may well lead to the re-establishment of a system with a relatively undifferentiated patronage” (Lefevere, 1992, p. 19).

The case of author Polly Courtney can be viewed as another example of differentiated patronage by demonstrating the relation between literary success and economic success. Novelist Polly Courtney decided to drop her publisher HarperCollins for giving her books “condescending and fluffy” (Flood, 2011) covers aimed at the chick lit market. Her case might be analysed in this way: The publisher HarperCollins, with economic concerns, wanted to present Polly Courtney’s third novel *It’s a Man’s World* as a work of chick lit market (Flood, 2011). Though Courtney sees chick lit “a worthy sub-genre” and thinks that “there is absolutely a place for it on the shelves,” she gets annoyed when her “non-chick lit content is shoe-horned into a frilly ‘chick lit’ package” (Courtney, 2011). Though accepting that her novel is also a work of commercial fiction, page turning and not literary, the author does not want to define her book as women’s fiction and portray as chick lit (Flood, 2011). This is why she dropped her publisher HarperCollins and is now back to self-publishing, being against the reality of patronage (Flood and Courtney, 2013). This case can be interpreted as the existence of an inverse proportion when it comes to the popular literature; that is, economic status does not guarantee literary success.⁷

⁷ It seems to be important to note here that there are some examples showing that a work of commercial fiction might be both commercially and literarily successful, thus bringing the author

As for the case of undifferentiated patronage, the common strategy adopted by three publishing houses in Turkey, ALFA-Everest, İnkılâp and Doğan Kitap can be given as an example. These publishing houses began to publish chick lit books in 2001, 2003 and 2008, respectively. Then Artemis was established in 2005 as a subsidiary publishing house of ALFA-Everest, and two other publishing houses followed it: Sayfa 6 was founded in 2011 under İnkılâp and DEX and DEX Plus in 2011 under Doğan Kitap. The aim of these three “newly established” publishing houses was to produce and publish books of popular literature in which chick lit is obviously included. This case clearly shows that three leading publishers ALFA-Everest, Doğan Kitap and İnkılâp did not want to lose their literary status but to make profit; thus, it is my contention that they chose to establish subsidiary publishing houses not for the sake of literary recognition but because of economic concerns.

Another important point concerning the literary system is that some books are elevated to the level of high literature and even accepted as classics while others are disregarded according to the dominant poetics, which might mean “institutions try to enforce the dominant poetics of a period by using it as the yardstick against which current production is measured” (Lefevere, 1992, p. 19). Despite being the leading author writing the first example of chick lit, Helen Fielding could not succeed to be classified among the authors of high literature in her time. Nearly 15 years after her book was first published by Picador Publishing House in the United Kingdom, the leading publishing company Penguin released a new edition in 2010 in The Penguin Ink Series with an explanation that her book “launched a genre and transcended the pages of fiction to become a cultural icon” (Fielding, 2010). It is important to note

economic and literary status. For example British novelist J. K. Rowling became a worldwide famous author with her *Harry Potter* fantasy series and her books gained worldwide attention, sold more than 400 million copies and won various awards.

that there are many important literary works such as *Justine* by Lawrence Durrell and *Waiting for the Barbarians* by J.M. Coetzee, which were published in the same The Penguin Ink Series. At this point, in order to understand the change of status *Bridget Jones's Diary* has undergone over the years, it is significant to refer to the information presented by the publisher in the book:

For seventy-five years, Penguin has paired the best in literature with the best graphic design. In celebration of our anniversary, a selection of Penguin's *most distinctive contemporary books* now features covers specially designed by the world's top illustrative artists. (Fielding, 2010, p. 4; emphasis added)

Following this example, I think it is perfectly possible to say that “certain works of literature will be elevated to the level of ‘classics’ within a relatively short time after publication, while others are rejected, some to reach the exalted position of a classic later, when the dominant poetics has changed” (Lefevere, 1992, p. 19). As obviously seen in the passage, *Bridget Jones's Diary*, initially perceived as only a work of women's fiction and pioneer in chick lit, has begun to occupy a similar position with the literary works of leading world authors. The significant point here is that as the dominant poetics has undergone a change within the literary world, the position of *Bridget Jones's Diary* has also changed in time, thus affecting the perception of the literary circles for the pioneer of chick lit.

What's more, Lefevere points out that some institutions such as influential literary journals and distinguished publishers of high literature play a crucial role in the process of “admitting new works to the canon, while other institutions such as universities and the educational establishment in general, keep the canon more or less alive” (Lefevere, 1992, p. 20).

This remark perfectly explains why there are so few academic studies on chick lit worldwide. There is not yet any academic study on this genre conducted in

Turkey⁸. Besides, no course on chick lit has been offered in any departments of English Literature or Western Languages in Turkey, which still continue to encourage research on the works of high literature while ignoring popular books. Although lots of translations of chick lit works have been published up to now and some examples of Turkish chick lit books have been produced, the genre could not find a stable place in the literary circle. The reason of this situation might be found in the negative remarks of literary critics and their demeaning attitude towards this genre.

2.3 The concept of paratext and its functions

The term “paratext” was first coined and first used by Gérard Genette in his book *Seuils* (1987) which was translated into English as *Paratexts: The Thresholds of Interpretations* (Genette, 1997). And since then, the concept of paratexts has served as a powerful and significant tool in the analysis of verbal and/or written materials surrounding and presenting the literary works. To use Genette’s words, “paratexts” are employed to “present a book, to ensure the text’s presence in the world, its ‘reception’ and consumption in the form of a book (1997, p. 1). In simple terms, paratext is “what enables a text to become a book and, to be offered as such to its readers and more generally, to the public” (Ibid.). Rather than a boundary *per se*, Gérard Genette sees a paratext as a “threshold” which is an “‘undefined zone’ between the inside and the outside” (1997, p. 2); and acts as the literary and printerly conventions that mediate between the world of publishing and the world of the text” (Macksey, 1997, p. xvii). In a similar vein, Urpo Kovala sees paratextual elements as

⁸ In various countries in Europe and America, there are some universities offering courses in which works of chick lit are studied, where it is possible to find academic studies on chick lit works. In the part of literature review, detailed information about these courses and studies will be given.

“mediators between the text and the reader” that potentially affect the reader’s reading experience and reception of the works in question (1996, p. 120).

In his article “The Nature and Role of Norms in Translation” (1978), Gideon Toury offers two major sources for translation scholars so as to explore the norms observed by the translators. The first is textual material that includes the translated texts and covers the comparative study of the original text and the translation. The second is extratextual material that refers to various metatexts such as statements made by translators, editors, publishers; reviews and criticisms; the activity of a translator and school of translators, to name a few (2004, pp. 206-207). According to Şehnaz Tahir-Gürçağlar, the study of paratexts “complements this framework and contributes to revealing the way translations are presented to their readers” and in parallel with this presentation, “informs the researcher about the conventions, concepts and expectations of a society regarding translated texts” (2011, p. 113). In other words, paratextual analysis provides considerably comprehensive findings to the translation researchers in addition to the analysis of other extratextual elements.

Noting that “a paratextual element necessarily has a location” within or outside the book, Genette divides the paratextual elements into two groups: peritexts and epitexts. The first group, peritexts include the elements such as titles, forewords, prefaces or footnotes, which are inserted into the book; and some other distanced elements located outside the book such as interviews, reviews, criticisms or any comments on a book are included in the second group; epitexts (1997, pp. 4-5). The former, as he puts it, includes any paratextual material that was accepted or approved by the author or publisher or both. The latter (unofficial) generally embraces authorial epitexts such as interviews, conversations, and correspondence, which the

author might try to refute or not accept that those words belong to her or him (Genette, 1997, p. 10).

Genette's conceptualization of the paratext seems a little problematic in terms of the position of translation. At first, he points out that the "paratextual element is always subordinate to 'its' text" (1997, p.12), and then he regards translation practice as a relevant element to paratextual analysis since a translation might "serve as a commentary on the original text" (1997, p. 405). At this point, it can be deduced that his view puts translation into a secondary position. Despite Genette's misplacement of translation, according to Tahir-Gürçağlar, the study of paratextual elements surrounding and presenting translations has become indispensable since there has appeared a growing emphasis on cultural and ideological issues in translation research, issues which are in close relation with the various ways translations are presented to the target readers (2011, p. 114).

The whole zone of the peritext which, according to Gérard Genette, is shaped under the "direct and principal responsibility of the publisher," is called the *publisher's peritext* in general and the concept of "zone" contains all material and spatial elements within itself (1997, p. 16). Within the context of *publisher's peritext*, the cover page, titles and their appendages will go under the category of outermost peritexts while selection of format, of paper, of typeface, and so forth will be studied as the book's material construction.

Firstly, the choice of the format which is the "most all-embracing aspect of the production of a book" specifies two important points: Manner and size of the book (1997, p. 17). Despite the lack of a clear-cut distinction between the formats of "serious" works of literature and "low" or "non-canonized" literary works in today's

publishing industry in Turkey, the choice of format suggests some clues as to the position of the literary work in question.

Works of popular literature are not generally published in the same size with the other literary works. To be more clear, books of popular literature are mostly published in a larger format in Turkey; there may be exceptions, though. As Genette suggests, the reason lying behind the publishers' use of a relatively large format for bestsellers or commercially successful books can be found in the windows of the bookstores where these books seem like a poster or along the beaches where these books are thick enough to prevent a beach towel from being gone with the wind (1997, p. 19). Though ironically, Genette's second argument focuses on a reasonable point that the works of popular literature are widely called as "beach books" that are light in content and thick in format.

Exploring the history of various formats, Genette regards "pocket edition" as an instrument of any culture, used so as to constitute and disseminate some collection works that are accepted as "classics" (1997, p. 20). Undoubtedly, one of the reasons to publish a book in a pocket size is purely economic. The other reason can be cultural, as Genette suggests that pocket size can assure the readers about any selection based on "revivals, that is, reissues," with her own words (1997, p. 21). When it comes to the works of popular literature, however, this argument does not sound well-grounded. Because, for example, the Turkish translation of Sophie Kinsella's book *Undomestic Goddess* was published first in 2006 under the title of *Pasaklı Tanrıça* in the usual format of popular books but the same translation was republished in 2009 in pocket size with a relatively cheaper price. Thus, as always, it does not seem possible to make a generalization that pocket size is a preferred format for the canonized works of literature. Actually, any kind of generalization can be

risky in terms of formats since there might be changes depending on the series or genres and also publishers.

Genette's second category is *cover and appendages*, which is a localized and explicit feature that presents to the public and then to the reader many details about the book (1997, p. 23). This peritextual feature may include the name or pseudonym of the author(s), title(s) of the work, genre indication, name of the translator(s), dedication, epigraph, specific illustration, name and/or colophon of the series, name of the person(s) responsible for this series, in the case of a reprint, mention of the original series, date, price, number of printings, or "editions," or "thousands," to name a few (Genette, 1997, p. 24). Although these different elements do not have to be present in all works of literature, each of them acts as an indicator of different commercial motives, various translation approaches, politics of publishers, which will be discussed in detail in Chapter Five.

Genette points out that even the color of the paper chosen for the cover can be a reference to the type or genre of the book (1997, p. 24). Considering the dominance of the color "pink" in issues associated with girls and young women, it is not surprising to see that the color chosen for book covers in chick lit is overwhelmingly pink. It is usually seen that, vivid and colourful covers of chick lit books are distinguished from books of other genres.

Another important element that Genette puts emphasis on is the back cover that might include the name of the author and the title of the work, biographical and/or bibliographical notice, please-insert, press quotations or other positive comments about the earlier works by the same author or about this work itself, mention of other works published by the same house, genre indication, date of printing, number of reprints, identification of the cover illustration, price, ISBN, etc.

(1997, p. 25). Especially in the back covers of the translated works of popular literature, press quotations and short biographies of the authors are mostly used along with the blurb of the story. As for the chick lit books, back covers play an indispensable role as to introducing the author to the readers and rendering the books much more attractive for the target ‘women’ readers.

Another paratextual element regarding the cover of the book is the *spine*, which is “a narrow site but one with obvious strategic importance” according to Genette (1997, p. 26). On the spine, there appear generally the name of the author, the emblem of the publisher and the title of the work, which can be written vertical or horizontal (Ibid.). It is rare to see the name of the translator on the spine of literary works unless the translator is well known. And it is even rarer when it comes to the translators of popular literature in general and chick lit in particular. In chick lit books, the same illustration, which is used both on the cover page and the back cover, appears on the spine. In addition, Genette also expresses that the cover is not necessarily the first manifestation of the book presented to the readers, instead publishers prefer to cloth the cover with another paratextual element, which is either the dust jacket or the band, even though this is not a case seen very often (1997, p. 27). As for the works of popular literature, the dust jacket is usually preferred for books that are expected to be commercially successful. For example, Artemis Publishing House in Turkey, most probably believing that they are going to become best sellers, chose to publish *Carrie Günlükleri* (2010; *Carrie Diaries*, 2010) and *Summer and the City* (2011; the same title both in English and Turkish) by Candace Bushnell (the author of the bestseller *Sex and the City*) in hardcover and with a dust jacket. With regards the band, it is generally used to give extra information about a prominent literary work and so attract the attention of the readers or to inform the

readers that the book has won a literary prize, or was translated by a leading literary translator, which are not cases commonly witnessed in the works of popular literature, and not chick lit books either.

Genette also specifies that publishers, most probably due to economic reasons, may prefer to attach a ribbon, or a bookmark, which can also bear some valuable or specific information about the book. In the publication of chick lit books, there usually appear round sticker labels whereby the book is introduced to the readers, for example, as a bestseller, or a book adapted into a film, or a book by the same author whose previous book(s) became successful.

Furthering his study on the peritexts as part of the paratextual elements, Genette touches upon the name of the author and suggests the historical background of recording the author's name (1997, p. 37). In his analysis of this item of information from different perspectives, he points out that the author's name may generally appear either on the cover page or the title page (the page that immediately comes after the cover page) and so fulfils two different functions. If the name is printed on the title page, it will become less remarkable than the title. On the other hand, the name on the cover page might be printed in varying sizes, depending on the popularity of the author, which is put into words in the simple formulae: "the better known the author, the more space his names takes up" (1997, p. 38).

Genette offers three conditions under which the name of the author appears: "onymity," when the author uses her/his legal name; "anonymity," when the author's name never appears, and "pseudonymity," when the author prefers to use a fictive name (1997, p. 39). In onymity, the author signs a work with her/his real name unless there is not any obstacle for him/her to do so. In the publication of literary works and books of popular literature, onymity is commonly observed while the second

condition -anonymity- is rarely seen. In the third condition pseudonymity, the author does not want to use the real name but attributes the work to another imaginary author with various reasons. For instance, the chick lit author Sophie Kinsella, the main author to be studied in this thesis, was at first Madeleine Wickham, which is in fact her real name. The books with which she started off her writing career are different from the books published with her pen name Sophie Kinsella. As she says, they are a bit more serious and much darker.⁹ Below she explains the reason lying behind her decision to settle on a new pen name, taken from her middle name and her mother's maiden name, and to be called Sophie Kinsella:

I was already published under my real name, Madeleine Wickham, and the first *Shopaholic* book was a kind of a secret experiment. I wanted to be judged on its own merit, so I sent it to my publishers under my pen name, Sophie Kinsella. Only one person knew the truth. When they made an offer, I felt like it was my first book deal all over again! (quoted in Mlynowski and Jacobs, 2006, p. 19)

Interestingly enough, after Sophie Kinsella's popularity came with the *Shopaholic* books, her previous books published under her real name were republished with new book covers on which the author's name appears as Sophie Kinsella yet underneath it reads in smaller letters "writing as Madeleine Wickham." This case will be discussed in further detail in Chapter Five.

Furthermore, considering the dominance of women authors within the chick lit, it can be suggested that some male authors -if any- might be using female pen names to publish their chick lit books, but it is difficult to find out the pseudonyms unless the author decides to reveal the truth and the use of pseudonym is not going to change the reading experience of the reader as s/he does not have any information

⁹ For more information, see her official website: <http://www.sophiekinsella.co.uk/books.php>.

about the fact. This is why this peritextual element will not be dealt with in detail in this study.

Within the context of this thesis, it would be better to be able to mention the name of the translator in the translated works; however, as is the general case in popular literature (and often in translated literature), the names of the translators in chick lit books are only mentioned in the title page where all other publication information is given.

In his detailed study of peritextual elements, Genette also puts emphasis on the titles that can be printed in various sizes and occupy different parts of the book such as the front cover, the spine, the title page, etc. (1977, p. 65). The three functions that a title can carry, not necessarily all fulfilled at the same time, are to identify the work, to designate the work's subject matter and to play up the work (Genette, 1997, p. 76). It is also possible to see works bearing both a title and a subtitle, in which case the former is employed to evoke the theme symbolically or cryptically, which is called as "catchy" or "sexy" by American publishers, while the subtitle offers more information about the genre or the theme of the work (1997, p. 85).

After the first function, that of designating or identifying the work of literature, Genette classifies the second -descriptive- function of the titles into four categories: "thematic," "rhematic," "mixed" and "ambiguous." The titles that designate the subject of the text are called *thematic titles* and the ones mostly indicating the genre are named *rhematic titles*. These two types of title both describe the text by giving hints about both what the book talks (thematic) and what the book is (rhematic). As it is not always possible to identify a title as merely thematic or rhematic, Genette comes up with a mixed title which firstly designates the genre and

the text, then goes on identifying the theme (1997, pp. 88-89). The titles of books by Sophie Kinsella, for example, can be both thematic and rhematic since they do not only describe the theme of the story but also designate the genre by referring to the heroine Becky Bloomwood as *Shopaholic* since shopping is one of the main activities of girls in chick lit stories. To name a few examples: *Shopaholic Ties the Knot* (2004), *Shopaholic Abroad* (2009), *Shopaholic & Baby* (2007), and so on.

The third function of the titles is the “connotative” function. Titles might include historical connotations, or genre connotations or some cultural connotations that need to be studied individually. And then comes the fourth function, which is the “tempting” function of the titles that make the readers to buy and/or read the book. (Genette 1997, p. 91) For example, the novel by Ekin Atalar titled *Selindrella: Istanbul Usulü Külkedisi Masalı* does not only introduce the reader to the main character of the story but also refers to the popular fairy tale of Cinderella that tells a tragic story with a happy ending and also possibly brings the name of the author Sophie Kinsella to the readers’ minds in its rhythmic title.

Furthermore, Genette refers to the indications of genre as another appendage of the title. Up to both the publisher and author’s decisions to attribute a genre to the selected work, the genre indication can be either on the cover page or the title page or both (1997, p. 98). Within the context of chick lit in Turkey, Artemis is the first and only publishing house to have labeled chick lit works as “çiklit” in Turkish. Other publishing houses seem to prefer to put chick lit books under the categories of romance or women’s fiction. Various decisions of different publishing houses as to the naming and labeling of chick lit works will be the focus in Chapter Four.

One of the crucial peritextual elements, prefaces, will not be discussed within the limits of this thesis since chick lit authors do not usually prefer to write prefaces

for their works, and neither the translators of works of popular literature. Considering the fact that there are almost never any notes written by authors or translators in both the original and translated chick lit works and taking into account the absence of prefaces, it is my contention that chick lit authors choose to address the readers only through her/his novel and that translators of these books prefer to be invisible.

Up to now, with the peritextual elements mentioned above, it has been demonstrated that the reading experience of the readers are also controlled by peritexts, namely the elements located within the original text, or the translated text. Apart from peritexts, there are also epitexts that are located outside the text but have a crucial impact on the way the text is received by the readers. Genette defines epitexts as any paratextual element “freely circulating in a virtually physical and social space”; in other words, epitexts can be found anywhere outside the book (1997, p. 344).

Epitexts, which aim to reach a much broader public than the public of the first readers, can be found anywhere outside the book, such as newspapers or magazines, radio or television programs, lectures and conferences, all public performances that can be seen in the form of interviews with the author, or an intermediary such as editor, publisher, or explanations by the translator, or reviews by critics. Also, the statements found in an author’s correspondence or journal might fall under epitexts (1977, p. 345).

Within the frame of this thesis, firstly, the publisher’s epitexts, which consist of posters, advertisements, and other written materials, will be analyzed. Taking Artemis Publishing House in the focus, epitexts of other publishing houses will be studied comparatively so as to find out their approaches to chick lit and their impact on the reception of chick lit books. As well as the interviews conducted for this

thesis, there are some other interviews published in different newspapers -in print and/or online-, critical articles written by editors or editors-in-chief. For example, in her article published in the daily *Radikal*, İlgin Sönmez-Toydemir, the editor-in-chief at Artemis, defines chick lit as “definitely feminist” and “not silly and cheap” and tries to introduce the genre to the public through this article since the chick lit books published by Artemis only address the readers of this genre (2007).

Another significant epitext to be analyzed in this study is the interviews carried out with the authors and translators of chick lit works. Since there are not so many chick lit authors in Turkey, the sources as to this part are scarce. The explanations of chick lit authors from other countries of the world will also be discussed in order to present the general stance of the chick lit authors. As for the position of chick lit in Turkey, critical articles -both negative and positive- will be studied so as to demonstrate how different views are expressed in terms of the literary merit of chick lit books and how these books are positioned within the polysystem of Turkish literature.

Regarding the concept of paratext as an umbrella term that represents many statements which have an impact on the production, reception, and circulation of any literary work, certain paratextual elements –including peritexts and epitexts– will be scrutinized in the Chapter Five and findings will be obtained from the analysis of various paratextual elements.

2.4 Genre Studies

Widely used in rhetoric, literary theory, media theory, linguistics and also translation studies to refer to a distinctive type of a text, the term “genre” has a French origin and is synonymous with ‘kind,’ ‘type,’ or ‘specie.’ As Daniel Chandler explains in

his article titled “An Introduction to Genre Theory,” since classical times literary works have been classified (or preferred to be classified) “as belonging to general types which were variously defined” (1997, p. 1). He also puts forward that the broadest division in literature is between poetry, prose and drama, within which there are more divisions; for example tragedy and comedy fall under the category of drama (Ibid.).

In her book entitled *Writing Genres*, Amy J. Devitt points to the negative perception of genre which leads to “labeling as ‘genre writing’ what are considered by many the least interesting literary works [such as] formulaic mysteries, romances, westerns and science fiction” (2008, p. 5). Defining genre as “a trivial and dangerous concept,” she mentions the risk that genre “merely names what writers have created and specifies formal features” (2008, p. 4). Devitt also says that genres have been metaphorically accepted as having lives: “being born, growing, and sometimes dying” (2008, p. 88). As for the appearance of new genres she asserts that they “seem to originate often out of other genres” which might mean that the study of the history of a genre requires the study of other genres (Ibid., p. 92).

As to the relation between translation and genre studies, in her article titled “Translating Genre” in the book *Genre Matters* edited by Garin Dowd, Lesley Stevenson and Jeremy Strong, Susan Bassnett observes the major shaping role of translators and their translations in the history of literature. Bassnett asserts that “new forms have crossed cultural frontiers via translation,” a process which she prefers to call “genre shift” (2006, p. 88). According to Bassnett, tracing the history of “genre shifts” is possible only if translation is taken into account. Since the early 1980s when Translation Studies has started to develop rapidly, one of the duties of this field

has been to identify moments, ages, or periods in the history of culture and literature when translation has played the leading role (Ibid., p. 89).

Within the context of chick lit as a literary genre, the history of chick lit, following the words of Amy J. Devitt, can be traced in romance and woman's writing (2008, p. 88). Therefore, the reference to Jane Austen by chick lit authors and critics as "mother of chick lit" might be a suitable point of departure. Following up on what Susan Bassnett points out, it is important to understand how translation has played the leading role in shaping the popular culture and the import of chick lit works (and the genre as well) into the Turkish literary system. More than ten years in Turkey, chick lit works owed their existence to translations only which was then followed by the first 'original' examples that began to be produced within the Turkish context. The import of this new genre into the Turkish literary system would not be possible without translation and the agents taking active part during this process.

CHAPTER 3

CHICK LIT AS A LITERARY GENRE

In this chapter, I will present a general overview of chick lit. Starting from the issues of defining and naming chick texts, I am going to include both the positive and negative criticisms for the literary merit and position of chick lit. In what follows, the study is going to offer a historical background of chick texts in order to demonstrate that the traces of chick lit can be found in the women's literature of the past going back to Jane Austen, who is generally referred to as "mother of chick lit" (Mlynowski and Jacobs, 2006, p. 11). For this purpose, I am going to give detailed information about the feminist movements so that it will be easier to contextualise chick lit within feminist history. Besides, the characteristics of chick lit, ranging from the subgenres of chick lit such as mom lit, lad lit, teen lit, to name a few, to the special features relating to the language, tense, packaging, plot, etc., are going to be in the focus of this part. In short, this chapter intends to be an introduction to the chick lit as a literary genre.

3.1 Defining the genre

After the publication of *Bridget Jones's Diary* in 1996 in the United Kingdom and in 1998 in the United States of America, chick lit has become one of the rapidly growing and spreading elements of popular culture. *Bridget Jones's Diary* has sold eight million copies worldwide and been translated into at least thirty-three languages by 2002 (Selléi, 2006, p. 173). The genre has also attracted huge attention in the film industry and *Bridget Jones's Diary* was adapted into a film by Sharon Maguire in 2001 and *Sex and the City*, the book by Candace Bushnell first published in 1997, was adapted into a long-running television series with the same name between the years 1998 and 2004. Chick lit

has mostly been associated with stories that tell about modern women who are struggling to be successful with relationships, finances, work, bosses, family, motherhood, and of course, the right shoes that suit well with the right dress (Davis-Kahl, 2008, p. 1).

In their book *See Jane Write: A Girls Guide to Writing Chick Lit* (2006), Sarah Mlynowski, a bestselling author, and Farrin Jacobs, a former chick lit editor, shared their knowledge about “good women who translate their lives’ highs and woes into fiction” (p. 7). Although they assert that there is “no formula for chick lit,” they offer some advice, hints and tips for creating a chick lit story which, as they put it, “contrary to popular belief, is not all about shoes, or clothes, or purses” but “the main character’s road to self discovery” (2006, p. 10):

It is about women growing up and figuring out who they are and what they need versus what they think they want. It’s about observing life and finding the humor in a variety of situations, exchanges, and people. It’s about coming of age (no matter how old the woman is – chick lit heroines can be anywhere from teenaged to beyond middle-aged). It’s generally written by women for women. It’s honest, it reflects women’s lives today – their hopes and dreams as well as their trials and tribulations- and, well, it’s hugely popular. (2006, p. 10)

The definition of chick lit, however, varies and spurs some discussions about how the genre is or should be positioned within the literary system. As for a formal definition, The *Oxford Learner’s Dictionary*, defines chick lit as “novels that are intended especially for women, often with a young, single women as the main character,”¹⁰ and *American Heritage Dictionary* also defines the genre as “literature intended to appeal primarily to women, especially books that emphasize human relationships and emotions

¹⁰ Please see the official website: http://www.oxfordlearnersdictionaries.com/definition/english/chick-lit?q=chick+lit_

rather than action or adventure”¹¹ while Collins English Dictionary offers the definition of chick lit as “a genre of fiction concentrating on young working women and their emotional lives.”¹² These dictionary definitions do not actually include the positive or negative remarks on the literary merit of chick lit novels and, not surprisingly, do not offer any idea about how this genre is received by literary circles. But it is important to discuss here that although Fielding’s novel *Bridget Jones’s Diary* is accepted as the pioneer of the genre, it is claimed that the origin of the term does go back to an interesting story.

3.2 Naming the genre: chick lit

In order to present the brief history of chick lit as a genre, the origins of the term should also be examined. Despite the fact that there is no certain agreement about who coined the term first, the editors Cris Mazza asserts in her review “A Response to Lisa Yaszek and Writing Postfeminism” (2005) that her friend Jeffrey DeShell and she were the first to put the term into print in the title of their edited anthology *Chick-Lit: Postfeminist Fiction* in 1995, a year before Fielding’s book *Bridget Jones’s Diary* was released.¹³ The term the editors chose as the title of the anthology was, however, not related to the term used today. As Mazza explains:

This was the ironic intention of our title: not to embrace an old frivolous or coquettish image of women but to take responsibility for our part in the damaging, lingering stereotype. (2006, p. 18)

¹¹ chick lit, *American Heritage® Dictionary of the English Language, Fifth Edition*. (2011). Retrieved May 7, 2015 from <http://www.thefreedictionary.com/chick+lit>.

¹² <http://www.collinsdictionary.com/dictionary/english/chick-lit>.

¹³ The review is available at <http://www.electronicbookreview.com/thread/writingpostfeminism/exemplary>.

Twenty years ago, editors Mazza and DeShell, put their heads together and thought on the title they would give to the anthology they had just finished. They wanted to come up with a single term that would definitely reflect their idea in choosing “the final twenty-two stories out of more than one hundred submissions by postfeminist writers working with alternative fiction” (Mazza, 2006, p. 17). Mazza describes the stories they had compiled in the anthology with the adjectives “courageous and playful,” “frank and wary,” “honest,” “intelligent,” “sophisticated,” “libidinous,” “unapologetic,” and “overwhelmingly emancipated” (Ferris and Young, 2006, p. 18) and the title, according to them, embraced all of the above: *Chick-Lit: Postfeminist Fiction* (1995).

As Mazza puts it, they were in pursuit of something different, something that went beyond the boundaries of what has been considered ‘women’s writing’ or something that might be called ‘writing’ without being defined by gender. And they believed that there is something as postfeminist writing which is, for them, writing that says “women are independent and confident, but not lacking in their share of human weakness and not necessarily self-empowered; that they are not blaming the rest of the world but trying to deal with who they’ve made themselves into, they can use and abuse another human being as well as anyone” (1995, pp. 8-9).

After the publication of *Chick-Lit: Postfeminist Fiction* in 1995, as Mazza explains it in her article “Who’s Laughing Now? A Short History of Chick Lit and the Perversion of a Genre” that Cambell (Cam) Tatham, the late associate professor of English at the University of Wisconsin, Milwaukee, put the anthology on his syllabus since he wished to show the students what happened to conventional feminism through these “cutting-edge stories” as he defined them (2006, p. 19). Also, Pamela Caughie, professor of English and Women’s Studies at Loyola University in Chicago, who

teaches postfeminist fiction, views women characters featured in the anthology in a similar way as the editors do:

[...] confident, independent, even courageous women taking responsibility for who they are, or as women who have unconsciously internalized and are acting out the encoded norms of society. (quoted in Mazza, 2006, p. 21)

These examples made the editors feel that they were going on the right track in academic terms although some of the stories in the first collection were found to have failed to “soar above banality,” as stated by a review in *The Publishers Weekly*.¹⁴ The editors decided to release another anthology that focused on the same theme and *Chick-Lit 2: No Chick Vics* was published in 1996 with a third editor, Elisabeth Sheffield (Ibid., p. 21). However, the literary critics did not appreciate the book; contrary to the expectations of the editors, it was even found to be “offensive” (Frangello, 2001). In her review in the *Washington Post*, Carolyn See reviews the book as follows:

...you never saw so many wigs and crew cuts bleached white, or so many female genitalia... Not many straight women here either. ...The National Endowment for the Arts funded part of this enterprise, and it is couched in words and concepts that are sure to give Jesse Helms¹⁵ a conniption fit. (quoted in Frangello, 2011)

Mazza argues that the See’s observation of the book was spotted and forwarded by Focus on the Family, a conservative watchdog organization, to Congressman Peter Hoekstra, the chair of the House Subcommittee on Oversight and Investigations which was the oversight body for the NEA (National Endowment for the Arts) (Ibid.) and, following this, Hoekstra “denounced the book as indecent and an offense to the senses” as it includes depictions of lesbianism, oral sex, selfmutilation, heroin use and fetishism

¹⁴ For the full review, please see <http://www.publishersweekly.com/978-1-57366-005-1>.

¹⁵ Jesse Helms (1921-2008) was an American politician and leader of the conservative movement.

(Frangello, 2001). And then an investigation done by congress took place, but it did not get any reaction from the society and the NEA promised to be more careful, as Mazza expresses it in an interview with Gina Frangello (2011).

Thanks to the rise of the Internet, a website called the Post-feminist Playground was launched by three of the chick lit authors –the names are not known– whose works appeared in anthologies *Chick Lit: Postfeminist Fiction* and *Chick Lit: No Chick Vics*. At first, as Mazza clarifies it in her article, the chick lit anthologies were appreciated and referred to many times in the website but in time, there was a gradual decrease in the references to these anthologies, which might be seen as an indicator of the fact that what the editors tried to do or accomplished in these anthologies was diminishing. Curtis White, American essayist and author, considers this change from a different perspective:

Chick lit has experienced that age-old commodification shuffle. It was once strong and a force for something liberating. Now it's been co-opted by people selling things. That's okay. Let's move on. Chick lit is dead. Long live chick lit. (quoted in Mazza, 2006, p. 23)

The year 1998 became the end of the story for the Postfeminist Playground. As Mazza relates, the owners of the website, however, neglected to retain the naming right of the domain name “the Postfeminist Playground” since it began to be used as the name of a pornography site. Although the website was shut down, chick lit as a literary genre did not slip away (2006, p. 23). The naming of the genre, however, has always been a problematic subject that deserves to be focused on and reconsidered.

When Helen Fielding's *Bridget Jones's Diary* (1996) was released, Cris Mazza did not pay attention to the initial publicity of the book whether any specific information about the genre of the book was given or not; I mean whether they named the book as chick lit was not known. Yet, *Bridget Jones's Diary*, according to Mazza's words, was

heralded by many as “the eve of the genre” but there was no mention of the anthology which is the only book that used the name of the genre chick lit in its title (Ibid., p. 24). This ‘invisibility’¹⁶ of the anthology put aside two editors who coined the term and introduced the genre to the literary arena, thus making Helen Fielding the grandma of the genre and shaped the future of the genre accordingly. Since the innovative step of the two editors who only wanted to give voice to the postfeminist writings in their anthologies was not appreciated, chick lit authors following Helen Fielding had to defend what they were writing and break down the prejudices of the people against the genre. However, it is my contention that the prejudices might be broken down if the stories in the anthology were studied and the importance of what the editors attempted to achieve as to chick lit as a literary genre would be realized. For Cris Mazza, chick lit “is *not*” lame and ridiculous,” “cheesy romance novels,” with a “bad influence on women” and “brain-numbing fluff” (2006, p. 24). Below is a review of what other chick lit authors think of the name of the genre and how it should be seen in general.

3.3 Criticisms about the genre

3.3.1 Views of chick lit authors about the name of the genre

For Harley Jane Kozak, a chick lit writer who won the Agatha, Anthony and Macavity awards with her debut novel *Dating Dead Men* (2004), the term ‘chick lit’ is more flippant than offensive and this is a twenty-first-century marketing term, as she puts it, which describes a genre that’s been around us for years (2005, p. 7). In a similar vein, Rachel Pine, another chick lit author and publisher, says that chick lit is just “a marketing label that the publishing industry realized could sell books” and she also

¹⁶ Here, “invisibility” has been used in the meaning of “being ignored.”

points out that the equation is quite simple; if these books did not sell, they would not be published (2005, p. 259). Cara Lockwood, author of chick lit novels such as *I Do (But I Don't)*, *Dixieland Sushi* and *Wuthering High*, mentions that her father confused the term 'chick lit' with 'chiclet,' which is also a problematic point within the Turkish culture considering the fact that chewing gum is also called "ciklet" in Turkish. And the term 'çiklet' in Turkish, as of its nature, has lightweight and negative connotations. Actually, the connotations of words may change from person to person, therefore, it can be easily understood that Deanna Carlyle always pointed at a positive association of the word "chick" (2005, 101). For her, a chick refers to "a modern woman with a fresh mental outlook –whatever her age" (Ibid.). Another chick lit writer, Heather Swain adopts a different approach to the term chick lit associated with this genre and offers that "labels in literature exist so publishers can market books" (2005, p. 143). On the other hand, Jennifer Coburn refuses all labels in literature and only agrees with the idea that what all these books with 'that' label have in common is that they are written "by, for and about a woman" (2005, p. 12).

In her book *Chick Lit and Postfeminism*, Stephanie Harzewski notes that the term chick lit does not connote a serious, difficult reading activity and she also refers to the question "Isn't that a gum?" (2011, p. 41). In her words, "trivializing both author and narrative in gendered terms, the label chick lit inevitably casts the genre in the figure of a bubbly but dumb blonde," and it is my contention that such kind of labeling might imply minimum intellectual effort is made by the women reading chick lit novels, thus misleading the potential readers (2011, p. 40).

Fiachra Gibbons, in his article "Stop Rubbishing Chick-Lit, Demands Novelist" published in *The Guardian* quotes the words of Jenny Colgan, the author of *Amanda's*

Wedding (2000), that chick lit is deliberately “a condescending term used to rubbish all chick lit authors.” Besides, it is the women critics whom Colgan considers “guilty of this damaging generalization of the genre” (quoted in 2003).

Cris Mazza also makes it clear that they did not mean to reduce the contributing authors of the anthology into “shopping-and-dieting airheads” when they titled their anthology *Chick-Lit* (2006, p. 27). They also wanted to point out that women authors were frequently referred to as “women writer” while the others remained only as “writers”; similarly, what these women writers have put down is classified as “women’s fiction” while the works of others are grouped as “fiction” (2006). Actually this is a general problem that the feminism movements wish to resist and change by trying to make all the discourse neutral. For this genre in specific terms, it is open to question whether the ignorance of the literary world to the anthologies of these two editors Jeffrey DeShell and Cris Mazza has played any role in the establishment of this genre in today’s literary circle.

3.3.2 Positive and negative remarks on chick lit

Dame Beryl Margaret Bainbridge (1932-2010), who was nominated five times for the Booker Prize, and listed as one of “The 50 Greatest British writers since 1945” in *The Times* newspaper in 2008, speaks out against chick lit “as a fad unduly favoring younger writers” and denounces it as “a froth sort of thing” (Ezard, 2001). With the idea that people should spend their time reading “something a bit deeper, a bit more profound, something with a bit of bite to it” (Staff and Agencies, 2001), all or some literary critics dismiss these books as “nothing more than trendy beach reads” (Cabot, 2003). Nobel Prize author Doris Lessing (1919 - 2013) agreed with Bainbridge’s negative remarks on

chick lit and complains about the fact that so many young women writers are writing such “instantly forgettable” books (Ibid.).

However, for Louise Burke who is the executive vice president of Pocket Books, the genre is not “a fad” but “an evolution of the romance genre” (quoted in Barrientos, 2003). According to Helen Fielding whose book is accepted as the pioneer of the genre, critics have missed the point since she thinks “it’s good to be able to represent women as they actually are in the age you’re living when you’re a writer.”¹⁷ And there are some other authors who support Fielding’s views about chick lit. The British author Jeanette Winterson who identifies her work as “unashamedly high art,” admitted that she has “no problem with chick lit” (quoted in Ferris and Young, 2005, p. 2). According to Cathy Yardley, the author of the book *Will Write for Her Shoes*, chick lit is “a subgenre of the larger classification of women’s fiction, generally coming-of-age or ‘coming-of-consciousness’ story where a woman’s life is transformed by the events of the story” (2006, p. 4). Chick lit, for Gena Showalter, means entertainment, and she loves reading such books as she laughs, cries, and commiserates when reading and sees characters grow and learn (2005, p. 211). Jennifer Coburn, a feminist and chick lit writer living in San Diego, cannot make sense of the attitude of women who are criticizing each other about what they are reading and expresses that she is proud of being a chick lit author (2005, p. 7).

Farrin Jacobs, an editor at Red Dress Ink which is a chick lit imprint owned by Harlequin, is in the idea that “as with any form of entertainment, there’s a good chick lit and crappy chick lit,” and she maintains that chick lit has been pooh-poohed for years by the authors of “serious fiction” (2005). Furthermore, she believes it is, “narrow-minded

¹⁷ Please see the website: <http://news.bbc.co.uk/2/hi/entertainment/1504733.stm>.

to distinguish between ‘good novels’ and chick lit, as if the two are mutually exclusive.” At the same time, she cannot help but accept that there are some bad chick lit novels, but the same can be said for other kinds of books (Jacobs, 2005).

1995 Booker Prize winner novelist Pat Barker asserts that chick lit was just a phase in which young people try to find a way to confirm their insecure identity thanks to reading such books and so she argues that people will read these book much less as they get older (Ezard, 2001). As Karen Siplin puts it, chick lit novels are said to be good for women in “a way that removes the reader from her everyday reality for a few hours and makes her smile” (2005, p. 87). The author and editor Caren Lissner refers to the chick lit as a genre that “adult women can empathize with and learn from, and a great addition to modern writing” (2005, p. 159). Karin Gillespie shares the same idea with Lissner and states “these [chick lit] books truly speak to a woman’s experiences” and adds that the readers “recognize themselves within the pages if it is a well-written novel” (2005, p. 187). Bookseller author and editor Andrea Schicke Hirsch asserts that sometimes a male writer can narrate chick lit stories and, for her, chick lit is “any work of fiction that relates a compelling human story with wit, insight, intelligence and heart” (2005, p. 197).

In this regard, it can be argued that it is not a ‘healthy’ generalization to say that chick lit is a fiction written by women writers, as there might be male writers of chick lit as well. Yet, Stephanie Lehmann suggests that chick lit novels provide “a context where women writers create women characters that resonate for women readers” which suggests that it is open to discussion whether chick lit novels are restricted to women both in terms of the authors and readers. Chick lit novels, according to Lehmann, act as a dialogue between women (2005, p. 235). In other words, every reader finds something in

these books, which enables “the dialogue” between women as they appeal to every type of woman (Lehmann, 2005, p. 235; Edwards, 2005, p. 247).

American bestselling author Julie Kenner approaches the issue from a different perspective and puts forward the idea that this genre has been around for centuries despite the label [chick lit] recently bestowed by marketing types since chick lit represents classic stories and classic entertainment, often with a modern twist (2005, p. 171). In a similar vein, Karin Gillespie purports that she has always loved chick lit books since before chick lit was even a genre. In other words, she thinks there were some other authors who can be seen as the precursor of the modern day chick lit: Gail Parent with books *Sheila Levine Is Dead* and *Living in New York* in the 1970s, Sarah Bird with her book *The Boyfriend School* in the 1980s (2005, p. 187).

According to A. Rochelle Mabry, chick lit is women’s genre, “not only in its focus on female voice and narrative point of view but also in its direct marketing and specific appeal to female consumers like the woman’s film and the romance novel” (2006, p. 192). Kathryn Robinson Mon, in her article titled “Why I Heart Chick Lit” welcomes the coming of the chick lit into a spotlight of its own and she states that it’s about time for the fiction by and about woman to show itself in the literary scene compared to the fact that fiction by and about men has enjoyed the “unqualified honorific of literature” up to now. What’s more she thinks that if Jane Austen had lived today, she would have lived the way chick lit girls live today and also her characters might have been resembled the ones of chick lit authors (2006). According to Kathryn Robinson Mon, “anyone familiar with Jane Austen’s oeuvre will immediately recognize in chick lit kindred wit, the same obsession with choosing a mate, and a shared attention to the dailiness of women’s lives” (Ibid.). The godmother of the genre, Helen Fielding

thinks that the critics miss the point as they want these books to be serious but for Fielding, “it is good to be able to represent women as they actually are in the age you’re living when you’re a writer” (Jones, 2001). This is similar to what Kathryn Robinson Mon concludes about the genre as she thinks that “chick lit should be respected not because it sells; rather, chick lit sells because it respects its readers and their ordinary lives” (2006).

On the other hand, Doris Lessing who is also a feminist icon refers to these characters in chick lit books as “helpless girls” and calls the genre as “poor literature” (Staff and Agencies, 2001). In 2006, Elizabeth Merrick published a story collection titled *This is Not Chick Lit* which is literally written as a response to another short story collection *This is Chick-Lit* (2005) edited by Lauren Baratz-Logsted. In the introduction of her story collection *This is Not Chick Lit* (2006), Merrick defines chick lit as a genre which “presents one very narrow representation of women’s lives” and she proposes that the stories that are labeled as “not chick lit” in the collection “investigate what else is valuable, what else is beautiful, what else is scary, what else holds power, what else can capture our hearts, our imaginations, and our minds” (2006, p. xi) –a description which seems to oppose all that qualifies chick lit. In the comparison she makes between chick lit and literature, Merrick brings the latter into the foreground while disregarding chick lit as a literary genre in its own right. For her, readers often wish to get “thought-provoking, imaginative books” (2006, p. ix), yet what they get in chick lit is that “reduces the complexity of the human experience and shuts down our consciousness” according to Merrick (Ibid.).

It is not within the context of this study to evaluate the literary virtue of chick lit and/or to judge whether chick lit is a part of high or low literature; however, this study

aims to demonstrate the very presence of chick lit as a literary genre in the literary tradition, ie. women's writing history. In other words, accepting the fact that chick texts deal with issues of today's women and reflect what many women are generally experiencing today, it is not possible to ignore the existence of these books as it is not possible to disregard these 'chick' women in the society, who are mostly the target readers of chick lit novels.

Being aware of the fact that chick lit is a part of commercial fiction and chick texts are not possibly produced with the same effort that distinguished literary names spend to produce a novel, I am of the opinion that works of chick lit should not be compared to other works of literature but be considered as a literary genre on its own right.

Doris Lessing, for example, is not the right person to ask what she considers about chick lit because she was a Nobel Prize author who wrote so many important literary works and took a crucial position in feminist issues. What else, I believe, she was too old to evaluate how the lives of today's women are reflected in chick texts and whether these experiences are worth to being told in a novel. What I mean here is that it is an expected reaction that Lessing did not appreciate the production of these chick lit works. Besides, it is highly possible that what she is criticizing about chick lit works is not the books themselves but the way they are presented and the fact that they are bestsellers and read by so many readers.

Considering all negative and positive remarks about chick lit, it is not possible to come up with an objective and certain judgment about the literary value of chick lit novels. However, as it has been mentioned in the previous chapter, these works of

literature deserve to be studied as a separate literary genre, which has its own target readers, own characteristics and own issues dealt within the pages.

3.4 Tracing the history of the genre: chick lit in the past

Seeing that some chick lit novels make allusions to some classical novels such as *Jane Eyre* by Charlotte Bronte and *Pride and Prejudice* by Jane Austen, as Juliette Wells argues it in her article “Mothers of Chick Lit? Women Writers, Readers, and Literary History,” it is possible to say that these allusions remind the readers of previous literary works written by female authors and make them believe that these chick lit works are the “next generation of women literature” (2006, p. 49). Studying chick lit as a genre and carrying out research on “chick lit authors”¹⁸ and works, in any case, brings the question of “literary merit of chick lit works” and “its debts to the tradition of women’s writing” (Wells 2006, p. 48). When discussing the beginnings of chick lit, many people refer to Helen Fielding as the pioneer of the chick lit with her novel, *Bridget Jones’s Diary* (1996), and it has been pointed out that the “entire chick lit phenomenon is invariably traced back to this single novel” (Ferriss and Young, 2006, p. 4). But there are some who argue that Jane Austen was “surely the mother of chick lit” (Mlynowski and Jacobs, 2006, p. 11) and some others who believe that the genre chick lit “proves to be indebted to women’s literature of the past” (Ferriss and Young, 2006, p. 5). Stephanie Harzewski argues that chick lit “has adapted several major literary traditions, including traditional prose romance, popular romance, and the novel of manners” (2006, p. 31), which

¹⁸ I am fully aware that these authors are not only writing chick lit novels and producing some other types of fiction from different genres. Therefore, it is not actually right to call an author as solely chick lit author. This is why I used this expression in inverted comas.

implies that chick lit has connections to these traditions. Similarly, according to Juliette Wells chick lit novels are inviting the readers to the world of women's literary classics:

Plum Sykes by invoking Edith Wharton, Helen Fielding by modelling *Bridget Jones's Diary* on Austen's *Pride and Prejudice*, and Emma McLaughlin and Nicola Kraus by choosing a passage about governesses from *Jane Eyre* as the epigraph to their 2002 novel *The Nanny Diaries*. Although such allusions may be marketing tactics, they also encourage readers to see chick lit novels not as a brief publishing phenomenon but as the next generation of women's literature, a perspective that ennobles both its writers and its readers. (2006, pp. 48-49)

In this part, how women writers have been received in the literary marketplace throughout history will be in focus just to present the similarities -if there are- between the positions of the women writers in the history and chick lit authors of today.

Nearly three hundred years ago, when the English novel was born in the eighteenth century, "in part to feed a new readership of middle-class women, critics moaned about the intellect-eroding effects of sentimental fiction" (Traister, 2005). Since then, "what women choose to read, and to write, have been hot topics in discussions of fiction" (Wells, 2006, p. 47) and, in a similar way, "what women prefer to read, and to write," has not received as much recognition and respect as "what men create and consume" (Ibid., p. 68). When discussing mid-Victorian romance fiction in her article "Silly Novels by Lady Novelists" published in 1856, George Eliot remarked that "silly novels by lady novelists rarely introduce us into any other than very lofty and fashionable society" (p. 244). In addition, this popular reading can be considered as a "genus with many species, determined by the particular quality of silliness that predominates in them –the frothy, the prosy, the pious, or the pedantic" (Eliot, 1856, p. 243). John Stuart Mill argues in 1869 that "women would have a literature of their own if they lived in a different country from men and had never read any of their writings,"

and he also believed that women would always be imitators and never innovators (quoted in Showalter, 1999, p. 3).

Following the words of John Stuart Mill, it can be deduced that the predecessors of today's women writers were overwhelmingly male and naturally they had different experiences to tell and write about (Ryan, 2010, p. 78), for this reason, [today's women writers] chose the alternative way which was "to take as one's model (and structural principle) not male myth but the structure of one's own experience" as Joanna Russ puts it (quoted in Ryan, 2010, p. 78). As might be expected, what women experience is somewhat different from men, whether concerning "ambitions and problems, the body and work, or societal expectations and restrictions" (Ryan, 2010, p. 78) and so it seems natural to see these female issues only in novels written by women authors:

The differences between traditional female preoccupations and roles and male ones make a difference in female writing. Many other critics are beginning to agree that when we look at women writers collectively we can see an imaginative continuum, the recurrence of certain patterns, themes, problems, and images from generation to generation. (Showalter, 1999, p. 11)

This, unfortunately, has caused another problem to appear that women's fiction was separated from what men were writing, which was still, according to Mary Ryan, "viewed by many as 'real writing'" (2000, p. 79). This point was interpreted by many as "men write about what's important; women write about what's important to women" (Mazza, 2006, p. 28). As a result of this trivializing approach to women's writing, any piece of writing that brings forward what women experience and feel has "tended to be ridiculed and heavily criticized" (Ryan, 2000, p. 79). The subject matters women are dealing with and the points they are driving forward are found useless by men who believe there are some other significant things to focus on rather than writing about the

experiences and feelings of women. Virginia Woolf has disapprovingly touched upon this issue in her essay “A Room of One’s Own”:

Yet is it the masculine values that prevail. Speaking crudely, football and sport are ‘important; the worship of fashion, the buying of clothes ‘trivial.’ And these values are inevitably transferred from life to fiction. This is an important book, the critic assumes, because it deals with war. This is an insignificant book because it deals with the feelings of women in a drawing-room. A scene in a battle-field is more important than a scene in a shop. (2008, pp. 95-96)

In today’s literary world, as Mary Ryan puts it, “a new ‘female’ tradition has been carved out” (2010, p. 79) in which generally what women experience, feel, believe and think are portrayed, following the traces of the female writing tradition and borrowing the conventions and themes of earlier novels for women “only to turn them into something unmistakably contemporary and arguably feminist” (Mabry, 2006, p. 198). The term chick lit, for Anna Kiernan, means “relatively new form of romance” and for Stephanie Harzewski, it is the “popular incarnation” of the term ‘romance’ which has been referred to various kinds of fiction ranging from “high adventure, thwarted love, mysterious circumstances, arduous quests, and improbable triumphs” (2006, p. 31). What Harzewski argues is that approximately three centuries later, chick lit has come out in “reformulation of prose romance convention” and it glances over the earlier debates around the long-standing tensions among gender, commerce, and literary culture (2006, p. 43). Contrary to the general idea among chick lit authors who say that Jane Austen is the mother of chick lit and that, today’s chick lit authors are daughters of Austen; Juliette Wells asserts that chick lit writers are Austen’s and other women writers’ “younger sisters, inclined to take a more light-hearted and less complex approach to fiction” (2006, p. 68).

3.5 Contextualizing chick lit within feminist history

Helen Fielding's *Bridget Jones's Diary* (1996), Candace Bushnell's *Sex and the City* (1997) and Melisa Bank's short story collection *The Girls' Guide to Hunting and Fishing* (1999) played a pivotal role in igniting the explosion of chick lit. But the expansion and popularization of the genre was not welcomed by the literary circles in both Europe and America. Some argue that chick lit books are the mirror of the lives of today's women, while for some, "it's more like a makeup mirror" (Dowd, 2007). This was not the only discussion about chick lit books. As this genre is often defined as writing for and/or about women of all ages, another debate has surfaced as to the position of this genre within the context of feminism. Some critics regard these works as anti-feminist, stating that they usually represent 'easy' women who live in a dreamy world of consumerism, and capitalism and are always in search of the right man to get married; while some others think that the heroines in chick lit books actually portray feminism as they are commonly characterized as strong, financially independent and well-educated women, standing on their own feet. Being in limbo in terms of feminist issues, chick lit heroines are grouped under the category of something which "depends on the notions of feminism and feminist politics for its existence but is often portrayed as parodies produced to diminish the historical importance of second wave feminism and mock the feminist works": postfeminism¹⁹ (Whelehan, 2010, p. 158).

In spite of the fact that chick lit books have strong ties to the earlier courtship novels and romances that are about the search of a heroine for a husband and concerned

¹⁹ There is not any standard as to how this term is written. Some use hyphen and write it as "post-feminism" or some prefer not to use hyphen but give a space between the words "post feminism" or some use it as a full word, i.e. "postfeminism." I choose the last, following the steps of Stephanie Harzewski, the author of one of the leading academic studies on chick lit *Postfeminism and Chick Lit*.

with the love stories in general, the representation of modern love and depiction of a single girl is pretty different (Harzewski, 2011, p. 4). This difference can be considered as the reflection of a new period in which lives of women are undergoing a change, which columnist Maureen Dowd, refers to as “re-feminization” in her article “Heels over Hemingway” (2007).

In their book *Postfeminism: Cultural Texts and Theories*, writers Stéphanie Genz and Benjamin A. Brabon use the expression “girl power” to refer to the popular feminist stance which, in their own words, “combines female independence and individualism with a confident display of femininity/sexuality” (2009, p. 77). After the British pop girl group Spice Girls was founded in 1994, the phrase “girl power” was made popular by the group which they used as a slogan and promoted “female assertiveness and autonomy in lifestyle and sexuality” (Ibid.). In their self-penned manifesto “Girl Power!” (1997), the Spice Girls position themselves as late twentieth century modernisers and provide an upgraded and updated version of feminist empowerment which is generally linked to the third wave feminism. In the following quotation, their way of seeing feminism and girl power is revealed:

Feminism has become a dirty word. Girl Power is just a nineties way of saying it. We can give feminism a kick up the arse. Women can be so powerful when they show solidarity. (quoted in Genz and Brabon, 2009, p. 82)

Genz and Brabon put forward that the corresponding development to the emergence of the Spice Girls and their popular Girl Power slogan in the 1990s is the arrival of chick lit in the publishing industry in the twentieth century. (2009, p. 84) Therefore, in today’s culture, the phrase “girl power” is mostly associated with chick lit that can be defined as “a female-oriented fiction that celebrates the pleasures of feminine adornment and heterosexual romance” (Genz and Brabon, 2009, p. 76).

Contrary to the common belief that feminism is necessarily anti-feminine and anti-popular, authors Stéphanie Genz and Benjamin A. Brabon argue that the notion “girl power” covers elements of femininity and girliness in fashion and style along with the empowerment of women in society. This phrase in a way captures the need for a new and improved term in which feminine and feminist characters can be blended (2009, p. 77).

In parallel with the influence of the Spice Girls and their slogan “girl power” on the 1990s music world, chick lit arrived in the publishing industry in 1996 with *Bridget Jones’s Diary* by Helen Fielding and created similar effects in the world of literature. (Ibid., p. 84) Bearing in mind that Cris Mazza and Jeffrey DeShell, editors of *Chick-Lit: Postfeminist Fiction* (2000), used the terms “chick lit” and “postfeminist” together in the title of their short story collection, it can be argued that chick lit works, from the very beginning, have not been regarded as merely feminist or strictly anti-feminist, but as postfeminist which, according to Stephanie Harzewski, “retains second-wave feminism’s desire for empowerment while distancing itself from the second wave’s rally for collective and public political action” (2011, p. 149). In her book *Not My Mother’s Sister: Generational Conflict and Third-Wave Feminism*, Astrid Henry marks postfeminism as the mixture of feminist and anti-feminist views:

Paradoxically, the term [postfeminism] signals both failure and success, both an anti-feminist critique of the misguidedness of feminism and a pro-feminist nod to feminism’s victories. (2004, p. 19)

Since the first examples of the genre were produced, chick lit has always been a controversial subject especially regarding the position that the genre is going to take within the scope of feminist history. In their book *Chick Lit: New Women’s Fiction*,

editors Susanna Ferriss and Mallory Young touch upon this issue to give voice to the disagreement over the feminist role that chick lit books play in the literary narrations:

Reactions to chick lit are divided between those who expect literature by and about women to advance the political activism of feminism, to represent women's struggles in patriarchal culture and offer inspiring images of strong, powerful women, and those who argue instead that it should portray the reality of young women grappling with modern life. (2006, p. 9)

3.5.1 Three waves²⁰ of feminist movement

Before going into detail about the phenomenon of postfeminism and the nature of postfeminist discourse, it will be useful to briefly discuss the first, second and third wave feminism. The history of the first term goes back to the 19th and early 20th centuries and it is much more focused on the reforms regarding women's social rights in order to eliminate inequalities within the society. Concerned with access to equal opportunities for women, first wave feminists began fighting for the basic rights such as the right to vote, the right to take up a desired position,²¹ and education of women. The main purpose of feminists at that time was to give a response to the injustices they were exposed to.²²

Through time and determination, first wave feminists, to a certain extent, achieved their goals and paved the way for the second wave feminism, which began to

²⁰ In her book *Not My Mother's Sisters: Generational Conflict and Third-Wave Feminism History*, Astrid Henry explains the signification of using the "wave" metaphor for different feminist movements. She states that this word signals both continuity and discontinuity; the term "wave" is also the indication that other waves are inevitable, as it does not bring forward the singularity of something (2004, p. 24).

²¹ During the World War II, men of the country were shipped off and they had to leave the women to work in the factories so that the production in the home country would continue. Women working in the factories found out that they were capable of working in factories and they were as productive as their husbands or brothers. This led them to fight for getting the right to work in a position or job they wanted to pursue rather than being constrained to work in positions that are labelled as suitable for women. For more information, please see <http://www.massflcio.org/1941-women-take-over-factory-work-during-world-war-ii>. Retrieved April 24, 2015.

²² For more information, please see <https://bccfeministphilosophy.wordpress.com/tag/first-wave-feminism/>.

appear in the 1960s and adopted a different stance towards the feminist movement. Second wave feminists began to create some specific organizations to gain their social and political rights and they brought up some subjects such as family issues, sexual freedom and harassment, reproductive rights, and integration into the political arena.²³ During the 1960s and 1970s, they fought for equal pay, abortion and property rights. One of the leading figures of second wave feminism, Betty Friedan generally touched upon common problems of middle class women in her book *The Feminine Mystique* (1963) and tried to demonstrate that unsatisfied and unhappy women are not alone at all.

In their book *Gender Communication Theories and Analyses: From Silence to Performance*, Charlotte Krolokke and Anne Scott describe the political and social atmosphere into which second wave feminism was born and help the readers understand why this feminist movement has adopted a more political stance:

In fact, it [second wave feminism] grew out of leftist movements in postwar Western societies, among them the student protests, the anti-Vietnam War movement, the lesbian and gay movements, and, in the United States, the civil rights and Black power movements. (2006, p. 8)

Standing against capitalism and imperialism, these movements were held to give voice to the rights of oppressed groups including the working class, blacks, women and homosexuals (Krolokke and Scott Sorensen, 2006, p. 8). Radical feminist groups of the 1960s and 1970s strongly believed that “women could collectively empower one other” and they shared the opinion that “woman’s struggle is class struggle” (Ibid., pp. 9-10). What they strived to do was not only for the political rights of women; they tried to bring together social, sexual, and personal struggles so as to show that these are closely linked to each other.

²³ Please see <http://www.britannica.com/EBchecked/topic/647122/womens-movement>.

The early 1980s saw a new wave of feminist movement, the goal of which was to ensure that women are still in search of their rights and to find out a way to bring together all women and show that everyone could be a feminist. From the early nineteenth century to the twentieth century, the feminist movement has come a long way and accomplished many things, but women of the twentieth century were aware that there was still a lot to do to break down the barriers.

The phrase “third wave feminism” was initially used in a *Ms.* Magazine editorial written by Rebecca Walker,²⁴ the award winning author and daughter of Alice Walker, in 1992. (Harzewski, 2011, p. 152) In her speech delivered in 2009, Rebecca Walker explains the reason lying behind the emergence of third wave feminism and mentions the need to build a bridge between the younger generation and older feminists in order that feminism would be able to appeal to all women of different times and different classes:

Third wave feminism was founded in response to a feeling on college campuses in 1992 that feminism was in some ways dead, irrelevant; that women of my generation were apathetic, not desirous of working on behalf of women’s empowerment and my feeling at that time was that that was absolutely not true and that I knew many many women who were devoted to wanting to raise consciousness and awareness around women’s issues. And that the women that I also knew who did not feel connected to feminism I felt, deserved some kind of acknowledgment and I wanted to build a bridge between us and second wave feminism and them, this new generation on behalf of maintaining momentum forward. My greatest fear, graduating from college at that point and looking at the landscape of feminism was that if we did not reach out to the young women who are not identified with feminism that we would lose a generation. And if we lost a generation, we could really be in a situation of two steps forward and maybe three steps back. [...] I want to emphasize [...] I think one of the most important [things] that we can all think about today in terms of maintaining feminism as we go forward is the importance of passing on our belief system to

²⁴ Walker is also the co-founder of the Third Wave Foundation (together with Catherine Gund, Dawn Lundy Martin, and Amy Richards), a national activist, philanthropic organization for young women aged fifteen to thirty, established in 1996.

the next generation. And that sometimes means accepting the difference in position that the next generation will bring rather than being resistant to it or fearful of it.²⁵

In an interview conducted by Sangamithra Iyer in *The Satya*, Rebecca Walker maintains that third wave feminism was a response to the critiques of second wave and also puts emphasis on the plural nature of this third wave characteristics are described as follows:

It was important to us [...] that third wave be, at its very core, multi-racial, multi-ethnic, multi-issue, pan-sexual orientation, with people and issues from all socio-economic backgrounds represented. (2005)

In addition to the issues surrounding both first and second wave feminisms, third wave feminism deals with many gaps the previous waves left; for example, race, class, queerness and gender identity appeared for the first time in discussions held within the context of third wave feminism. In her introduction to the book *To be real: Telling the Truth and Changing the Face of Feminism*, Rebecca Walker maintains that young women of those times were even afraid of being identified as feminist because they conceived feminism as something dictating and regulating the lives of women and so making them to choose one between female and male, black and white, oppressed and oppressor, good and bad (1995, p. xxxiii). This is why the younger generation in the early years of the 1990s wrestled with the term feminism or feminist: their way of understanding the world and pursuing their lives was different from their grandmothers, or grand-grandmothers.

Over the years, not only the lives of women have undergone some changes but also the world has begun to turn into a more globalized world order, which was characterized by the fall of communism, risks of religious and ethnic fundamentalism,

²⁵ You can watch the full video from here: https://www.youtube.com/watch?v=ITzwYy0_xs0. Retrieved April 24, 2015.

and info-technology and biotechnology developments (Krolokke and Scott, 2006, p. 17). These social, cultural, and also political changes within the society are, inevitably, reflected in the discourses and actions of third wave feminists as well. They began to play a more active role in protests and feminism in those times began to be called “grrl”²⁶ feminism” in America and “new feminism” in Europe (Ibid.).

Founded on second wave principles and emerged in the 1990s, third wave feminism generally speaks to the younger feminists born in the 1960s-70s and was distinguished by various political and cultural differences from their forerunners (Genz and Brabon, 2009, p. 156). According to Rebecca Walker, third wave feminism is typically described as “including more than excluding, exploring more than defining, searching more than arriving” (1995, p. xxxiii). This description suggests that third wave feminism tends to be much more pluralistic about sexuality in personal expression and, more alert than some second wave feminists were to class issues, and more engaged with using power such as media in order to make some required researches.

In her article entitled “Becoming Third Wave,” Rebecca Walker also prefers to call herself “the third wave” rather than a “postfeminist feminist,” which can be seen as an indication of the ambiguous relationship between third wave feminism and postfeminism (1992, p. 41). Astrid Henry, the author of *Not My Mother’s Sister*, contends that Walker is not situated beyond the boundaries of feminism; in other words, she does not actually go beyond the space that the second wave feminists created (2004, p. 25). Walker’s denial of identifying herself a “postfeminist feminist” and Henry’s critical stance might make one question the connection between third wave feminism

²⁶ This term was originated in the 1990s and is used for a riot girl who is a young woman mostly regarded as independent and strong or sometimes aggressive.

and postfeminism and argue that the former is based on the ideology that second wave feminists already advocated, while the latter is following a different ideological path from these “waves.”

3.5.2 Postfeminism and emergence of chick lit

In her bookreview titled “Voices from the Post-feminist Generation,” Susan Bolotin, the editor of *The New York Times Book Review*, deals with the misconceptions and misunderstandings about feminism by giving voices to women who argue that “unhappy women are all feminist” (1982). Although Bolotin does not suggest any definition or explanation for the term postfeminism, she touches on the need for something different from the feminist movement of that time, which also addresses the younger generation; in other words, she makes a call for a different ideology which embraces both the feminist ideology and also the lives and dreams of today’s young women.

In feminist cultural studies, the early 1990s have undergone “a moment of feminist reflexivity” and also, in the same period, the notion of “popular feminism” began to be used (McRobbie, 2007, p. 29). Considering that popular culture has become more dominant and the world more globalized, feminism is no longer sufficient to address all problems of today’s women since it has become “aged” and even perceived redundant by some young women, as Angela McRobbie observes in her article “Postfeminism and Popular Culture: Bridget Jones and the New Gender Regime” (2007, p. 27).

In her article “Remaking Feminism: Or Why is Postfeminism So Boring?” Imelda Whelehan accepts that feminism has given women the right to name themselves, the social equality, freedoms and choices which have also some emotional costs that

should be resolved and balanced (2005, p. 156). Today's women who are mostly portrayed successful at work and independent individuals, however, are not satisfied with the same things the women of the 1970s or 1980s were. Theorist Angela McRobbie uses the term "female individualisation" to refer to the process that today's girls are undergoing, in which they can pursue whatever life path they choose, and have the right to make decisions about marriage, job, friendships or any other subject. In other words, they are generally portrayed as independent women living on their own (2007, pp. 35-6). As time passes, expectations about life and concerns for the future undergo a change thus affecting the level of life satisfaction of today's women. In an article published in *The Guardian*, Jenny Colgan, one of the outstanding chick lit authors, touches upon the point that what today's women experience is obviously different from what older generations of women had to live:

If you are not a young woman [...], it is very difficult to understand our lives now. We really are the first generation who have grown up with education as a right; with financial independence; with living on our own and having far too many choices about getting married [...], having children [...] and hauling ourselves up through the glass ceiling. (2001)

Concerned with the common issues third wave feminism and postfeminism have dealt with throughout social history, Stephanie Harzewski notes in her book *Chick Lit and Postfeminism* that the former should not be considered "as a stage prior to postfeminism." Instead, the latter can be seen "as recent feminist nonfiction produced by social theorists" (2011, p. 153). In their book *Introducing Postfeminism*, theorists Sophia Phoca and Rebecca Wright suggest that postfeminism should be seen as the evolution process during which a discourse to express the sexual identities and empowerment of women has been built (1999, pp. 170-71). In a similar vein, as being "adept at absorbing

criticisms and contradictions and at presenting itself as a way of communicating authentically about what is really important to today's woman," Imelda Whelehan finds postfeminist discourse more helpful in successfully telling the lives of today's women especially in popular culture (2010, p. 158). According to Stephanie Harzewski, chick lit is the first genre of fiction that is classified as postfeminist (Harzewski, 2011, p. 8). From this point of view, she tries to depict chick lit girls by stating that the "stereotyped physical image of a second-wave feminist (ie. Birkenstocks, unshaved legs, no makeup, natural hair) is replaced with an image of the glossier working-girl fashionista" (2011, p. 165).

Chick lit heroine, having got a college education and living alone in a big city, does not remain strictly tied with the traditions of the society in which she grew up. She must be single and childless²⁷ and is able to enjoy herself in bars or restaurants, she can wear whatever she wants and spend her money however she likes since she is capable of earning her own living, which all possibly make her a modern and "feminist" woman. There is, however, one more thing that should be mentioned about these girls: they are afraid of remaining single forever; in other words, they have concerns about being lonely throughout their lives. In Imelda Whelehan's eyes, this situation places chick lit heroines in a "schizophrenic position" since they are generally portrayed as women successful at work but hopeless about their relationships (2010, p. 156). As Whelehan notes, this troubled "postmodern and postfeminist existence" of women in today's world has been perfectly reflected in *Bridget Jones's Diary* and what women find in this bestseller book is their own reflection (2005, p. 184).

²⁷ There are some chick lit books in which the heroine has a baby but they are mostly categorized as "mom lit" which is a subcategory of chick lit.

3.5.3 Consumerism culture in chick lit

Another disputable point about chick lit books is the addiction of chick lit girls to shopping and fashion, which is a common issue raised as part of many chick lit stories. Editors Stéphanie Genz and Benjamin A. Brabon interpret this shopping habit of chick lit girls as “unashamed commercialism and concern with shopping and fashion” and conclude that this fact plays a crucial role in the feminist disapproval (2009, p. 87). The relationship between postfeminism and consumerism culture puts postfeminism in a politically different focus from that of third wave since gender politics are refigured in a commercially bounded culture in the postfeminist discourses while third wave has dealt with gender politics in an old-fashioned way (McRobbie, 2007, p. 207).

Regarding femininity as a powerful and empowering quality of women, Genz and Brabon bring forth the idea that the trait of femininity gives women the chance to speak about their gender roles within the society and so they resort to their feminine nature “to complement and even further the qualities of independence and emancipation fostered by the feminist movement” (2009, p. 78).

In her book *Cosmopolitan Culture and Consumerism in Chick Lit*, Caroline J. Smith indicates that chick lit situates itself in the nineteenth century, heroine-centered literature and at the same time, establishes a dialogue with the twenty-first century consumer culture, thus revealing itself in a position uniting readers across various literary genres (2008, p. 2). From a different perspective, she focuses on the role of women’s magazines in the establishment and popularization of chick lit books which are full of references to women magazines such as *Cosmopolitan*, *Vogue*, *Marie Claire* etc. She argues that just as chick lit fiction directly refers to consumer culture media like women’s magazines, consumer products, movies and television programs, consumer

culture media also serve to publicize women's popular fiction. For example, interviews with authors of popular women's fiction or chick lit reviews, excerpts, advertisements mainly appear in women's magazines (Ibid., p. 8).

Furthermore, Stephanie Harzewski puts forward that postfeminism sees capitalism as a tool for self-fashioning and this is why it is aligned with consumption targeted at girls (2011, p. 155). Similarly, postfeminist media commodify wrinkles, cellulites, hair-free sleekness as a type of benchmark and market them as "the contemporary standard of female middle-class," thus drawing more women into commercial culture (Ibid.).

Nevertheless, in her *Shopaholic* series, Sophie Kinsella wants to show the negative side of being a shopaholic by demonstrating the worst situations the heroine Rebecca Bloomwood finds herself in. For example, in *The Secret Dreamworld of a Shopaholic*, Sophie Kinsella adopts a critical approach towards consumerism and satirizes Bloomwood's extreme consumer behaviour (2008, p. 14). This point is significant in terms of the fact that chick lit authors are aware of the fact that consumerism is not the thing that women are looking for to be fully happy, instead shopping addiction may push them into a worse situation.

In conclusion, chick lit novels "endorsed with consumerist behaviour and meticulous descriptions of dress and fashion" do not occupy a definite position in feminist movements (2011, p. 175). Although chick lit is considered to be the first genre of fiction in postfeminism, as Stephanie Harzewski puts it, the genre tries to find a place for itself among positive, negative and neutral meanings of postfeminist discourses. Taking into consideration the three waves of feminism as well as anti-feminist discourses, it has not been possible to assign chick lit a certain position. Looking from

the point of popular culture, women in chick lit books truly reflect the general profile of women in today's popular culture but this is not the full profile of women today in the twenty-first century, for sure. From the feminist perspective, however, it is not wholly true to say that the close relationship between chick lit girls and consumerist culture reflects the world today's women are in. It is much better to accept the positive sides of chick lit texts as they give voice to the middle-class ordinary women who are happy to be free, shopaholic, beautiful, thin and in a relationship with a man; therefore, these chick lit novels can be regarded as texts dealing with some feminist issues but not embracing all. On the other hand, it sounds possible to agree with those who regard chick lit as anti-feminist because of the consumerism- and capitalism-oriented issues it is dealing with.

As regards the translation of chick lit novels, it might be argued that the need for chick lit in the literary markets of various countries has been met by translation of chick lit novels. Publishing houses most probably observed the popularity of chick lit novels and saw the need for them in their own cultures; therefore, translations of chick lit books have been released in various countries. Within the context of popular culture, women in other countries, which have not produced their own chick lit novel yet, have gotten the chance to read chick lit via translations.

3.6 The characteristics of chick lit

Even though Mlynowski and Jacobs assert that there is "no formula for writing chick lit" (2006, p. 10), most of the chick lit novels are revolving around similar lives and loves of heroines, sharing common plots and a style of their own. It should also be noted that, chick lit departs from other women's fiction -particularly romance- in several ways:

Its emphasis on the role of sexual adventures in the romantic quest; the nature of the conclusion to the romantic plot; the importance of the heroine's experiences in the world of work and her evolution as a professional woman; the delight and consolation the heroine finds in indulging herself, particularly in consumer goods; and the privileging of entertainment value, particularly humor, over any challenging or experimental content or style. (Wells, 2006, p. 48)

In writing, there are basically two kinds of stories: plot-driven and character-driven. In plot-driven stories, there are twists and turns and the construction of the story is based on *what happens* rather than who the people in the story are. In character-driven stories, on the other hand, the focus is placed on the protagonist and secondary characters. Chick lit novels are generally considered character-driven and so “the success or failure of chick lit novel goes to hinge on the main character” (Yardley, 2006, pp. 36-37), this is why the *heroine* created in such novels should be carefully chosen and thought about. In this case, it should be noted that this distinction of stories as character-driven and plot-driven does not mean that characters are more important than the plot in the former or the way around. This distinction only helps to show the focus of the story.

The heroine, which is according to Mlynowski and Jacobs, “the single most important element of chick lit novel” (2006, p. 64) is white, young, heterosexual²⁸, professional, fashionable, single girl living in the city, with a fairly good job, usually in the fashion industry or the media or the publishing industry, smart, a little bit clumsy, urban, and accomplished, struggling to make sense of her career and her family, obsessed with food and shopping, and searching for Mr. Right. As a common idea, chick lit reflects the experiences of contemporary young women (Ferriss and Young, 2006, p.

²⁸ The relationships in chick lit novels are generally heterosexual as Juliette Wells puts it in her article “Mothers of Chick Lit” (2006, p. 50). Therefore, saying the heroine can be married a man or engaged with a guy or have a boyfriend should not be judged sexist within the context of this study.

1; Mlynowski and Jacobs, 2006, p. 10; Holmes, 2014), and it is the story of “everywoman” (2006, p. 64) as Mlynowski and Jacobs uses the term.

In her article titled “The Postfeminist *Flaneuse*: The Literary Value of Contemporary Chick Lit,” Amy Burns discusses how these chick lit texts need to be examined, studied and criticized in both literary and academic terms and also questions the possibility of whether chick lit girls in these books can be seen as the twenty first century *flaneuse*, the female version of *flâneur* which is generally tied to men in the history and describes a man as “free to wander around the streets in order to experience the city –watching, consuming, thinking– enjoying the privileged position of observer (2012, p. 24). In a similar way, chick lit author Jennifer Weiner also defines the genre much like a “single girl in the city” especially at the time the genre just boomed (quoted in Gyenes, 2006). Without doubt, this quotation is not sufficient to support what Burns has suggested and it is not easy to find any certain answer to Burns’ question, how “literary reading of chick lit novels” should be done so as to “allow for development in existing theories of gender and postfeminist culture and also the rigid hierarchies of literature” (Burns, 2012, p. 27).

It is not a must for every chick lit heroine to have a career; however, they all have jobs but it is “the love plot, much more than any professional plot that drives the great majority of chick lit” (Wells, 2006, p. 54).

3.6.1 Plot

In spite of the fact that the “key signifier of the post-feminist credentials” of chick lit is “the financial independence of its typically singleton heroines” (Jones, 2010, p. 67), nearly all chick lit novels “center on a love plot” and actually “the nature of that plot

varies according to its heroine's age and marital status" (Wells, 2006, p. 49). The heroine can be single or engaged or happily married or have an admirable boyfriend and the love plot differs accordingly. In general, however, they are in pursuit of similar goals:

They wanted careers, economic stability, and self-determination because those were the things they were taught they had a right to claim. But they also wanted to have husbands and children, to be taken care of, and to be the caretaker, because those were the things they had been socialized to recognize as characterizing real womanhood. (Guerrero, 2006, 89)

In her book *Will Write for Shoes*, Cathy Cardley offers six plot points: the first one is the inciting incident where the story begins, the second one is the point where the conscious goal is clearly stated, the third (or midpoint) is a reversal of the first plot point, the fourth is where something positive and hopeful happens so as to give the heroine hope that she can achieve her goal, the fifth one is the "black" moment which is the absolute worst thing that could happen in the context of that goal, and the sixth one is the resolution where everything gets better, wrong situations are righted (2006, pp. 53-56). One specialist website Chick Lit Books defines the chick lit books as follows:

The plots usually consist of women experiencing usual life issues, such as love, marriage, dating, relationships, friendships, roommates, corporate environments, weight issues, addiction, and much more. (Montgomery, 2006)

In chick lit, plots are generally chosen as "closely connected to the world of popular culture" (Harzewski, 2011, p. 33) and accordingly, the love plots of chick lit novels are different from of the romance or earlier women's novels in terms of the "attitude of chick lit heroines towards sex and their level of sexual experience" (Wells, 2006, p. 51). In the beginning of such novels, the heroine finds out that something is missing from her

life or she finds herself in a situation in which something –a job, an apartment, a guy, a friend– has been taken away. She can even be missing the opportunity of a lifetime. Throughout the story, she tries to find the missing thing and in the end, she realizes that what she wants to discover or to have is the last thing she needs (Mlynowski and Jacobs, 2006, p. 71)

Even if chick lit novels are revolving around the story of a heroine, there should be some other secondary characters –parents, siblings, friends, colleagues, boyfriends, ex-boyfriends, husbands, bosses, neighbors– and their stories to strengthen the story line (Mlynowski and Jacobs, 2006, p. 78). The important point here is that each and every character “has to be there [in the story] for a reason” (Ibid., p. 82) and “need to relate to each other” (Ibid., p. 37) because, if not, no matter how great the plot, it collapses.

3.6.2 Point of view

The first-person point of view in literary works in which the narrator -namely the heroine- tells the readers what she sees, thinks, feels, believes, assumes etc., according to Allison Dickens, creates immediacy by drawing the readers in the story and connecting them with the protagonist (quoted in James-Enger, 2003). Chick lit’s narrative style and employment of “first-person narration to craft the impression that the protagonist is speaking directly to the readers,” as Ferris and Young suggest, cause the readers to identify the author with the heroine in such novels (2006, p. 4). What Helen Fielding told the journalist in an interview can be seen as the supportive assertion of this identification:

At one point I was going to put a sign around my neck that said, 'No, I am not Bridget Jones,' just so I could quietly snooze. (quoted in Vries, 2004)

Even though there are some chick lit novels written in third-person such as *Smart vs. Pretty* by Vlaerie Frankel or *Starting from Square Two* by Caren Lissner, as Mlynowski and Jacobs mentioned (2006, p. 97), most of the writers of chick lit novels prefer first-person narration and offer similar reasons for this:

Writing in the first person can feel really intimate, and really immediate, and it gives you a way to pull the reader in close. (quoted in Mlynowski and Jacobs 2006, p. 96)

Helen Fielding's *Bridget Jones's Diary* is, for example, in diary form. Some other chick lit novels make use of text messages, e-mails, confessional style of letters or simply exploit first-person narration style to create the impression that the narrator is directly speaking -and even writing- to the reader (Ponzanesi, 2014, p. 159) In her article "Chick Lit in the Undergraduate Classroom," Cherly A. Wilson refers to the diary form of *Bridget Jones's Diary* and the first-person confessional style of *Shopaholic* by Sophie Kinsella as "feminine ways of writing" (Wilson, 2012, p. 96) As it has been mentioned in the previous pages, in chick lit, the dailiness of women's lives are focused and so the diary form "makes the personal life public, infusing the situations of the novel with the palpable feeling of exposure, emphasizing the ways in which modern single life has created a community of isolates" (Guarrero, 2006, p. 92).

Along with the first-person woman narrator, which is a "typical characteristic of the genre" as Stephanie Harzewski puts it, the frequency of the first person pronoun "I" in English makes it easier for the reader to closely follow the development of the heroine (2006, p. 38).

3.6.3 Tense

In chick lit novels, present tense is mostly preferred as it is “fresh, immediate and energetic” (Mlynowski and Jacobs, 2006, p. 97), as it can be seen in *Shopaholic Ties the Knot* by Sophie Kinsella, one of the prominent chick lit authors:

I extend my arms as far as I can, and manage to get my hands round both ends of the cabinet. Slowly I raise it off the ground, take a step forward – and immediately drop it again. God, that’s heavy. I think I’ve pulled a muscle. (2002, p. 15)

But this does not mean there is not any chick lit novel written in past tense. The passage given below has been taken from the book *Good in Bed* by Jennifer Weiner, another famous chick lit author:

It took me three tries to get Bruce’s number right, and when his voice mail calmly informed me that he wasn’t available to take my call, I lost my nerve, hung up, and called Samantha back. (2001, p. 6)

3.6.4 Language

Generally speaking, the abundant use of metaphors, similes, and descriptive language makes the readers and even the critics believe that the book they are reading or thinking about can be considered as a literary work. The narrators of chick lit, however, do not use so much metaphors and similes; instead, they use immediate, informal style of narration so as not to interfere with the comprehension and easy digestion of the readers (Wells, 2006, pp. 65-67). In a literary sense, chick lit novels are distinguished from other types of writing with its “unremarkable language” as Juliette Wells puts it (2006, p. 65).

What’s more, the authors of chick lit usually prefer exploiting the use of dialogues in their novels in the belief that “good dialogue can make or break a chick lit book” (Mlynowski and Jacobs, 2006, p. 103). Considering the idea that chick lit novels reflect the real lives of today’s women and the fact that real people have conversations in

their daily lives, giving realistic conversations to the heroines in chick texts can be a good way to create the effect that the characters are living and breathing people. In addition, the abundant use of dialogues in chick lit novels, as it does in other works of literature, helps the reader to get involved in the story as it facilitates easy flow which ensures comprehensibility and easy digestion of the readers.

Another defining characteristic of chick lit is the use of a humorous tone, which is completely subjective for Cathy Yardley, the author of the book *Will Write for Shoes*. But this does not mean chick lit novels need to be like stand-up comedians or have to be always funny (2006, pp. 88-89). In addition, these chick lit novels are incorporating contemporary slang into the daily language as well as creating a new one by introducing neologisms such as “singleton,” “functional relationship,” and “smug marrieds,” as seen in the case of *Bridget Jones’s Diary* (Séllei, 2006, p. 175).

3.6.5 Other elements

In chick lit novels, brand names and pop culture references are frequently employed. Such employment of brand names is not a requirement for the genre but useful as they give the context to the book that it needs and also helps the author portray the characters more easily. But, these brand names can be disadvantageous to the chick lit novels since they might date the novel and so a reader might find the book out-dated after five years it has been published. (Mlynowski and Jacobs, 2006, p. 108) For example, the heroine Becky in *Shopaholic* series (2000-2010) by Sophie Kinsella used to have a Blackberry, which was the leading smartphone in the years *Shopaholic* books were published, but it is old-fashioned in today’s world. Therefore, this can result in the misunderstanding of

the readers' mind that the book is old-fashioned too as the popular culture references and brand names do not reflect today's world.

3.6.6 The packaging²⁹ of chick lit books

The metaphorical phrase "Don't judge a book by its cover" literally works when it comes to chick lit which shows itself with books "flaunting pink, aqua, and lime covers featuring cartoon figures of long-legged women wearing stiletto heels" (Mazza, 2006, p. 18). So as to market chick lit novels, publishers generally prefer to concentrate on the books' covers that are often "brightly coloured and feature such images of modern 'chickness' as lipstick, purses, cocktail glasses and stiletto-heeled shoes. The first book of *Shopaholic* series, *Confessions of a Shopaholic*³⁰ (2000) was released with a large, pink price tag and a drawing of a high-heeled shoe in the bottom right hand corner of the cover (Mabry, 2006, p. 194). While the second edition of the book was released with a pink background and a shopping bag on which there are some "chick" images such as stiletto, gloves, flower, pearl necklace, a bag. According to A. Rochelle Mabry, such packaging not only makes the books easy for the potential reader to identify but also visually represents the hip young protagonist within the covers with whom the reader is meant to identify (2006, p. 194).

Rian Montgomery, the site owner of chicklitbooks.com, approaches the covers of chick lit books from a different standpoint and puts forward that some covers with "embarrassing titles and pictures of legs or shoes or shopping bags" are misdirecting the

²⁹ Here, I am using Rocio Montoro's term "packaging" (2012, p. 17) for the book covers and the way the books are presented.

³⁰ *Confessions of a Shopaholic* is the version published in the United States and India, while the British edition was published under the name *The Secret Dreamworld of a Shopaholic* in the United Kingdom.

readers and so “truly masking meaningful, touching, hilarious at times and wonderful chick lit stories” (2006). Diana Shipley, in her article “The Great Chick Lit Cover-up,” complains about the insistence of publishing houses on “adding chick lit-style covers to any book written by a woman whether it fits the genre definition or not” (2008).

Considering that chick lit has been called a “commercial tsunami” (Zernike, 2004), this needs to be considered as a marketing strategy of publishers since chick lit books have become very popular and earned publishers more than \$71 million dollars:

In the \$23 billion publishing industry, chick lit books earned publishers more than \$71 million last year, and that's just the best sellers. Several publishers, including Harlequin, Broadway and Pocket Books, have created separate imprints to distribute the specialty titles. (Cabot, 2003)

Interestingly enough, as Cathy Yardley suggests in her book, there are some certain limitations to even the pages of the chick lit novel:

A standard-sized chick lit novel will be roughly between 95,000 and 110,000 words. [...] As a rough standard, calculate 250 words per page. So a standard novel is between 380 and 440 pages. (2006, p. 58)

Taking all these elements into account, it would be reasonable to suggest that it is not only the content –what it tells– that differentiates chick lit from the other works of literature but also the packaging –how it is presented– that reveals itself among other works of fiction on the bookshelves. As it has been mentioned in the previous paragraphs, it can be observed that there are some ‘invisible’ rules and ‘certain’ formats and limitations required for the production of a work of chick lit. The abundance of similar books with pink covers and a drawing of cartoon girls on can be interpreted as a sign of a unity in the presentation of chick lit books. Besides, this might explain the

marketing strategy of the publishing houses to (mis)lead readers to buy similar/identical chick lit books.

Furthermore, the funny and attractive titles of chick lit books play a crucial role in affecting the readers' mind and making them wonder about the book, which is also an inseparable element of marketing. Though language, plot and other elements relating to the narration are not the first elements to be spotted, they have a role in marketing these chick lit novels, by making readers easily read the novel, love it and want to read more. In the following chapter, these all elements will be in focus so as to show how they are consciously employed as a marketing strategy.

3.6.7 Subgenres

Up to now, the characteristic features of chick lit have been covered: the characters, the basic plot elements, narration style, the book covers, and language. In time chick lit has been divided into many subgenres and cross-genres. Some of these are based on the “supposed life stages of the heroine,” as Sarah Mlynowski and Farrin Jacobs classifies in their book *See Jane Write: A Guide to Writing Chick Lit*. (2006, p. 14) The first one is “teen lit” that is about “a girl juggling her issues at home and at school,” the second is “single-in-the-city lit” which tells the story of “a young woman living in New York/London gets dumped and tries to find her way in the urban jungle,” “bride lit” is the third one that highlights “a young woman about to walk down the aisle, or walking behind her friend down the aisle,” the fourth is “mom lit” depicts “a young woman juggling life, kids, and desires” and the last but not the least is “hen lit” that tells the life of “a young-at-heart woman juggling life, kids, desires and grandkids” (Ibid.).

There are also some chick lit novels, which are combined with other genres such as “mystery chick lit,” “Christian lit,” “multicultural lit,” “paranormal lit” (Mlynowski and Jacobs, 2006, p. 14). According to Cathy Yardley, the author of *Will Write for Shoes*, there are some other subgenres including “widow lit,” “chick lit nonfiction,” “ethnic chick lit,” “young adult chick lit,” “full-figured chick lit,” “lady lit,” “tart noir,” just to name a few (2006, pp. 17-26).

These subgenres of the chick lit novels are not going to be the focus of this study but it can be suggested that the emergence of subgenres of chick lit makes it more difficult to come up with a generalization about the characteristics of the genre. However, this can suggest that chick lit as a genre is not only about twenty or thirty something girls who love shopping, gossiping while in search for the love of their life but some other stories of young women.

CHAPTER 4

TARGET TEXTS: PRODUCTION AND PATRONS OF CHICK LIT IN TURKISH

In this part, I will trace the history of translated chick lit books in Turkish from the year 1999 in which the first translated chick lit book was released until the year 2014. I also am going to deal with the naming issue of the genre in Turkish and for this, preferences of various publishing houses will be explained and interpreted. In the following part of the chapter, the translators, publishers and editors of chick lit works in Turkey will be in the focus in order to present a general profile of the initiators of chick lit within the context of Turkish literary system. And the data gathered from the bibliography attached to this thesis and interviews conducted with the translators, editors, and publishers for this study are going to be used in this chapter.

4.1 Tracing the journey of translated chick lit books in Turkish

4.1.1 Translations of chick lit works into Turkish until 2005

It was in 1999 when the first translated chick lit book *Kadınca Avlanma ve Balık Tutma* (Eng., *The Girls' Guide to Hunting and Fishing*, 1999) translated into Turkish by Gökçen Ezber, was released by Güncel Publishing House. While Helen Fielding's book *Bridget Jones's Diary* (1996) is considered to be the first and foremost example of chick lit in the West, it was not the first translated chick lit book in Turkey, and it was the year 2000 when its first Turkish translation by Dost Körpe and Handan Hazar was published by Gendaş Kültür.

One year after the Turkish translation of *Bridget Jones's Diary* was presented to the target readers, its film adaptation came to the theatres on October 26th, 2001 in Turkey. The film starring Renée Zellweger as Bridget, Hugh Grant as Daniel Cleaver

and Colin Firth as Bridget's "right man" Mark Darcy, was definitely a commercial success and received positive remarks from most of the film critics. Bridget was portraying an ordinary English woman working and living in London, and going through the common issues and problems that English women were dealing with at that time. In a short span of time, Bridget Jones as the heroine of both the novel and its film adaptation, not only became popular in England but also caught the attention of women from countries all around the world, who identified themselves with the characteristics of Bridget. This huge popularity of Bridget might justify Zeki Coşkun's observation in an article he wrote, "Bridget Jones is a universal-global figure, unarguably" [Bridget Jones evrensel-kültürel bir figür, hiç tartışmasız] (*Radikal*, 2001). As noted in the same article, according to Coşkun, Bridget gives voice to the ordinary life of an ordinary woman, and so this character gained a global and contemporary reputation (*Radikal*, 2001).

Contrary to the widespread international attention that the novel *Bridget Jones's Diary* received both in Europe and America, it seems that it was the film adaptation that introduced the heroine Bridget to the Turkish people. In most reviews or criticisms published in newspapers such as *Radikal* and *Milliyet*, the acknowledged success of the book *Bridget Jones's Diary* is ignored and Bridget is often referred to as the main character of the film adaptation *Bridget Jones'un Günlüğü* (Altan, 2001; Uncu, 2005; Aksoy, 2002). In some other articles published in Turkey, the heroine of the novel, Bridget Jones has been interpreted as the universal and global figure that women of the twenty-first century can identify with and it is asserted that the heroine has started to find herself a place in other woman-oriented novels. In his review "Küresel Kadın?" [Global Woman?] which is about the position Bridget Jones holds in the society as a dominant woman figure, Zeki

Coşkun states that this designed and/or created identity of Bridget Jones has come to life and gone beyond the language it was written in and the country it was born in. Coşkun also adds that Bridget, as a derived identity, has turned into a proper name (2001).

In her article entitled “Modern Zamanların ‘Kaybeden’ ve ‘Kazanan’ Kadınları” [‘Winning’ and ‘Losing’ Women of Modern Times], Esra Sert reminds that Turkish women could not get the chance to know Bridget Jones at the same time with the women in the West since the film adaptation was released pretty late in Turkey and draws attention to the challenges that modern women have to fight to keep their lives balanced between the affairs of the heart and the mind, and to be strong to live on their own. Sert also asserts that modern women have found in the experiences of Bridget Jones that it is not a must to be a perfect woman in the modern times; that is why, this character has attracted so many women in both Europe and America. Even though Sert might be right in pointing out the problems of modern women, there is yet another point that should be corrected. In her argument, Sert says that Bridget Jones was introduced to the Turkish people late due to the delayed release of the film adaptation in Turkey. However, she does not mention the Turkish translation of *Bridget Jones’s Diary*, which means she skips the point that Turkish people had the chance to know Bridget Jones via the Turkish translation of the novel (Sert, 2001). At this point, Sert’s argument can be interpreted as the indication that the appearance of Bridget Jones in the pages of the novel did not create the same impact that the film adaptation did indeed.

In 2001, *Bridget Jones: Mantığın Sınırı*, the Turkish translation of *Bridget Jones: The Edge of Reason* (1999), which is a sequel to Fielding’s first novel was published by Gendaş Kültür with the translation by Dost Körpe. As it is obvious,

before the movie adaptation was released in Turkey, the two books of Bridget Jones were already introduced to the Turkish readers. In the same year, Turkish translations of three other chick lit books were presented to the Turkish readers by different publishing houses. One of the acclaimed chick lit authors, Jane Green's *Kitapkurdu Sevgilim* (*Bookends*, 2000) was published by Kelebek Publishing House with the translation of Berna Kılınçer, who is also the translator of two other chick lit books: *Şimdi Aşk Zamanı* in 2003 (*Spellbound*, 2003) by Jane Green and *Muhteşem Yabancılar* in 2000 (*Perfect Strangers*, 1998) by Robyn Sisman.

Also in 2001, Candace Bushnell's *Sex and the City* (1997), one of the distinguished examples of chick lit, was translated by Aslı Alkış under the same title and published by Everest. This year also welcomed another noteworthy chick lit author Marian Keyes's *Tarot ve Çikolata* (*Lucy Sullivan Is Getting Married*, 1996) that was translated by Çiğdem Balkanlı and released by Kelebek.

As seen in the bibliography, translated chick lit books did not help the genre take off until the year 2005 but we can observe an increase in the number of translations year by year. And the impact of the boom in chick lit books in the West began to show itself in Turkey. In her article titled "İşaretlen(me)miş" ["(Un)Marked"] in *Radikal*, Zeynep Aksoy briefly touches upon the increase of chick lit as a product of postfeminist fiction and critically discusses the appearance of chick girls in Turkey:

Feminizmle arası zaten hiçbir zaman iyi olmamış Türkiye, Batı'da yaşanan postfeminizm trend'ine kolaylıkla uyum sağladı. Kilolarından ve erkek arkadaşlarından başka derdi yokmuş gibi görünen Bridget Jones'lar her yanı sardı. "Özgür" kızlar Anadolu'yu turluyor, Seks and the City dizisinin sunduğu yaşam tarzı, kariyer sahibi üst sınıf "cosmo kızları"na birebir uygulanıyor. (Aksoy, 2002)

[Being always in a bad relationship with feminism, Turkey has easily adapted to the postfeminism trend seen in the West. The Bridget Joneses who seem to have not any other trouble except for their weights and boyfriends are

everywhere. “Free” girls are touring around Anatolia; the lifestyle introduced by TV series *Sex and the City* is perfectly put into practice by upper-class “cosmo girls” with careers.]

Aksoy’s critical approach to the emergence of ‘chick girls’ (or, “cosmo girls”) in the Turkish society as a result of popular television series such as *Sex and The City* and chick lit books like *Bridget Jones’s Diary* demonstrate the fact that translated chick lit novels began to reach the Turkish readers and affect the lives of young women especially in big cities like Istanbul. This seems to be an important point because it enables us to think that girls or young women in Turkey can find something close to their life experiences and/or feelings and thoughts in the pages of chick lit books, which again brings the universality of Bridget Jones and other chick lit characters into the mind. Regarding the quotation above, another significant point is the postfeminism issue that Zeynep Aksoy is concerned about. She is implicitly criticizing the positive approach to postfeminist products that have gained recognition due to the lack of “real” feminism in Turkey. Taking a similar critical stance, in her article entitled “Bridget Jones Komik Değildir” [“Bridget Jones is Not Funny”], writer and columnist Ece Temelkuran reviews *Bridget Jones’ Diary* and suggests that Bridget might be accused of being anti-feminist.

Sevgili dostumuz Bridget, onu ezen beklentilere karşı çıkıp da bir nebze olsun feminist tutum sergilemediği için de suçlanabilir tabii. (2001)

[Our dear friend Bridget can be accused of not adapting a feminist manner, to some extent by objecting to the expectations that are overwhelming her.]

At this point, the fact that Ece Temelkuran, an acclaimed Turkish journalist and writer wrote an article about Bridget Jones’ Diary is also an indication that Bridget Jones ‘effect’ started to show up in Turkey.

As for 2002, there were only four chick lit novels translated into Turkish: *Dört Sarışın* (*Four Blondes*, 2001) by Candace Bushnell, *Otuzu Devirmek* (*Turning Thirty*, 2000) by Mike Gayle, *Her Şey Senin İçin* (*Straight Talking*, 1997) by Jane Green and *Yorgan Altında* (*Under the Duvet*, 2001) by Marian Keyes. In 2003, six chick lit books were on the shelves, among which there is Sophie Kinsella's first chick lit book *Alışverişkolik ve Pembe Dünyası* (*The Secret Dreamworld of a Shopaholic* in United Kingdom, 2000 and *Confessions of a Shopaholic* in United States and India, 2001) translated by Yeşim Kazasker and published by İnkılâp.

Although the increasing publication of chick lit books both in Europe and America enabled the establishment of the genre in the West, chick lit works could not acquire the same position in Turkey. In 2004, there were only two translated chick lit books, one of which was Lauren Weisberger's best-selling novel *Şeytan Marka Giyer* (*The Devil Wears Prada*, 2003) and the other *Tanrım Keşke İncecik Olabilseydim* (*Jemima J: A Novel About Ugly Ducklings and Swans*, 2000) by Jane Green. Considering the number of translated chick lit books up to now, it can be said that chick lit was not considered as a genre in those years.

In 2005, however, the number of translated chick lit books increased to eleven, which were released by various publishing houses including İnkılâp, Kelebek, Kapital Media Services and Artemis. Two books *Dört Sarışın* (*Four Blondes*) and *Edepsiz Sarışın* (*Trading Up*) of Candace Bushnell, who is one of the remarkable chick lit authors, were republished by Artemis, the 'sister' publisher of Everest which was officially established in 2005. Sophie Kinsella's *Sır Tutabilir Misin?* (*Can You Keep a Secret?*, 2003) was also published in this year by İnkılâp with the translation of Yelda Türedi. Out of eleven translated chick lit books released in 2005, five were published by Kelebek.

4.1.2 Translations of chick lit works into Turkish between 2006 and 2010

The year 2006 witnessed a considerable increase in the number of translated chick lit novels and twenty-three chick lit works were placed on the bookshelves, including books of noteworthy chick lit authors such as Candace Bushnell, Jane Green, Marian Keyes, Sophie Kinsella, Cecily Von Ziegesar, Lauren Weisberger, to name a few. In this year, Artemis was the leading publisher with the publication of nine chick lit novels. Kelebek followed Artemis with the publication of four and there were also other books with the labels of different publishing houses ranging from Koridor, İnkılâp, Marka, Neden Kitap, Bilge Kültür Sanat, Altın Kitaplar and Media Services. As it was mentioned before, Kelebek Publishing House did not publish any other chick lit books after this year. Despite the lack of any official statement, taking account of the fact that there did not appear any books published by Kelebek after 2006, it can be inferred that Kelebek ended its publication life in 2006.³¹

In his article “Mini Mini Hanımlara, Sevdalı Beylere Romanlar” [“Novels for Young Ladies and Lovesick Gentlemen”] in *Radikal*, Cem Akkuş defines chick lit as fiction which portrays a cosmopolitan young woman mostly in her twenties or thirties, working generally in advertising, publishing or fashion industries, and which focuses on themes such as working life, love, sex, marriage, relationships, roommates, and weight issues. Refraining from saying “piliç edebiyatı” (the literal meaning of chick lit in Turkish), Akkuş prefers to call this genre “novels for young women” (Akkuş, 2006). He particularly speaks about the sincere tone in the language of chick lit novels, and accepts the general view that these books are light in content. According to him, the old-fashioned romanticism that we are familiar with in the

³¹ When I got in contact with Zeynep Heyzen Ateş, one of the most productive chick lit translators, she told me that there were many more chick lit books translated by her and published by Kelebek but that was not possible to find most of them since Kelebek had ended its publication life. Thus, this point should be taken into consideration while the bibliography attached to this thesis is being examined.

novels of the past is replaced by the funny romanticism with a more real effect of daily life narrations (Akkuş, 2006).

Following the radical increase in 2006, there began to appear reviews and articles about chick lit novels, which can be interpreted as a sign that chick lit started to be considered as a literary genre in the target culture. Being aware of the fact that the term chick lit was not used at that time in these articles, they are still important as being the first writings on chick lit.

In another article published in *Radikal* in 2006, Zübeyda Abat reviews a translated chick lit book *Nevrotika (Neurotica, 2003)* by Sue Margolis which was translated by Niran Elçi and released by Pia in 2005. In this review, after giving a brief summary of the book, Abat addresses the readers of *Bridget Jones's Diary* in Turkish, saying that those who enjoyed reading *Bridget Jones'un Günlükleri (Bridget Jones's Diary)* is going to love this book (Abat, 2006). Abat does not make any mention of the genre, its characteristics, stylistic features and so on. Yet, the fact that she draws a parallelism between *Neurotica* and *Bridget Jones's Diary*, which might be possibly considered as a marketing strategy, can also be seen as an indication of the quite a wide readership that Turkish translation of *Bridget Jones's Diary* has reached and the considerable attention it drew.

Another point worth mentioning here regards the publication of Sophie Kinsella's *Shopaholic* series and other stand-alone chick lit novels. Until 2005, İnkılâp was the first and only publisher releasing the translation of Kinsella's books. In 2006, İnkılâp published *Pasaklı Tanrıça (Undomestic Goddess, 2006)* by Kinsella, but later in the same year, it was Artemis to have published *Alışverişkolik Yurtdışında (Shopaholic Abroad, 2001)*, one of Kinsella's books in *Shopaholic* series, and, moreover, those that were previously published by İnkılâp were

retranslated by different translators and republished by Artemis in the following years.

The year 2007 witnessed a relatively small decrease in the number of translated chick lit novels and there were eighteen chick lit books published in Turkish translation. But there was a significant increase in terms of the translations of chick lit works by Artemis, as thirteen of these chick lit novels appeared on the shelves with the label of Artemis, among which there were books of Mary Janice Davidson, Jane Fallon, Wendy Holden, Marian Keyes and Sophie Kinsella. Other chick lit books of this year were released by Altın Kitaplar, Doğan Kitap, İnkılâp, and Neden.

Artemis did not only appear as the main ‘actor’ taking part in this increase in the number of its chick lit books, but it also became more visible in media so as to make chick lit heard and read much more. A significant reflection of this is the article, Iğın Sönmez Toydemir, the editor-in-chief at Artemis Publishing House since 2005, wrote in *Radikal* entitled “Çik-lit nedir, ne değildir?” [“What is and is not Chick Lit?”] (2007). Here, she offers a definition of the genre and identifies the characteristics of chick lit stories. What she particularly emphasizes is that chick lit is “officially feminist” because:

Sık slogan atar; içerdiği feminizm ete ve kemiğe bürünmüş, nefes alan bir hayat gerçeğine dönüşmüştür. Yani çirkin, itici ve bakımsız değil, cazibeli, pratik ve vazgeçilmezdir. (2007)

[It often shouts slogans; the feminism in it has been shaped in flesh and bones, and turned into a breathing life reality. So it is not ugly, irritating, and uncared, but charming, practical and indispensable.]

As a response to the negative comments on chick lit works, Sönmez Toydemir underlines the fact that readers should not be ashamed of reading chick lit books or hide their chick lit novels in public which are, for her, “not cheap and stupid things”

[ucuz ve aptal değildir] (2007). Although agreeing on the fact that chick lit stories are not embellished with great narration styles and that they are not among the works of high culture or high literature, she asserts anyone can read these books which deal with various issues of women. According to Sönmez Toydemir, “every author [of chick lit novels] are masters of language” [Yazarların her biri dil ustasıdır] (Ibid.). Those novels are mainly created for women who are actually young or who feel young. Considering the fact that this article penned by the editor-in-chief of Artemis is the first document in which the genre is openly called “çik lit” and chick lit novels are clearly appraised, Artemis Publishing House might be regarded as an “entrepreneur” determined to introduce this genre, i.e. the chick lit, into the Turkish literary system not only through translations but through paratextual materials as well.

In an article titled “‘Piliçlerin Edebiyatı’ Bizi de Sardı” [“We, too, Have Turned on to the ‘Literature of the Chicks’”] published in *Sabah* newspaper, Belgin Çoban heralds the arrival of chick literature into Turkey with the intent of informing readers about some chick lit novels, and asserts that these books play a crucial role in the Turkish publication industry. She defines “chick literature” [“piliç edebiyatı”] as depicting experiences of a single, modern, working woman who is fond of having fun and shopping. In addition, Çoban asserts that “for sure, the works of this genre has not come to our lives ‘nowadays,’ all of a ‘sudden,’ or ‘with a pop’ [Tabii bu türde kitaplar hayatımıza ‘şimdi,’ ‘pat’ diye, ‘birden’ girmedi] (Çoban 2007). This observation of hers possibly implies that chick lit stories are not something new as they have their origins in old romances.

Curiously enough, Belgin Çoban puts forward that the traces of chick lit might be found in the pages of *The Secret Diary of Adrian Mole, Aged 13^{3/4}* by Sue

Townsend, which takes us to the 1980s. Being the first and only person who argues this, Çoban continues to pick up the trail of chick lit in *Confessions of a Sociopathic Social Climber: The Katya Livingston Chronicles* (1998) by Adele Lang and *Sex and the City* (1997) by Candace Bushnell (Çoban, 2007). Although she proposes that Lang's novel was published before Bushnell's bestseller, it actually is the other way around. Not surprisingly, Çoban also speaks of Helen Fielding's *Bridget Jones's Diary* (1996) and puts forward that this novel became one of the leading examples of this genre and that Bridget began to be seen as the symbol of single women, which turned her into a phenomenon (Çoban, 2007). The significant point here is that Belgin Çoban does not seem to be fully informed about the genre and chick lit works, so the way she ties up some chick lit novels do not reflect the real picture. Since we know that *Bridget Jones's Diary* and *Sex and the City* are widely recognized as the first examples of chick lit in England and America respectively, Çoban's lack of knowledge in the leading examples of this genre might be the result of the fact that chick lit did not occupy such a considerable position within the Turkish literary system in the early 2000s.

In 2008, though, the publishing industry in Turkey witnessed a rapid increase in the number of translated chick lit novels, with the publication of twenty-six chick lit novels. Also, different publishing houses appeared, such as Karakutu, Salyangoz, April, Altın, Koridor, İnkılâp, Doğan Kitap, Epsilon, Artemis, which released translations of popular chick lit novels. The appearance of new publishing houses in the market might be interpreted as the competition among publishing houses to have chick lit books in their lists of publication as chick lit novels have mostly proved to be commercially successful. Artemis is again the leading publisher in terms of the number of translated chick lit books in 2008. Out of twenty-six books that came out

this year, fifteen were published by Artemis, one of which is the republication of *Sex and the City* that was previously released in 2001 by Everest with the translation of Aslı Alkış.

In the magazine *Yeni Aktüel*³², an article written by Göksan Göktaş explains the publishing policy of Artemis and gives details about its editor team. In his article, Göktaş refers to chick lit as the “locomotive” of Artemis Publishing House:

Her ne kadar [Artemis] yayınevının lokomotifini, ecnebilerin "chick lit" yani "piliç edebiyatı" tabir ettikleri modern, eğlenmeyi, alışveriş yapmayı seven şehirli kadınlara hitap eden "mavra" dozu yüksek romanlar olsa da [...].
(Göktaş)

[Even though the locomotive of the [Artemis] publishing house has been “chick lit,” in other words, chick literature that covers novels with high-dose of “fun and games” addressing modern, urban women who love to have fun, to shop [...]].

This article demonstrates the increasing popularity of Artemis as the publisher of chick lit novels.

In 2009, twenty-seven chick lit novels came into the market in Turkish, of which Artemis released eighteen. This year, the retranslation of *Bridget Jones's Diary* by Bige Turan was also released with the label of Artemis. Again, we see three new publishers, such as Turkuvaz, Marka and Mikado, offering chick lit books as well as other works of fiction. Besides, Epsilon and İnkılâp were still in the market of chick lit novels in 2009.

Furthermore, in 2009, interesting news titled “Bu da Müslüman Bridget Jones” [This is Muslim Bridget Jones] appeared in *Radikal*. It was about the publication of a Muslim-oriented chick lit novel in London which portrays the experiences of a 34-year-old Muslim woman who flirted with 50 men but could not

³² It is not openly given when the article was written, the existence of a film review of *Ulak* by Çağan Irmak in the same issue makes me think that this article might be written in 2008, the year the film was released.

find Mr. Right yet. The story in the novel *Love in a Headscarf* by Shelina Zahra Janmohammed is described as “BridgetJonesesque” [BridgetJonesvari] and “Muslim Bridget Jones” [Müslüman Bridget Jones] (2009). Not only is it usual to see a Muslim girl with headscarf within the pages of any chick lit novel, but also a young woman, let alone a Turkish one, who have flirted with 50 men is a highly extraordinary character in a novel (even in a chick lit novel). Thus, the arrival of this book in the publishing world deserves attention. The book was acclaimed by literary circles and in the interview by Laura Barton in *The Guardian*, the author Sheline Zahra Janmojamed states that she was “tired of seeing miserable books about Muslim women’s lives” and this is why she decided to write her own story which Barton calls as “a chick lit memoir” of her arranged marriage (2009).

Considering the fact that Turkey is a Muslim country and has been governed since 2002 by AKP (Justice and Development Party), which has roots in political Islam, it is understandable to see this news in a Turkish newspaper. The book was translated into Turkish under the title *Başörtüsü İçinde Aşk* by Gülbahar Gülbitti and published by Pegasus in 2010, the year after the review in *Radikal* was written. The novel might have been considered a ‘good’ product to be presented to the Turkish society where women are predominantly Muslim. But there is not any information as to the popularity this book gained in Turkey after its translation was published in 2010, which can perhaps be interpreted as muslim women with headscarves have just begun to appear in TV, cinema, literature so it is possible that the book has not been noticed yet and not presented well enough by its publishing house.

4.1.3 Translations of chick lit works into Turkish after 2010

2010 is the year in which the number of published chick lit novels peaked in Turkey

when compared to the previous years. In total, twelve publishing houses released forty-three translated chick lit books among which there are some authors -such as Phillipa Ashley, Claudia Carroll, Miranda Dickinson, Emily Giffin, Amy Huberman- whose books were translated and published in Turkish for the first time. Besides, the books of most popular chick lit authors such as Marian Keyes, Cecily Von Ziegesar and Sophie Kinsella continued to be published this year. New publishing houses, like Olimpos, Kyrhos, Maya, Galata Kitap and Martı, which released translations of chick lit books has their place in the market. The increase in the number of publishing houses that offered translations of chick lit books can obviously be considered as an indication of profitability of chick lit market in Turkey.

In her article “‘Mutlular’ diyenler yalan mı söyledi?” [“Did Those Who Said ‘They are Happy’ Lie?”] published in *Radikal* in 2010, Ayşe Nesrin argues that chick lit novels adopt an important role in shaping the masses and changing the popular culture. Nesrin describes chick lit heroine as an urban, educated, independent working woman and is of the opinion that the issues and problems dealt with within the pages of chick lit novels can easily be associated with the feminist movement despite the negative criticisms from feminists (2010). Nesrin’s article is of importance as it plays a role in introducing the Turkish readers to chick lit.

Also, in 2010, Pegasus Publishing House took its place in the market of chick lit books and released three novels: *Başörtüsü İçinde Aşk* (*Love in Headscarf*, 2009) by Shelina Zahra Janmohammed, *Aşk Kapıyı Çalınca* (*What I Did for Love*, 1996) by Susan Elizabeth Phillips and *Ye Dua Et Evlen* (*Committed*, 2010) by Elizabeth Gilberth. Established in 2006, Pegasus initially published reference or non-fiction books but then changed its publishing policy and widened its program to include historical romance, crime fiction, fantasy, self-help books as well as women’s

fiction, particularly chick lit. Pegasus' entrance to the publishing world of popular literature is significant as it has become one of the leading publishers of best-seller novels in Turkey. As to the publication of translated chick lit books, Pegasus did not take an active role with the release of twelve chick lit novels up to now and chose to offer detective stories, vampire and crime novels, fantastic fiction and so on, instead.

There remains one another point to be discussed as to the position of translated chick literature in 2010. Doğan Kitap, one of the leading publishing houses in Turkey, initiated a book series called *Stiletto* which includes eight chick lit books, six of which were published in 2010 while the other two came out in the following year. Despite the fact that Doğan Kitap is not known with the publication of popular literature, when the commercial success that chick lit books has brought is considered, it makes sense to see these books on the shelves with the label of Doğan Kitap. Handan Akdemir, the editor of *Stiletto* series, clearly expresses the reason lying behind this project:

Tabii ki insanların bu türü okuması, sevmesi bu noktada çok etkili. Bütün dünyada ekolü duyuran *Bridget Jones'un Günlüğü* oldu. Ondan sonra *Eat, Pray and Love* da belki chick lit sayılabilir, tam öyle değil ama kişisel gelişimle chick lit'i bir araya getiriyor. Baktık insanlar çok seviyor bu kitapları, hem ticari açıdan baktığımızda da bir potansiyeli olduğu için bu tarz kitapları ayrı bir isim altında topladık. Bayağı enerjik kapaklar yaptık, böyle kadın dergisi gibi kapakları. (personal communication, January 20, 2015)

[Of course, it is very effective at this point that people read and love this genre. It was *Bridget Jones's Diary* that announced this école. Following this, *Eat, Pray and Love* might also be accepted as chick lit, which is not completely so but combines chick lit and self-help. We observed that people love these novels, and also since there is a potential in commercial terms, we grouped these books under a separate name. We designed vigorous book covers, like the covers of women magazines.]

Considering what Akdemir has told in the interview, it is quite obvious that “the commercial potential” of chick lit works played the leading role in making the editors of Doğan Kitap think about publishing chick lit books. What else, as Akdemir

puts, covers were designed in a way reminding the covers of women's magazines.

Going back to what was translated and published in 2010, we see that Artemis published fourteen translated chick lit books, which is less when compared to the previous years. This year, however, Artemis 'created' the first Turkish chick lit pen and published the first Turkish chick lit book: *Selindrella: Istanbul Usulü Küllkedisi Masalı* (Selindrella: An Istanbul Style Cinderella Story) by Ekin Atalar. In the same year after seven months the first book was published, *Selindrella: Acilen Evlenmem Lazım* (Selindrella: I Need to Get Married Urgently) by the same author, the sequence to the first chick lit book, came out. The production of these two Turkish chick lit novels demonstrates the fact that the translated chick lit books played an important role up until this year and the need for creating an original Turkish chick lit story was felt within the Turkish literary system. This subject is going to be dealt with in detail in the following chapter.

In 2011, the number of translated chick lit books decreased to thirty-seven, while the number of publishing houses releasing chick lit books rose to fifteen, among which there were newly established ones such as EME, E, Olimpos, Sayfa 6, and Nemesis. And Artemis once more appears to be the most leading chick lit publisher with the publication of seventeen chick lit novels.

With regards 2011, the establishment of Sayfa 6 is also a significant point to be focused on. Sayfa 6 began its publication life as a sister company of İnkılâp. As it has been stated above, İnkılâp was one of the leading publishers of chick lit books until 2010. In 2011, all works of fiction in general and chick lit in particular began to be published by this sister company, Sayfa 6, and İnkılâp changed its publication policy by preferring to release non-literary books (except for the Turkish classics) as Sanem Davis, the editor-in-chief of Sayfa 6 explains:

Zaten Sayfa 6'nın kurulma amacı İnkılâp'ta roman yayımlamama kararı vermemizdi. Sayfa 6'yı kurduktan sonra da İnkılâp'taki romanların hepsini - Türk klasikleri hariç- Sayfa 6'ya kaydirdik. [...] Sayfa 6 Yayınları, İnkılâp'ın üzerindeki kurguları alıp kendisine yeni bir liste oluşturdu. Ve çok yeni kitaplar kazandırdı. (personal communication, January 10, 2015)

[The establishment goal of Sayfa 6 was our decision about not publishing novels in İnkılâp. After the establishment of Sayfa 6, we put all novels in İnkılâp -except for the Turkish classics- under Sayfa 6. [...] Sayfa 6 took all the works of fiction under İnkılâp and created its own list. And it published brand new books.]

The establishment of a new 'sister' publishing house for bringing all works of fiction under the same umbrella can be seen as a marketing strategy of the publishing house. Bearing in mind the fact that works of fiction, i.e. works of popular literature are commercially promising, Sayfa 6 will help the publishing house make profit by the publication of works of fiction and preserve the intellectual status of İnkılâp under which non-fiction works that are considered 'serious' continue to be released. Sayfa 6 has published eight chick lit novels in four years, which can be seen as a promising success, considering the decrease of the number of translated chick lit works in the last few years both at home and abroad.

The important chick lit project of 2010, *Stiletto* was still on the bookshelves in 2011 with two more books but this was the end. Doğan Kitap did not want to continue to produce any more *Stiletto* books, the reason of which can be found in the words of Handan Akdemir, the editor of *Stiletto* series:

Çok başarılı olduğumuzu söyleyemeyeceğim *Stiletto* serisinde çünkü yayınevimizin daha rafine bir algısı var. Ama okuyanlar seriyi çok sevdi, yani başarısız olmadı, istediğimiz rakamlara ulaştı ama bizim en iyi olduğumuz alan olmadığını düşünüyoruz. Mesela Artemis ya da Pegasus gibi yayınevlerinden, daha cici bici kapakları tercih ediyorlar okurlar. (personal communication, January 20, 2015)

[I cannot say that we were very successful in *Stiletto* because our publishing house has a more refined perception. The readers, however, loved the series, I mean it was not unsuccessful and it reached the expected sales figures but we think that this is not the field in which we are the best. Readers prefer to gaudy and bright covers of publishing houses such as Artemis, or Pegasus.]

At this point, as it is clearly seen, book covers are extremely important in terms of presenting the book they cover and also catching the attention of the readers. In the case of Stiletto series, book covers as presented in Figure 1 misled the readers who thought that these books were not chick lit but actually they are. As Akdemir told in the interview, “the book covers were great but they were too creative” [Kapaklar çok güzeldi ama fazla yaratıcıydı] and she also believes that they should designed “more cliché covers for the books in Stiletto series since chick lit is a cliché thing” [Bunlara daha klişe şeyler yapmamız gerekiyordu [...] sonuçta chick lit klişe bir şeydir] (personal communication, January 20, 2015).



Fig. 1. The front covers of *Stiletto* book series.

In 2011, Elif Tanrıyar wrote an article titled “‘Şeker’ Gibi Kitaplar” [Books Like ‘Candies’] that was published in *Sabah*. Here, Tanrıyar talks about the chick lit in general and describes the genre as a literature written by young and attractive women and that blends romanticism with humour, fashion with funny adventures (2011). Tanrıyar also notes that the stories of chick lit heroines actually narrate the experiences these chick lit authors go through and the challenges they face in their

own lives (Ibid.). And she gives three chick lit books as examples of the genre, which are *Fransız Öpücüğü* by Kristin Harmel (*The Art of French Kissing*, 2008), *Minu* by Deniz Kurbanzade, a Turkish author and *Chateau Marmont'ta Son Gece* by Lauren Weisberger (*Last Night at Chateau Marmont*, 2010). Tanrıyar's article can be considered to be significant in terms of the visibility of the genre in the media.

In *MAG*, one of the women's magazines published in Turkey, an interview conducted with Pınar Özel, author of *Fondöten*, was also published in 2011. This interview is worth mentioning because Özel calls her book *Fondöten* as one of the leading examples of Turkish chick lit, while comparing chick lit novels to soap bubbles: "they smell nice, and are fresh, full of joy, as clean as the bubbles kids are playing with" [hoş kokuyor, ferah, mutlu, temiz ve tıpkı çocukların oynadığı köpükler gibi neşeli] (2011). It was Destek Publishing House, not a well-known publisher, which released *Fondöten* in 2010. Yet, apart from the author's words, there are not any reviews on the book, which openly classify it under the category of chick lit. Also, the publishing house did not publicize this book with posters, or advertisements or any other notices. At this point, the role of the publishing house in presenting and promoting the literary work comes to the front. Despite the lack of promotion, however, the fact that this interview appeared in a women's magazine rather than a literary magazine is suggestive of the target readers of the novel and target group of the publishing house (and the author for that matter).

In 2012, a dramatic fall is observed in the number of translated chick lit books. There were only twenty-eight of them. This fall mostly resulted from the decreasing number of chick lit novels released by Artemis, which offered merely eight chick lit novels in this year. Doğan Kitap published one chick lit novel, which was not categorized as *Stiletto* anymore: *Ofiste Aşk* (*In Office Hours*, 2010) by Lucy

Kellaway. This year, the number of publishing houses releasing chick lit novels decreased to thirteen, which is not such a big fall when compared to the previous year.

What's more, in 2012, Ekin Atalar, the first author to have written chick lit novels in Turkish, wrote another chick lit book *Hayatımın Aşkı* (The Love of My Love) which was again published by Artemis. It also needs to be mentioned that Artemis released another Turkish chick lit, *Süper Zeki Bir Kadının Über Salak Hikayesi* (The Uber-Foolish Story of a Super-Intelligent Woman) by Arzum Uzun. But it is not possible to call Arzum Uzun as the second chick lit author because there are some other novels who are not presented as chick lit and published by small (boutique) publishing houses. What else, Iğın Sönmez Toydemir also pointed out in the interview that this book cannot be accepted as chick lit in every aspect:

Ender Aksu'nun *Bağdat Caddesi Güzeli* kitabı ya da Arzum Uzun'un *Süper Zeki Bir Kadının Über Salak Hikayesi* filan bunlar bizim beraber konuşup inanıp anlattığımız güzel, küçük hikayeler. 102m asana şunu söyleyeyim, ben kalkıp bunlar chick lit türünün bir numaralı örneği de bu kitaplardır, her şeyiyle arkalarında dururum vs. diyemiyorum. (personal communication, December 21, 2014)

Bağdat Caddesi Güzeli [Bağdat Street Beauty] by Ender Aksu or *Süper Zeki Bir Kadının Über Salak Hikayesi* [The Uber-Foolish Story of a Super-Intelligent Woman] by Arzum Uzun are lovely, short stories that we talk about, believe in and tell. However, let me just say that I cannot tell you that these are the leading examples of chick lit and I stand behind them all the way.]

In the year 2013, there are totally eighteen publishing houses offering chick lit works, the leader of which is again Artemis with the publication of eight chick lit novels. The number of translated chick lit books increases to thirty-eight and we see that each publishing house released one or two novels. One outstanding point as to the bibliography that deserves to be mentioned here is the appearance of Can Publishing House, which is one of the most prestigious publishing houses in Turkey.

Aimee Bender's novel *Limonlu Pastanın Sıradışı Hüznü* (*The Particular Sadness of Lemon Cake*, 2010) was published by Can. Though Bender is generally referred to as a chick lit author and her novels are reviewed in various websites, magazines and articles as chick lit, it is necessary to make textual analysis to see whether Aimee Bender's books might fall under the category of chick lit. Taking into account the other books Can has published up until today and the publishing policy they are following since Erdal Öz founded the publishing house, it does not seem likely to label this book as chick lit. Besides, the cover of the novel which portrays a little girl lost in thoughts and dreaming about something saddening does not reflect the standard bookcovers of chick lit works. What else, the dramatic effect the colours and the overall picture carries on the cover as presented in Figure 2 makes one think this is a work of drama fiction, not chick lit.

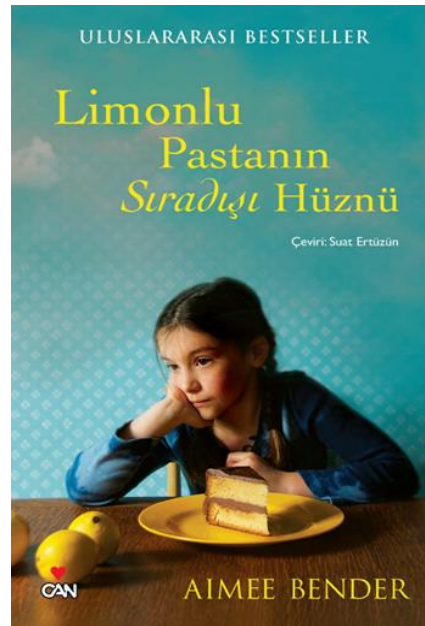


Fig. 2. The front cover of the book *Limonlu Pastanın Sıradışı Hüznü*.

The more popular books appear on the bookshelves, the more critical reviews about works of popular literature are written. In the review published in *Kitap Zamanı*, a literary magazine of *Zaman* newspaper, Murat Tokay discusses the relation between the commercial success and literary merit of a book and argues that works of popular literature took the big share of literary production year by year. As Tokay points it out in the article, love and romance are the two leading elements that constitute the formula of works of popular literature (2013). According to Ömer Türkeş, the target readers of literary works are predominantly middle class women in Turkey and the books to be published are selected and presented according to the needs and lives of the target reader:

“Türkiye’deki roman okuyucu kesimini çoğunlukla kadınlar, hatta orta sınıf kadınlar oluşturuyor. Bu romanlar kolay okunan, orta sınıf okuyucunun beklentilerine cevap veren, üst orta sınıfların hayatları gibi kendi dingin hayatlarından onları kurtaracak olan maceraları konu alan kitaplar. Okuyucu ile yazar arasında doğrudan bir ilişki var ve anlatılan hikâye ile okuyucunun okumak istediği hikâye aynı. Yani metinlerin talep tarafından belirlendiği bir süreç bu” (quoted in Tokay 2013).

[In Turkey, the target readers of literary novels are predominantly women, especially middle-class women. These novels are books which are easily read, satisfying the expectations of a middle-class reader, and revolve around the adventures that keep the upper-class readers away from their calm lives. There is direct relationship between the reader and author and the story that is told is the same story that the reader wants to read. In other words, this is a process during which texts are determined upon requests.

In the same magazine *Kitap Zamanı*, there appears Musa İğrek’s article “Pop yazarlığın tehlikeli sularında” in which he also focuses on the commerciality of popular literature. What he holds forth for the ongoing change in the literary production at home and abroad is the tendency for publishing works of popular literature since 1980s. At this point, İğrek mentions the pervasiveness of chick lit novels in the bookstores and defines the genre as novels “portraying the women of modern times” [modern zamanların kadını anlatan] (2013). In his article, İğrek suggests an ambiguous definition and a general explanation of chick lit. Although

chick lit was known and already a popular genre 2013, critics in these reviews do not seem to have some information about the genre in question. Moreover, they do not consider it necessary to make any reference to the fact that what they are talking about are not the original books but their translations. In short, the two criticisms mentioned above view chick lit novels as works of popular fiction that are produced only for commercial reasons and so lack the required literary quality. In spite of such negative criticisms about chick lit as a literary genre, chick lit books have continued to be published and read by many readers.

In 2014, thirty-five chick lit books were placed on the bookshelves in Turkey. Among nineteen publishing houses, this time Pegasus led this market with the publication of seven chick lit novels, which was followed by Artemis with five novels. Other publishers were Pena, Koridor, Feniks, Nemesis, Altın Bilek, Hyperion, Yakamoz, Novella, Hitkitap, Martı, Sonsuz, Epsilon, Sayfa 6, Altın Kitaplar, Nar and Can. Aimee Bender's book *Kendime Ait Görünmez Bir İşaret* (*An Invisible Sign of My Own*, 2000) was published by Can in this year and the same discussion that has been brought up above goes for this book and the same problem. Besides, considering the fact that Aimee Bender is one of the writers who contributed to the book *This Is Not Chick Lit: Original Stories by America's Best Women Writers* edited by Elizabeth Merrick, it might be right to say that Aimee Bender does not produce works of chick lit. In this book, Aimee Bender and other seventeen authors, criticizing chick lit as being a genre of fiction that recycles the same plot in all novels, wrote short stories that touch upon some of the themes as chick lit but they do this by employing extraordinary power, creativity and range with a political, provocative and surprising manner (Merrick, 2006).

As clearly seen in the data gathered from the analysis of the bibliography,

Artemis started to disappear in the market of chick lit books and as the number of chick lit books it published gradually declined. Though another chick lit book, *Bitli Pileyboy* (Lousy Playboy), by Arzum Uzun was published in this year, it did not create an impressive impact on the literary market and could not reach many readers. The biggest project of 2014, as Ilgın Sönmez Toydemir and other editors mentioned in the interviews, has been the publication of *Kocan Kadar Konuş* (The Husband Factor) by Şebnem Burcuoğlu, which was not labelled as chick lit despite carrying all the characteristics of the genre. This point is going to be discussed in detail in the following chapter when the book is analysed in comparison to Ekin Atalar's *Selindrella*.

4.2 Naming the genre in Turkish

Since 1999, Turkish literary system has been hosting chick lit books, some of which were highly appreciated and some others were harshly criticized. Despite the common themes chick lit books are revolving around and the similar heroines narrated within the pages of chick lit novels, there has not been any consistency in the name of the genre. For some, it is “chick lit” (Ateş, 2008; Tanrıyar, 2011; Bora, 2015); for the editors and translators working in Artemis Publishing House it is “çiklit” as Sönmez-Toydemir puts it (personal communication, December 21, 2014), and some others prefer to call it “piliç edebiyatı” which is the literal translation of chick literature.

From the beginning when the first chick lit book was introduced to the Turkish readers until today, none of the publishing houses except for Artemis published and presented chick lit works with the label of “chick lit” to specifically indicate the genre of the book. Since the publication of their first chick lit book, Artemis Publishing House has released these books with the label of “çiklit” that is

indicated on the cover page. There is even a specific section in their website,³³ which includes only chick lit works of leading chick lit authors whose books are published by Artemis. The terms “chick lit” and “çiklit” are similarly pronounced, referring to the same literary genre; however, the word “çik” does not mean anything; it is a direct borrowing. The reason why this word “çik” has been chosen to refer to the genre in Turkish can be found in the words of Ilgın Sönmez Toydemir, the editor-in-chief in Artemis Publishing House:

Türkçede de bir şeye gönderme yapsın ve ciklete gönderme yapsın istedim. Çok basit bir şekilde ve bunun kendi içinde nasıl İngilizcesi ironikse Türkçede de o ironi kurulsun istedim. Hem ciklet gibi çiğneyeceksin hem popona yapışacak. [...] Çünkü alelade bir ‘chick lit’i okuduğunda dahi okumaya başlamadan önceki insan olmazsın. Hayatına mutlaka yeni şeyler girer. Bir şey hissedersin. Berbat bir romantik komedi filmini izlediğinde bile bir başka olursun. O bir buçuk saat sonra bir olgunlaşma olur, bir aydınlanma olur, bir espri öğrenmiş olursun. Mutlaka bir şey öğrenmiş olursun. Bir çizme görürsün. Ama sen bir saat önceki insan olmazsın. (personal communication, December 21, 2014)

[I wanted it to refer to something in Turkish and wanted to make a reference to bubble gum in Turkish. I want to create the similar irony in Turkish just as its English version. You are going to chew it as you chew your bubble gum and it is going to cling to your ass. [...] Because, even after you read an ordinary chick lit novel, you will not be the same person before you read. There are certainly new things in your life. You feel something. You will change even after you watch a terrible romantic comedy. You mature, you go through self-awakening, you learn a joke. You definitely learn something. You see a boot. But you do not become the same person you were one hour ago.]

As it can be inferred from the quotation, the main idea of using the term “çiklit” is to preserve the ironical nature of the English term. The parallelism between the words “çiklit” and “ciklet” (often spelled and pronounced as “çiklet”), which means chewing gum in Turkish, is enough to embellish the term “çiklit” with irony. The editor of Pegasus Publishing House, Berna Sirman is also of the opinion that “çiklit”

³³ Please see the website:
http://www.artemisayinlari.com/kitap_kategori.asp?KategoriID=45&KategoriTipi=Genel.

is the term that is used only by Artemis Publishing House, asserting that this term does lack feminine connotations and only brings the gum to the mind:

Chick lit'i, 'çiklit' olarak sadece Artemis kullandı. Yani aslında onun copyright'ını bile alabilir. 'Çiklit'i çevirdiğin zaman kadın edebiyatına denk gelir, bu da women's fiction'a denk gelir. Ama mesela Artemis'in yaptığı 'çiklit'te oradaki 'çik'i görünce ben şık'ı düşünmüyorum, sadece sakızı düşünüyorum. Hızlı tüketimi düşünüyorum, hafifi, cikleti düşünüyorum. Ama o kadınsı tarafını hiçbir şekilde düşünmüyorum. (personal communication, January 30, 2015)

[It is only Artemis that called chick lit as 'çiklit.' So actually, Artemis can get its copyright. When you translated chick lit, it becomes women's fiction. However, in Artemis' 'çiklit,' I do not think about 'chic' when I see 'çik,' I only think of bubble gum. I think of fast consumption, light thing, bubble gum. But I do not think of its feminine side.]

Bearing in mind that Artemis has been one of the leading publishing houses to have released so many chick lit works, it is not weird to see the term "çiklit" has widely used especially in various blogs and social media such as Instagram, Twitter and Facebook by readers of chick lit. Evidently, the similarity between the terms "chick lit" and "çiklit" has made it much easier for the target readers to refer to the same thing with the readers in the West as there is not any difference in pronouncing the Turkish or English versions of the term, which only differ in writing.

As it has been stated before, Doğan Kitap chose a different path in naming the genre and suggested the series *Stiletto*, under which there are quite a lot of chick lit books. This book series sums up the characteristics of Stiletto women as such:

Stiletto kadını kendi ayakları üstünde durur. Her daim şık, bakımlı ve seksidir. Kız kıza sohbetlere bayılır. Ve hayatının aşkını bir gün bulacağına tüm kalbiyle inanır.

[Stiletto woman stands on her own feet. She is always elegant, well-groomed and sexy. She loves girl-to-girl chats. And she heartily believes that she is going to find the love of her life one day.]

The editor of Stiletto series at Doğan Kitap, Handan Akdemir stated that they still

prefer to use the term “chick lit” while describing a work of this genre in meetings or discussions about books, or call the works “Stiletto” as another alternative to similar kind of books:

Biz yayın kurulunda konuşurken bir kitabı tanımladığımızda bu ne şimdi diye sorulduğunda chick lit diyoruz, İngilizcesini kullanıyoruz. Kendi aramızda chick lit diyoruz, “*Stiletto* yapmıştık,” diyoruz ama belki bizimki de yabancı geldi okurlara. (personal communication, January 20, 2015)

[In the editorial board, while we are telling a book we call it chick lit if we are asked about what it is, we prefer to use the English term. Among us, we call it chick lit, or we say “we did *Stiletto*” but maybe our term sounded unfamiliar to the readers.]

In addition, Akdemir points out that the name Stiletto for these works of women’s fiction in general might have sounded foreign to the target readers in Turkey and this might be partly the reason of the failure of this book series. At this point, it can be suggested that naming the genre as “chick lit” or “çiklit” does not actually make a big difference since they stand for the same concept in the mind. The name Stiletto, however, does sound completely different and because it does not involve anything related to “lit” or “literature” it is not suggestive enough to bring to mind a particular literature for women, which can be considered risky especially when a new genre is to be introduced to a target culture.

The publication of *Stiletto* series did not create the expected impact and this is why Doğan Kitap preferred to stop releasing the translations of chick lit books. However, the bestselling Turkish book *Kocan Kadar Konuş* was published in 2014 by Doğan Kitap, which aroused much interest and attracted much attention. Even though this book was not presented as chick lit, the editors of Doğan Kitap accepted the fact that it is actually a perfect example of the genre, calling it the “local chick lit”:

Tam aradığın chick lit bizde aslında, diğer alt markamızda *Kocan Kadar*

Konuş işte. O chick lit yani. Haftalarca çok satanlar listesinde kaldı, onun şimdi ikincisi de çıkıyor. [...] Tam bir yerli chick lit bu işte. (personal communication, January 20, 2015)

[Actually we have the chick lit book you are looking for, it is *Kocan Kadar Konuş* published by our ‘sister’ company. It is chick lit. It has been in the bestseller lists for weeks, and its sequel novel is going to be published soon. [...] It is exactly the local chick lit.]

Interestingly enough, after the publication of the book, *Kocan Kadar Konuş* by Şebnem Burcuoğlu, the abbreviated form of the title as “kocan kadar” has become a metonym, which the editors started using to refer to works of chick lit:

Bir şekilde adlandırmıyoruz aslında. *Kocan Kadar Konuş* diyoruz herhalde, değil mi? Bir şeyden bahsederken “‘kocan kadar’ gibi bir şey yazmış” filan diyoruz. (personal communication, January 20, 2015)

[We do not use a specific term. Perhaps, we say *Kocan Kadar Konuş*, don’t we? While we are talking about any other book, we say “s/he has written something like ‘kocan kadar.’”]

In a nutshell, the term chick lit does not have a specific word or term in Turkish. Chick lit books are mostly published under the category of romance or women’s fiction and thus the genre does not have a specific Turkish name. Even though the characteristics of the genre have been established, the naming of the genre has always been a problematic issue, the reason of which can be classified into three factors: One can be that it is not a common practice within the Turkish literary system to classify each novel into different categories; therefore, it is possible that publishers have preferred to release chick lit books under the category of women’s fiction or romance, without thinking so much on the naming issue. The second factor might be found in the nature of the term chick lit. Since the origins of the genre in terms of the issues it deals with go back to English literature and culture, it is not easy to find an equivalent term carrying a similar meaning and tone to that of “chick.” Thirdly, the genre has not been fully established in Turkey yet, so publishers might have thought that naming the genre would not attract the readers or would not

mean anything to them and this can be why have they chosen to reflect the characteristics of the genre by presenting the books with colourful and enjoyable bookcovers rather than specifying the name of the genre.

4.3 The initiators of chick target texts

In this part, the focus will be on the general profile of the initiators -translators, publishers and editors- of translated chick lit texts, and their general aims in producing these texts will be discussed.

4.3.1 Translators

The analysis of the bibliography attached to this thesis shows that approximately 11% of the translators of chick target texts are male while 89% of the translators are female; to put it differently, of the 177 translators of chick lit works, twenty are men while 157 are women. These figures indicate the predominance of women translators over their male counterparts, and the active role that women translators played in the introduction and establishment of chick lit within the Turkish literary system.

Considering the definition of chick lit as a fiction *of, for and by women*, the dominance of women translators in the bibliography is not surprising. And it is important to note that women translators have played a crucial role as agents involved in the decision-making and producing processes of translated chick lit works. The fact that chick lit works mostly written by women authors are preferably translated by women for the reception of women readers in general is a significant point.

Handan Akdemir, the editor of Doğan Kitap, openly says in the interview that the editors of the publishing house have not employed male translators for the

translation of chick lit works but she wittily puts it that they could try male translators for some chick lit books to see how they are going to deal with such women-focused narratives. Akdemir notes the low possibility of seeing male translators who render chick lit texts; however, as the bibliographic study shows, there are a few male translators involved in the import of chick lit in Turkey. At this point, it seems significant to mention the fact that the scope of this thesis does not cover the textual analysis of all chick lit works translated into Turkish, so it is not possible to make any deduction as to the ‘femininity’ in the chick target texts rendered by male translators on the one hand and those rendered by women translators on the other. But it would not be wrong to argue that women translators have been considered to be more successful in rendering the language of young women in chick lit texts, which reinforces the view that this literary genre is a genre of/for women, which reflects their lives in their own language. In the following part, I am going to present the general profile of chick lit translators who have rendered more than six translations up to now.

4.3.1.1 General profile of translators

The leading translator of chick lit works is Bige Turan (32) with the translation of twenty-nine chick lit works, twenty-eight of which were published by Artemis. She is a graduate of English Literature from Istanbul University and has been working as a translator for ten years. Turan started to do translations first at Artemis and she is still working as a freelancer translator at several publishing houses like Artemis, Pena, Yabancı and Goa. The second translator is Zeynep Yeşiltuna,³⁴ aged 32, with

³⁴ She is also known as Zeynep Tangün, which is with her husband’s family name but she prefer to use her surname Yeşiltuna for the translations she rendered.

the translation of sixteen chick lit works, fifteen of which were published by Artemis. Yeşiltuna studied Veterinary Medicine at Istanbul University and has been working as a translator since 2003 when she was 20 years old. Yeşiltuna was working as the assistant of the editor-in-chief at ALFA-Artemis where she met Ilgın Sönmez Toydemir and then started working as a translator for Artemis. It was her first translation experience. The third translator is Zeynep Heyzen Ateş (35) who studied Dramaturgy at Istanbul University and had a Masters degree in Political Sciences from University of Lodz and another Masters degree in Social Sciences from Istanbul University. She also joined Yale Publishing Course (YPC) in Publishing at Yale University. The first publishing house she started to work with was Kelebek. Ateş is also the translator of the third novel of Helen Fielding, *Bridget Jones'un Günlüğü: Deliriyorum Bu Çocuğa* (*Bridget Jones's Diary: Mad About the Boy*, 2013) which was recently published by Pegasus in 2015. Zeynep Heyzen Ateş translated ten chick lit books, eight of which were published by Artemis. Also, she told me that she has more than thirty translations of chick lit works but they are no longer available since Kelebek Publishing House was closed down and she does not have an archive of her translations.

The fourth translator is Alev Şimşek (33) with the translations of nine chick lit works and all were published by Artemis. She studied Comparative Literature at Bilgi University and is still working as an editor at Artemis. Beril Tüccarbaşoğlu Uğur (40) is also the fourth translator with translations of nine chick lit works. Unfortunately, I could not find any information about her, although I got in contact with Artemis. Seçil Ersek (30) is the fifth translator and she translated eight chick lit works up to now and they were all released with the label of Artemis. Ersek studied Translation and Interpreting Studies at Istanbul University and is still working as an

editor and translator at Artemis. Solina Silahlı (41) also translated seven chick lit works until today and six of them were published by Pegasus and the remaining two were released by Artemis. Silahlı studied Russian Language and Literature at Istanbul University. Belgin Selen Haktanır (45) has six translations of chick lit works and four of these were published by Hyperion, a small publishing house; one was published by Doğan Kitap and the other by Koridor. Haktanır studied English Language and Literature at Hacettepe University.

Considering the ages of the translators mentioned above, it can easily be seen that they were in the ages of a chick lit girl when they first started to translate chick lit works. What else, except for Zeynep Yeşiltuna who had experience in publishing, they all studied literature, which is an indication that the chick lit works were translated into Turkish by the hands of literary translators. In the interview I carried out for this study, Bige Turan says that there is a direct relation between the success of the translation of a chick lit work and the similarity between the translator and the heroine:

Bence çevirinin başarısı ve okurların o karakteri sevmesindeki en önemli etken de, çevirmenin çik-lit'teki karakteri anlayabilmesi, onun ruhuna girebilmesi. (personal communication, April 2, 2015)

[I think the main factor affecting the success of the translation and readers' liking a character is the translator's success in understanding the heroine in chick lit, and reaching the soul of the character.]

In addition to the identification of the translator with the heroine in chick lit novels, there are some other important points as to the translation process of chick source texts. Defining chick lit as a “modern, very fresh and new genre” which is “funny and full of laugh out loud moments, also questions the modern city life and the struggle of a woman to be individual in this city” [eğlenceli, güldüren, ancak modern şehir hayatını ve içinde birey olma savaşı veren kadını sorgulayan [...] modern, çok

taze ve yeni bir tür], Bige Turan asserts that the biggest difficulty in translating chick source texts is the “necessity to transfer the whole book in a natural flow of language as much as it is possible” [tüm kitabı baştan sona olabildiğince doğal akıcılıkta bir dille aktarma gerekliliği” (personal communication, April 2, 2015). Turan also adds that despite the cultural references chick lit novels are full of, she never puts a ‘translator’s note’ for such references but rather makes use of a one- or two-word-explanation within the text, which is a strategy she learnt at Artemis. As she says,

Artemis Yayınları’nın yayın politikasından alıştığım bir tercih diyebilirim. Romanlarda önemli olan iyi vakit geçirip akıcı bir metin okumaktır. Ancak dipnot bilgilendirici metinlerde referans belirtmek için kullanılır. (personal communication, April 2, 2015).

[This is a solution I have got used to employing from the publishing policy of Artemis. The important thing in novels is to have a great time and to read a fluent text. Footnotes, however, are used in informative texts to make a reference.]

Although this explanation might sound very didactic and normative, and seems to offer a clear-cut strategy for translating novels in view of the publishing policy of Artemis, it is understandable for translators to adapt such strategies while translating chick texts. This point will be focused in a detailed way in the following pages of this thesis.

Zeynep Yeşiltuna, the second translator, is of the opinion that chick lit “exactly means woman’s literature” [“tam anlamıyla kadın edebiyatı demek”] and puts forward that “if Jane Austen had lived today, she would have been in the same class with Sophie Kinsella or Helen Fielding” [“Jane Austen bugün yaşamış olsaydı, bir Sophie Kinsella, bir Helen Fielding’le aynı klasmanda yer alırdı“]. In Yeşiltuna’s eyes, the women in chick lit novels are “us” [“hepimiziz”] which stand for all women in general (personal communication, July 11, 2015). Yeşiltuna explains that chick lit novels are not written in a language of rich, elaborate style; rather they are

narrated in a fluent, mainly entertaining language, which is what makes the translation of chick lit texts difficult:

İşte zorluk da orada devreye giriyor: Tamamen yabancı bir dilde, yabancı bir kültürde komik olan bir olayı Türkçede, Türk kültüründeki kadına komik olarak aktarmayı başarmak. (personal communication, July 11, 2015)

[The difficulty shows itself at this point: To successfully transfer a funny story in a totally foreign language and culture to Turkish language, to a woman from the Turkish culture by preserving the humor.]

Considering all these information about the translators and statements of Turan and Yeşiltuna, it will not be wrong to conclude that these women translators played an active role in the importation process of chick lit as a literary genre with their translations. They also offer a general profile of women-oriented translators' group who knows very well what chick lit is, and takes decisions in their translations accordingly.

4.3.2 Publishers

When studying the bibliography, it is clearly seen that out of 307 translated chick lit books in Turkey, 110 books (i.e. nearly one third of all the books) were selected and published by Artemis, which is significant proof that it is the leading publishing house in terms of the publication of translated chick lit books in Turkish. The leadership of Artemis in this context can be considered as the indication that Artemis played the leading role in bringing the genre into the Turkish literary system and making it known by the Turkish readership.

Within the context of publishing houses' role in shaping the future of chick lit in Turkey, it would not be possible to show and discuss how Artemis has become the foremost publishing house, but it is necessary to trace some of the key issues that can

shed light on how this publishing house became so successful in this area. Founded in 2005 in Kadıköy Moda, as the sister company of ALFA-Everest, Artemis began its publication life under the editorship of Ilgın Sönmez Toydemir. As Sönmez-Toydemir expresses in the interview all the translators, editors, and copy editors are deliberately chosen among inexperienced young people (personal communication, December 21, 2014).

In the interview, Sönmez Toydemir told me about the establishment of Artemis and said, “what I should *not* do while conceptualizing the project of Artemis was “literature publishing and high-culture publishing in Turkish context” [edebiyat yayıncılığı ve Türkiyeli anlamıyla yüksek kültür yayıncılığı]. And for this, she conducted an identity³⁵ work in her mind and came up with six identities, which are “history,” “woman,” “romantic comedy,” “crime,” “young,” and “kids.” And she created a motto for Artemis: “This logo is the guarantee of entertainment” [“Bu logo eğlencenin garantisidir”] (personal communication, December 21, 2014). While searching for what to publish and which books to select, Sönmez Toydemir noticed that the works she wanted to publish “were already published dispersedly in Turkish, and then wasted” [“dağınık bir şekilde Türkçede çıkmışlardı aslında ama heba olmuşlar.”] Giving the example of Kelebek Publishing House, Sönmez Toydemir said that “Kelebek published Sophie Kinsella but it faded away” [“Kelebek Yayınları Sophie Kinsella’yı basmış ama ölmüş gitmiş”] (personal communication, December 21, 2014). And then, what she wants to do is to bring all novels from of the same genre (i.e. chick lit) under the umbrella of Artemis but there is another problem, as she puts it:

³⁵ Although she prefers to use the word “identity” [“kimlik”], it mainly refers to the literary genres.

Tabii sen edebiyat eğitimi almış, sinema-tiyatro bilen biri olarak kitap seçebiliyorsun ama kitapların çevirileri büyük bir problem. (personal communication, December 21, 2014)

[As a person who studied literature and is knowledgeable about cinema-theatre, you may select the books, but their translation is a big problem.]

In parallel with this statement, Sönmez Toydemir also puts forward that “Turkish language was not ready for this” [Türkçe dili buna hazır değildir] and so they “changed the publishing language in Turkish” [Türkçedeki yayıncılık dilini de değiştirdik], which has led to another risk, as she puts:

Bunun çok kolay olduğunu düşünen birtakım ‘enflasyon’ yayıncıları da bu dili fabrikasyon üretmeye başladılar. Bu sefer dil çöktü. (personal communication, December 21, 2014)

[A number of ‘inflation’ publishers thought that this was very easy and they started the fabrication of this language. And then, the language collapsed.]

That is why Sönmez Toydemir prefers to find and employ the translators and editors by herself in order to construct ‘that’ language:

O yüzden kendi çevirmenlerimi buldum, kendi düzeltmenlerimi buldum o dili kurarken. Her biriyle uzun lecture’lar yaptık. (personal communication, December 21, 2014.

[Therefore I found my translators, my editors while creating that language. We had long lectures³⁶ together.]

With respect to these “lectures” she mentions, I would like to share my own experience. In 2010 when I was an intern at Artemis, these lectures were organized every week or twice a week so as to bring translators and editors. Here, a translator would read five or six pages of her translation aloud and then would listen to the comments of Sönmez Toydemir, editors and other translators. According to Sönmez Toydemir, these lectures were held for the sake of “uniformity of language, uniformity of soul” [“bir dil birliği, ruh birliği için”] (personal communication,

³⁶ These lectures can be considered as tutorials.

December 21, 2014). Therefore, Sönmez Toydemir consciously preferred inexperienced translators, editors and proofreaders who had done their first work at Artemis:

Çevirmenlerimizi sıfırdan aldık. İlk çevirilerini yaptılar. Aynı şekilde düzeltmenlerimiz ilk düzeltmelerini yaptılar. Editörlerimiz burada ilk editörlüklerini yaptılar. Ve tamamen ilke şuydu: Konuştuğumuz gibi yazacağız ama hiçbir kelimeyi tekrar etmeyeceğiz. Cümlelerimize “bu”yla başlamayacağız, çevirdiğimiz cümlelerin çeviri olduğunu karşı tarafa yansıtmayacağız. Bu kurallar her zaman bir anayasa gibi burada vardı. (personal communication, December 21, 2014)

[We employed inexperienced translators. They did their first translations here. Similarly, our proofreaders had their first experience here. Our editors did their first editings. And the principle was: We are going to write as if we are talking, but we are not going to repeat any word. We are not going to start sentences with the word “this,” we will not let the target readers understand that our sentences are translated. These rules have always been here like a constitution.]

Taking into account all of the above, it is obviously seen that under the editorship of İlgin Sönmez Toydemir, Artemis has started its publishing journey with principles and rules in order to change the existing publishing industry of popular literature. With the aim of creating the language of popular literature, Artemis organized lectures and employed its own translators, proofreaders, and editors and looked for the ‘uniformity’ in the translated works to be released. At this point, the leading role of Artemis in the import of chick lit through translations is undeniable and cannot be considered as a coincidence.

In an article published in *Hürriyet* in 2012, Hakan Gence refers to Artemis as the leading publishing house of the chick lit phenomenon in Turkey and shares details about people working here: editing, translating, copy editing; in other words, people involved in the selection, translation and production of chick lit works. In the article, Gence quotes the words of İlgin Sönmez Toydemir who specifically pointed

out that it is not something expected for male editors or translators to find a job in this publishing house:

İş başvurusu yapan erkeklerin bizim kriterlerimizi aşması zor. Nerede, kiminle yaşadıklarından özel hayatlarına kadar her şeyi soruyorum. Samimiyet lazım. Erkeklerin burada iş bulması zor oluyor ama gay'leri seviyoruz. Onlara kapımız sonuna kadar açık... (quoted in Gence, 2012)

[It is difficult for men who apply to us to meet our criteria. I want to know everything about them, from whom they are living to their private lives. Sincerity is necessary. It is difficult for men to find a job here but we like gays. Our door is always open to them...]

As it is openly uttered in the passage, Artemis is a place where mostly women can find a position to work in because Sönmez-Toydemir finds it much easier to spend the whole day together with other women (Gence, 2012). In the same article, Gence gives details about the editorial team that includes eight full-time women editors and 50 freelancer translators, of which 40 are women (Ibid.). He also cites Sönmez Toydemir's statement that each and every employee to work is selected upon her decision. Taking all these into consideration, it will not be wrong to come up with the idea that Artemis presents a relatively high number of women in decision-making, selecting and producing processes and this woman-oriented approach has been initiated and supported by İlgin Sönmez Toydemir.

The editor of Pegasus, Berna Sirman thinks that there is a parallelism between the gender of the editor-in-chief and the types of fiction to be published. Thus, she suggests that the presence of İlgin Sönmez Toydemir in Artemis plays a crucial role in the growing number of chick lit novels. As Sirman openly states the possible reason why there are not many chick lit books published with the label of Pegasus can be the male editor-in-chief of that publishing house:

Bizim patronumuzun İlgin hanımın aksine erkek olmasından mütevellit bir durum da olabilir. Bizde çok fazla polisiye vardır mesela. (personal communication, January 30, 2015)

[It might be due to the fact that our patron is male unlike Mrs. Ilgin. We have so many detective novels, for instance.]

Sirman also adds that there are quite a lot of works of detective and mystery fiction, which can be because of their male publisher (personal communication, January 30, 2015). Taking into account this explanation, it might be offered that in this context the gender of the patrons profoundly affect the publication policy of the publishing houses.

4.3.3 Editors

From what has been discussed above, it might be deduced that the active role of women, and thus their power, has manifested itself in defining the publication principles and selecting the list of publication as well as determining the names to render the translations of the books into Turkish. This woman-oriented approach has definitely affected the production and presentation of the translated works as well. Beside the editors-in-chief, who are accepted as the patrons of the literary system, and translators rendering the books into the language of the target system, there is another position worth discussing here: editors.

It is not possible to suggest the exact number of editors working in various publishing houses that publish chick lit works; thus it is better to focus on specific editors whose presence has contributed to the import and popularity of chick lit in Turkey.

In 2010, the year when I was an intern editor at Artemis Publishing House, some of the translators were also working as full-time editors: Bige Turan, Seçil Ersek, Yeliz Üslü, Alkım Irkad, Alev Şimşek were among them. That year, there were two male editors at Artemis, one was Alp Özalp who is the husband of Alkım Irkad and so considered as “harmless” and the other editor was Serdar Soydan who openly says he is gay. In the following years, the editorial staff has changed but the

female majority has always remained, as Iğın Sönmez Toydemir puts it that it is very difficult for men to find a suitable position here as either an editor or a translator in Artemis (Gence, 2012).

Since 2005 the year Artemis was founded, Iğın Sönmez Toydemir has always been the editor-in-chief; therefore, the woman-orientation and women power in the editorial staff have always found its reflection on the bookshelves full of chick lit works in Turkish. Considering the insistence of Iğın Sönmez Toydemir on employing women editors and translators and her enthusiasm in publishing works of women's fiction, ie. chick lit, it can be put forward that the notion of chick lit as a genre in the Turkish literary system seems to have emerged with the endeavours of three agents: The editor-in-chief, editorial staff and translators of Artemis.

In addition, Handan Akdemir, the editor of Doğan Kitap, have "womanly" affected the publication strategy of the publishing house by selecting the books to be translated and published. Playing the leading role in determining the chick lit books to include in the list of publication of Doğan Kitap, Handan Akdemir is also in charge of appointing the translators for each chick lit book, underlining certain criteria which she explains as follows:

Bu chick lit kadınına yakın olması değil de en azından yaş, konum, ilgi alanı olarak yakın olmasını tercih ediyoruz. Yani büyük bir edebiyat çevirmeni, 60'lı yaşlarda bir kadının chick lit'i tam doğru çeviremeyeceğini düşünüyoruz çünkü mesela kitaplarda "Parmaklarıma french yaptırmalıyım," diyen bir karakter oluyor, çok iyi bir edebiyat çevirmeni bile olsa onun popüler dildeki karşılığını bulamayabiliyor. "Çakralarımı açtıracam," cümlesi gibi mesela. Ya da "hashtaglemek," "takibe takip" ifadeleri. Bu yüzden de çevirmenlerin bu ifadeleri günlük hayatta da kullanan ya da en azından aşına olmalarına önem veriyoruz. En azından yaş grubu olarak chick lit yaşına uygun olmasını istedik. (personal communication, January 20, 2015)

[We do not look for her being close a chick lit girl but close to her in terms of age, position, area of interests. So we do not think that an acclaimed literary translator who is in her 60s cannot exactly render the translation of a chick lit

novel since, for example there appears a character saying “I need to do French manicure,” and even a great literary translator cannot find how this is said in the language of popular culture. For example, there is a sentence like “I am going to open up my chakras.” Or the expressions such as “hashtag” or “follow for follow.” This is why we care about the fact that the translators are using these expressions in their daily lives or at least are familiar with them. We wanted our translators to be in the age of a chick lit age, at least.]

As seen in the passage given above, Handan Akdemir points out the necessity of parallelism between the characteristics of the heroine in any work of chick lit and the life style of the translator. This statement not only underlines the significance of choosing specific translators so as to introduce chick lit books into the Turkish literary system as a part of popular culture but also indicates the establishment of a Turkish language especially used for the chick narrations or by young women reflecting chick girls.

In a nutshell, according to the number of translated chick lit books in years, it is clearly seen that 2010 was the year in which the most translated chick lit books were released. It is important to observe that the year in which chick lit peaked is also the same year that the first Turkish ‘çiklit’ book *Selindrella* was written by Ekin Atalar and published by Artemis.

As observed, the increase in the number of translated chick lit novels is not static, which was shaped by the (dis)appearance of various publishing houses in the Turkish literary system. In addition, I have discussed the naming issue of the genre in Turkish and come up with the conclusion that there is not any established term for chick lit in Turkey except for ‘çiklit’ coined by Artemis, which is the Turkish pronunciation of chick lit.

In addition, there observed an overwhelmingly majority of women translators, women editors and women publishers who are responsible for selecting and producing chick target texts. Therefore, this woman-oriented approach has

definitely affected the production and presentation of the translated works as well. And the insistence of editors and publishers to employ women translators for chick lit works can be regarded as a feminist approach, which makes women more visible in the publishing world.

CHAPTER 5

TRAJECTORY OF ‘ÇİK LİT’ IN THE TURKISH LITERARY SYSTEM

The boom of chick lit in the publishing industry in America and Europe has spread over Turkey and found its reflections firstly in the translated books. Following Even Zohar’s words, the introduction of chick lit to the Turkish literary polysystem can be viewed as follows: “the translated literature functioned well enough for a literature as a whole or of its position within that literature” and the foreign works’ features began to be “introduced into the home literature which did not exist there before” (1978, pp. 117-120). This is also similar to the situation which Even-Zohar mentions as the time when new literary models are emerging within the literary system of a culture and “the works to be translated are [...] determined according to their compatibility with the new approaches and the supposedly innovatory role they may assume within the target literature (Ibid., p. 121). In the same vein, the translated chick lit works were new and innovative for the Turkish readers and appreciated by many. This is evidenced by the fact that one of the most popular chick lit works translated into Turkish inspired and gave birth to its indigenous counterpart: the heroine Rebecca - Becky-Bloomwood in *Shopaholic* series by Sophie Kinsella was turned into Selin, a Turkish girl living in Istanbul, the heroine of *Selindrella* by Ekin Atalar (2010), which is the first Turkish ‘çik lit’ novel. In this chapter, both the authors Sophie Kinsella and Ekin Atalar will be the focus with their works of chick lit to be compared to each other by the use of textual and paratextual analysis. Here, I aim to demonstrate the role of translated works in the establishment of a genre within the present literary system. Furthermore, the chapter will also demonstrate how the full import has been completed by the release of *Kocan Kadar Konuş* by Şebnem

Burcuoğlu, which carries all the characteristics of chick lit, although it has not been presented as such.

5.1 Madeleine Wickham as Sophie Kinsella and her novels

Madeleine Wickham was born in London in 1969 and studied music at New College, Oxford for a year, then switched to Politics, Philosophy and Economics. She was working as a financial journalist in England until 1995, the year when she published her first novel *The Tennis Party*, which was followed by six other novels: *A Desirable Residence* (1996), *Swimming Pool Sunday* (1997), *The Gatecrasher* (1998), *The Wedding Girl* (1999), *Cocktails for Three* (2000), and *Sleeping Arrangements* (2001). Her first book *The Tennis Party* was republished as *40 Love* in 2011.

In 2000, Madeleine Wickham anonymously submitted *The Secret Dreamworld of a Shopaholic*, her first *Shopaholic* novel, to her existing publishers but her editors did not realize that she was already one of their authors. The author wanted the book to be judged on its own merit, as she was already known as Madeleine Wickham; that is why she chose Sophie Kinsella as her pen name. The publisher accepted her book and she published *The Secret Dreamworld of a Shopaholic* under her pen name Sophie Kinsella in 2000, and as *Confessions of a Shopaholic* in the United States in 2001. The book's heroine, Becky Bloomwood, a feisty and funny financial journalist who loves shopping but is not good at keeping track of the bills, has since featured in seven further bestselling books: *Shopaholic Abroad* (also titled *Shopaholic Takes Manhattan*, 2001), *Shopaholic Ties the Knot* (2001), *Shopaholic & Sister* (2004), *Shopaholic & Baby* (2007), *Mini Shopaholic* (2010), *Shopaholic on Honeymoon* (2014), *Shopaholic to the Stars* (2015). She

announced in her website and social media channels that there is also an upcoming book *Shopaholic to the Rescue* to be published this autumn in 2015.³⁷

In addition to the books in *Shopaholic* series, Sophie Kinsella has also written seven standalone novels: *Can You Keep A Secret?* (2005), *The Undomestic Goddess* (2006), *Remember Me?* (2008), *Twenties Girl* (2009), *I've Got Your Number* (2012), *Wedding Night* (2013) and *Finding Audrey* (2015).

Sophie Kinsella, the author of the hugely successful *Shopaholic* novels, is credited to be “the queen of chick lit”³⁸ (Mlynowski and Jacobs, 2006, p. 57). Taking the novels she published into consideration, it can be clearly seen that she has not written any other novels under her real name, Madeleine Wickham, after her first book of *Shopaholic* series was published. And it was not until the publication of *Can You Keep a Secret?* (2005), her first non-*Shopaholic* book under the Kinsella pseudonym, that Sophie Kinsella revealed her true identity.

In her article titled “This Life: Author Sophie Kinsella on Seeing Her Dreams Come True,” Kinsella expresses that her own life has been “doubly disconnected” since she has written books under two different names (2009). For Kinsella, the name of an author almost becomes a brand; in other words, readers know what to expect (Ibid.). But in her case, it is a two-fold brand: Her real name is Madeleine Wickham, under which she has written “dramas with an edge of humour” and as Sophie Kinsella, books she has written are “fast, all-out comedies, such as the *Shopaholic* series” as she explains it (Kinsella, 2009). The author also clearly states

³⁷For further information about Sophie Kinsella, please visit her official website http://www.sophiekinsella.co.uk/sophies_world.php and the website of Encyclopedia of World Biography: <http://www.notablebiographies.com/newsmakers2/2005-Fo-La/Kinsella-Sophie.html>.

³⁸ In her official website, Sophie Kinsella is referred to as the “queen of romantic comedy,” which can be interpreted to indicate that chick lit has begun to be accepted as a part of romantic comedy, which is a broader category.

that her books published under her real name are rather different from her Sophie Kinsella books:

They are a bit more serious, a bit darker and are all ensemble pieces without a main heroine, but groups of characters whose lives interlink in some way. I loved writing them, and am very happy when readers write and tell me that they have enjoyed my ‘alter ego.’³⁹

As regards her assertion about brand names, the book covers given below suggest the idea that the author has eventually chosen Sophie Kinsella as her brand name and wanted to release her previous Madeleine Wickham books under her pen name.

The book cover as presented in Figure 3 is the first book cover of the novel *Swimming Pool Sunday*, while the one as shown in Figure 4 was chosen for the new edition of the book published in 2011. As it is clearly seen, while the novel was initially presented as a novel by Madeleine Wickham, the new edition brings Sophie Kinsella to the front and says “Sophie Kinsella writing as Madeleine Wickham,” which might lead the readers to think that Sophie Kinsella is the author’s real name, and Madeleine Wickham the pen name. This situation might be interpreted as a marketing strategy, bearing in mind the fact that the books in the *Shopaholic* series have already caught the hearts of the readers and became bestsellers, and that Kinsella gained her popularity by being the author of the books in *Shopaholic* series.

³⁹ The quotation was taken from her own official website: <http://www.sophiekinsella.co.uk/books.php>.

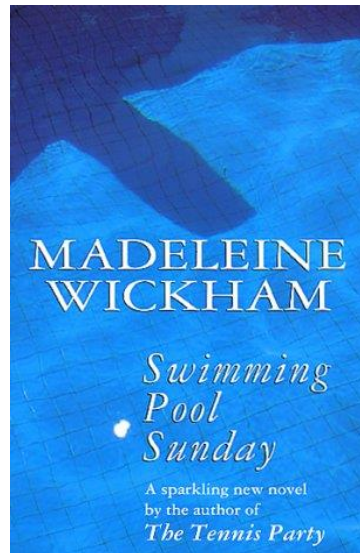


Fig. 3. The first book cover of the novel *Swimming Pool Sunday*.

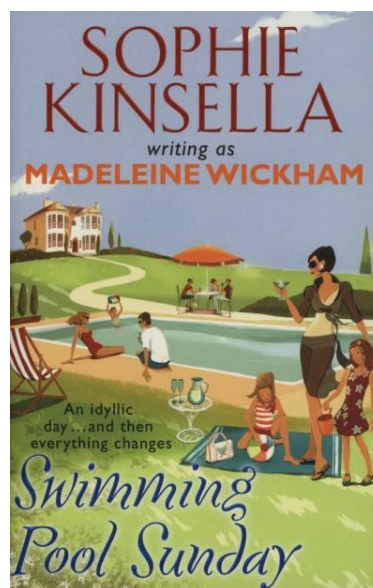


Fig. 4. The front cover of the new edition of *Swimming Pool Sunday*.

Furthermore, the bright and vivacious book cover of the new edition might be found meaningful considering the fact that the colorful and funny book covers of *Shopaholic* series have attracted the attention of the target readership and showed that they are inseparable elements of marketing. In her review “Sophie Kinsella (Madeleine Wickham) Books,” Erin Collazo Miller, who is referred to as Bestsellers

Expert, states that Sophie Kinsella is a pseudonym used by Madeleine Wickham to write chick lit.⁴⁰ The fact that the author's books published under her pen name Sophie Kinsella are categorized as chick lit, while the others published under her real name Madeleine Wickham are considered as romance or drama might be seen as supporting Miller's argument. Before the paratextual analysis, let me first give more information about the books in *Shopaholic* series.

5.1.1 *Shopaholic* Series

Sophie Kinsella's *Shopaholic* novels are centered around one young woman's struggle for professional achievement and the man of her dreams. The heroine, Rebecca Becky Bloomwood is a 25-year-old women working as a financial journalist like Sophie Kinsella herself. She lives in a London neighborhood she can afford but she has some terrible personal-finance habits: She overspends on clothes and throws away her bank statements and credit-card bills in a drawer. She seeks Mr. Right to be as her future husband. Series of comic mishaps take place throughout the novels and the plot comes to a satisfying, 'happy end.'⁴¹ Sophie Kinsella explains that the idea for *Shopaholic* came easily to her as she told Laurel Wellman of *San Francisco Chronicle (SFGate)*:

The first (...) scene I thought of was the Visa bill scene. It came into my head, opening a Visa bill and being in total denial about the whole thing. And once that happened I could see the character, I could see where it was going, and I could see the potential for comedy. (quoted in Wellman, 2004)

"The quintessential chick lit writer," as Decca Aitkenhead refers to in the interview with Sophie Kinsella in *The Guardian* (2012), Sophie Kinsella invites the readers to the adventures of Becky Bloomwood who first appeared in the book *The Secret*

⁴⁰ The year the review was written is not given.

⁴¹ For more detailed information about *Shopaholic* series, the webpage given below can be visited: <http://www.notablebiographies.com/newsmakers2/2005-Fo-La/Kinsella-Sophie.html>.

Dreamworld of a Shopaholic which follows Rebecca -Becky- Bloomwood “as she makes her way through her clothes to create a statement but also to fight off her obsession of buying clothes” as it is put in a review in *The Guardian* (2015).⁴² ‘Shopaholic’ Becky has more than three credit cards and each of them is overdue; however, she never gives up shopping.

Ironically, Becky is working as a financial journalist at *Successful Savings* and telling others in her articles how to manage their money. In February 2009, the film adaptation of the first *Shopaholic* novel was released under the title *Confessions of a Shopaholic*. The second *Shopaholic* novel is *Shopaholic Abroad*, in which Becky has been offered the chance to work in New York, which the author herself describes as “shopping heaven.”⁴³ This book was republished as *Shopaholic Takes Manhattan* in 2002. The third book *Shopaholic Ties the Knot* follows the story of Becky Bloomwood and her boyfriend Luke Brandon as they plan their wedding. Sophie Kinsella expresses it in the *CNN.com* interview that she did not plan to write a fourth book in the series but she got letters from readers asking where Becky is, what she is doing, or how her honeymoon is going, etc.⁴⁴ Therefore, she started to think about Becky and her honeymoon, what she bought, how she is and then began to write the fourth book *Shopaholic & Sister* which commences with Becky’s last days of a ten-month-long honeymoon around the world with her husband, Luke. When they come back to England, Becky discovers that she has a sister, her long-lost half sister Jess, who is totally different from Becky: Jess hates shopping.

⁴² You can find the full review here: <http://www.theguardian.com/childrens-books-site/2015/jun/04/review-sophie-kinsella-secret-dreamworld-shopaholic>.

⁴³ You can find the description of the author here in her introduction to the book: http://www.sophiekinsella.co.uk/book_detail.php?b=Shopaholic_Abroad_New_cover_edition.

⁴⁴ This information has been taken from this article: <http://www.notablebiographies.com/newsmakers2/2005-Fo-La/Kinsella-Sophie.html>.

In the next book *Shopaholic & Baby*, Becky is now pregnant and goes shopping for her baby. Also, this novel revolves around the emotional changes Becky goes through during her pregnancy. *Mini Shopaholic* is the sixth book, which focuses on the heroine Becky, her husband Luke and their daughter Minnie. It's the story of Becky's adventures with motherhood, with her daughter Minnie and all other stuff in her life. In her next book *Shopaholic on Honeymoon*, the author Sophie Kinsella takes the readers to the past, newly-wed Becky's and Luke's honeymoon which has not described in the previous novels. This book is offered as a free short story in kindle format for the readers of *Shopaholic* series. The fashion-obsessed and shopaholic Becky reappears in *Shopaholic to the Stars*, the seventh book in the bestselling series. In this book, Becky, her husband and their daughter move from London to Los Angeles, the city where Luke is going to tackle a new job doing PR for celebrities. Here, Becky wants to use her husband's connections to become a stylist to the stars.

Interestingly enough, in none of the seven books in *Shopaholic* series, Sophie Kinsella has never offered a physical description -hair, eyes, height etc.-, which she explains in an interview by *Random House India* as below:

This was a conscious decision. It's partly because when I write Becky, it's as though I'm "thinking" her thoughts. [...] And I really like the fact that it's not specified: I think it means anyone can identify with her. I want my readers to feel they are inside Becky's head, seeing the world through her eyes, not looking at her from the outside. (2010)⁴⁵

Taking this quotation into account, it can be deduced that Kinsella's conscious decision has helped the readers identify themselves better with the heroine Becky Bloomwood, which supports the general idea of chick lit novels that "they reflect the

⁴⁵ For full interview, please see <https://randomhouseindia.wordpress.com/2010/08/31/q-a-with-sophie-kinsella/>.

daily lives of any woman.” The following part will deal with the Turkish translations of the novels in *Shopaholic* series.

5.1.2 *Shopaholic* Books in Turkish

The first book in *Shopaholic* series, *The Secret Dreamworld of a Shopaholic* was translated into Turkish under the title *Alışverişkolik ve Pembe Dünyası* (*Shopaholic and Her Pink World*) by Yeşim Kazasker and published by İnkılâp in 2003. The second *Shopaholic* book in Turkish is *Alışverişkolik Yurtdışında* (*Shopaholic Abroad*) translated by Hande Canlı and published by İnkılâp in 2006. Apart from these two, the other *Shopaholic* books in Turkish were all published by Artemis and with the translation of Bige Turan, except for the last book *Shopaholic to the Stars*, which was translated into Turkish by Seçil Ersek under the title *Alışverişkolik Yıldızlar Arasında* (*Shopaholic Between the Stars*) and published again by Artemis. The Turkish titles and publication years of the *Shopaholic* books are as follows: *Alışverişkolik ve Bebeği* (2007, *Shopaholic and Baby*), *Alışverişkolik ve Ablası* (2008, *Shopaholic and Sister*), *Alışverişkolik ve Evlilik* (2009, *Shopaholic Ties the Knot*, BT: *Shopaholic and Marriage*), *Alışverişkolik ve Amerika Rüyası* (2011, *Shopaholic Takes Manhattan/Shopaholic Abroad*, BT: *Shopaholic and American Dream*), *Mini Alışverişkolik* (2011, *Mini Shopaholic*), *Bir Alışverişkoliğin İtirafı* (2012, *Confessions of a Shopaholic*), *Alışverişkolik Yıldızlar Arasında* (2014, *Shopaholic to the Stars*).

There are some important points related to the publication of the Turkish translation of the books in *Shopaholic* series. The first thing is that İnkılâp was the first publishing house, which released the Turkish translations of two novels in *Shopaholic* series. As of 2006, the author Sophie Kinsella’s all books, including the

novels in *Shopaholic* series have been published by Artemis. The second important thing is that the two novels -*Confessions of a Shopaholic/The Secret Dreamworld of a Shopaholic* and *Shopaholic Abroad/Shopaholic Takes Manhattan* previously translated and published by İnkılâp were also retranslated and republished by Artemis. Thirdly, the title of the book *Shopaholic Takes Manhattan/Shopaholic Abroad* was translated into Turkish as *Alışverişkolik Yurtdışında* by İnkılâp which is literally the same; however, it was retranslated as *Alışverişkolik ve Amerikan Rüyası* (Shopaholic and Her American Dream). This change in the title might be because of the fact that it is quite common in Turkey among young people to have the desire to go and see America, and live there, i.e. to achieve the American dream. Fourthly, the republication of these two novels did not happen immediately but took nearly nine years for the former and five years for the latter, which can be explained by copyright issues. The appearance of the same translator is also another important point, which will be dealt with in the following part. One more point as to the Turkish translation of the *Shopaholic* books is the release of *Alışverişkolik ve Bebeği* in pocket size in 2009, which has been sold for a cheaper prize.

5.1.3 Translators of *Shopaholic* series

The Secret Dreamworld of a Shopaholic (2000), the first book in *Shopaholic* series, was translated into Turkish by Yeşim Kazasker in 2003. Unfortunately, it was not possible to find any information about the translator; there is not any other book translated into Turkish by Yeşim Kazasker. The possibility that she got married and took her husband's family name should not be ignored, at this point.

The second *Shopaholic* book in Turkish is *Alışverişkolik Yurtdışında* (*Shopaholic Abroad*, 2001) which was translated by Hande Canlı in 2006. Hande

Canlı has five translations: *Kırmızı Gören Kedi* (*The Cat Who Saw Red*, 1986) by Lilian Jackson Braun in 1999, *Dedektif Nancy Drew'un Maceraları 4: Büyük Risk* (*The Mystery At Lilac Inn*⁴⁶, 1931) by Carolyn Keene in 2000, *Ölüm Vadisi - California 1849 - Ölüm Kalım Maceraları - 4* (*Survival! Death Valley - California 1849*, 1998) by Karen A. Bale and Kathleen Duey in 2000, *Kar Fırtınası - Colorado 1886 - Ölüm Kalım Maceraları - 3* (*Blizzard: Colorado 1886*, 1998) by Karen A. Bale and Kathleen Duey in 2000 and *Brahms Dinleyen Kedi* (*The Cat Who Played to Brahms*, 1987) by Lilian Jackson Braun in 2005. As it is clearly seen, Hande Canlı has not translated any other book after her translation of *Shopaholic Abroad* in 2006. An important point as to her translations is that the other five books she translated are not categorized as chick lit; therefore, it does not seem appropriate to call her a 'chick lit translator.' Yet, the same possibility about the translator's changing her family name remains open.

The third *Shopaholic* book in Turkish is *Alışverişkolik ve Bebeği* (*Shopaholic & Baby*, 2007) which was translated by Bige Turan⁴⁷ in 2007. After this year, seven out of eight books in *Shopaholic* series were released in Turkish with the translation of Bige Turan who is also the most productive translator in the bibliography having translated thirty chick lit books so far. Moreover, she does not translate only chick lit books but also different types of fiction from romance, fantasy, and young adult to drama. Some of Turan's translations are: *Uçurumun Kenarındaki Kız* (*The Girl on the Cliff*, 2011) by Lucinda Riley in 2014, *Tatlı Tehlike* (*Sweet Evil*, 2012) by Wendy Higgins in 2015, *Karanlık Düzen – Fırtına Habercileri* (*Stormbringers*, 2013) by Philippa Gregoy in 2015, *Afacan 5'ler Denizler Altında*

⁴⁶ This is the fourth volume in the *Nancy Drew Mystery Stories* series. It was first published in 1931 under the pseudonym Carolyn Keene and republished in 2004 by Simon & Schuster under the title *High Risk*.

⁴⁷ In some of her translations, she is referred to as Bige Turan Zourbakis.

(*Five Go Down to the Sea*, 1953) by Enid Blyton in 2010, to name a few. Turan is still working as a freelance translator for various publishing houses such as Pena , Yabancı, Pegasus, Goa and Artemis.

Taking into account Bige Turan's translations of chick lit books, it can be said that she has played an active role in the import and establishment of chick lit in Turkey. In her view, chick lit is modern, fresh and a new genre:

Çık lit her şeyden önce eğlenceli, güldüren, ancak modern şehir hayatını ve içinde birey olma savaşı veren kadını sorgulayan, yaşadığı zorlukları, iş hayatındaki sorunları ve ikili ilişkilere bakışındaki yanlışları ve doğruları mercek altına alan, modern, çok taze ve yeni bir tür. (personal communication, April 2, 2015)

[Chick lit is above all funny, hilarious, modern, very fresh and a new genre which questions the modern city life and woman's life struggle to be an individual in this city, [and] focuses on the difficulties she encounters, what is wrong and what is right in her perspective on bilateral relations.]

As Turan sees chick lit as a literary genre dealing with the problems of women and their adventures in life and portraying women who are fighting for being an independent individual in the modern city life, she is content to be called a 'chick lit translator' in spite of her translations from different types of fiction. In the interview I conducted for this study, Turan explains that it is very important for a translator to understand the thoughts and feelings of the heroine in a chick lit book, which, according to Turan, directly affects the reception of the translation and the character by the readers. She tells that the books she enjoys translating the most are chick lit since:

En çok çık lit çevirirken kendimi rahat hissettiğimi söyleyebilirim. Karakterlerin kadın olması, genelde 25-35 yaş aralığında olmaları, dilin doğallığı ve akıcılığı, birinci elden olayları anlatmak benim için hep daha eğlenceliydi. (personal communication, April 2, 2015)

[I can say that I feel at ease at most when I was translating chick lit. The fact that the characters were women, they were in the ages of 25 to 35, the natural

and fluent flow of the language, and the story was told in the first person was always more enjoyable for me.]

The last novel in *Shopaholic* series is *Shopaholic to the Stars* (2014) and it was translated under the title *Alışverişkolik Yıldızlar Arasında* by Seçil Ersek in 2014. Despite the fact that Ersek has not translated any other books of Sophie Kinsella, she is one of the most productive chick lit translators. Among the chick lit books she translated are: *Sen Yeter Ki İste* (*Be Careful What You Wish for*, 2006) by Alexandra Potter in 2008, *Ahlaksız Teklif* (*Decent Exposure*, 2009) by Phillipa Ashley in 2010, *Bir Hostesin İtirafı* (*Confessions of an Air Hostess*, 2008) by Marisa Mackle in 2012. In addition, Bige Turan and Seçil Ersek are the co-translators of *Satılık Aşk* (*An Offer You Can't Refuse*, 2008) by Jill Mansel published in 2012. They both did their first translations in Artemis and they are very close friends in the real life.

Taking into account these four translators of *Shopaholic* series, the first thing that comes to mind is that they are all women. Secondly, it is very important to see the role of Bige Turan played as the translator of seven *Shopaholic* novels: this enabled the books in the series to reach the readers through the language and decisions of the same translator. In other words, the translator has been influential in establishing the language of Kinsella in Turkish, especially since this is a series.

5.2 Ekin Atalar as the author of the first “çik lit” novel in Turkish

The Turkish author, Ekin Atalar was born in Istanbul in 1979 and still lives in this city. After graduating from Saint Benoit French High School, Atalar started to study French Language and Literature at Istanbul University but then she dropped out since she did not want to be a teacher. Then, she started to study Play Writing-Dramaturgy at Dokuz Eylul University, İzmir. After she graduated from the university in 2006,

she started to work as a script writer of popular TV series including *Bebeğim* (My Baby), *Kavak Yelleri* (Daydreaming),⁴⁸ *Güneşi Beklerken* (Waiting for the Sun), *Kaçak Gelinler* (Runaway Brides), etc.

Her first book, a collection of short stories entitled *Hayata Asılmak Tehlikeli ve Yasaktır* (It is Dangerous and Forbidden to Hang onto Life) was published by Varlık in 2003 and chosen as “dikkate değer” [remarkable] in Yaşar Nabi Nayır Youth Awards. The stories in this book revolve around themes such as otherness, strangeness, psychological and physiological phenomena of womanhood and manhood, problems in heterosexual relationships in addition to the internal dilemma, complex, and obsession that middle-class people go through in the hectic city life. Until 2010, the year when she wrote her second book *Selindrella & İstanbul Usulü Külkedisi Masalı*, she had also written many scenarios for TV series including the above mentioned *Kavak Yelleri*, which is a popular Turkish youth drama television series broadcasted between 2007 and 2011. The editor-in-chief of Artemis, Ilgın Sönmez-Toydemir shares her ideas about the author Ekin Atalar and tries to explain why she has “created” Ekin Atalar as the author of a Turkish chick lit novel, who is already known for her scenarios:

Ekin zaten edebiyat kulvarına Varlık Yayınları’yla başlamış bir kız. [...] Ekin’in hayatına senaristlik girdiği için, biz biliyorsun büyük oranda kendi yazarlarımızı üretiyoruz içeride, ama bunları büyük oranda televizyondan topluyoruz aslında. Çoğu senarist arkadaşlarımız. Başta da dediğim gibi sinematografik olmasını [...] bekliyoruz hikayelerin. Bunlara daha yakın duranlar senaristler. Çünkü görselleştirebilmek çok önemli. (personal communication, December 21, 2014)

[Ekin had already started her literary life in Varlık Publishing House. [...] As Ekin has been working as a scriptwriter for a while, as you know we mostly create our own writers, who we generally find in the television world. Many scriptwriters are our friends. As I told you before, we expect our stories to be cinematographic. Those who are close to [creating] such stories are

⁴⁸ *Kavak Yelleri* is known to be an adaptation of *Dawson’s Creek*, an American teen drama television series.

scriptwriters. Because it is very crucial to be able to make something visualize [in your mind].]

In 2010, Atalar published two novels, one of which is the above-mentioned *Selindrella & Istanbul Usulü Kùlkedisi Masalı* (Selindrella: An Istanbul Style Cinderella Story) and the other is *Selindrella & Acilen Evlenmem Lâzım* (Selindrella: I Need to Get Married Urgently), the sequel to the previous novel. The first novel in the *Selindrella* series is considered to be the first Turkish example of chick lit in Turkish. Atalar's last novel *Hayatımın Aşkı* (The Love of My Life) was published in 2012 as a stand-alone novel which was presented as “the craziest romantic comedy of the recent years by the author of *Selindrella*.”⁴⁹ When I asked Ekin Atalar how this character Selin was born, she stated me that she was aware that this genre has not been tried in Turkey before:

Fazlasıyla chick-lit okuyan ve chick-flick izleyen biri olarak, Türkiye’de bu tarzın daha önce hiç denenmediğini biliyordum. Romanı yazarken, yabancı versiyonlarını kopyalamadım, bunun yerine ‘içimizden’ bir genç kadının hayatını yazmayı tercih ettim. Avrupai yönleri olsa da aslında Selin, sıklıkla karşılaştığımız geleneksel kodları da taşıyan genç kadınlardan biri. (personal communication, July 18, 2015)

[As a person who reads greatly chick lit and watch chick flick far too much, I already knew that this genre had not been tried in Turkey before. While I was writing the novel, I did not copy the foreign versions, instead I preferred to write the life of a young woman who is ‘one of us.’ Despite her European aspects, Selin is one of those young women carrying traditional codes that we often encounter.]

5.2.1 *Selindrella* series

The main character Selin in *Selindrella* series lives in Istanbul with her little dog, Zıpızıp. She is twenty-five years old, single and unemployed, and struggles with financial problems, although ironically she studies Business at the university. Thus, she is trying to find the job of her dreams. Her relationship with her parents cannot be considered as a traditional Turkish family. We know her mother Sema, her best friend Dilara, Dilara's

⁴⁹ You may find the advertorial video of the novel here: <https://www.youtube.com/watch?v=A12dXUOcWcc>.

mother and her boyfriend Emre. There are some secondary characters but they do not play a significant role in the flow of the story. Selin describes herself as a clumsy, unlucky, and unfortunate girl. She does not live with her parents, which she sometimes considers a success. She has a boyfriend, Emre, but their relationship does not seem promising. She literally hates her boyfriend's mother and her boyfriend's mother hates her. In the interview, Ekin Atalar describes Selin as:

Üniversite mezunu, kariyerinde istediği noktaya gelememiş ama azimli, bir noktada hayatının değişeceğini bilen biri. Aynı zamanda, sorunlu bir ilişkisi var ve erkek arkadaşının annesi ondan nefret ediyor. Bu aslında evrensel bir konu bir yanıyla, erkek anneleri, oğullarının kız arkadaşlarını genellikle sevmezler. Oğullarına bir türlü layık görmezler o 'cici' kızları. Bu konuyu esprili bir dille yazmak istedim. (personal communication, July 18, 2015)

[She is a college graduate who has not got the position she wanted in her career yet; but she is determined, she knows that her life is going to change at one point. At the same time, she has a problematic relationship and her boyfriend's mother hates her. This is actually a universal subject, mothers of sons generally do not like the girlfriends of their sons. They do not deem those 'cute' girls suitable for their sons. I wanted to write this subject in a witty way.]

In the first novel of the series *Selindrella & Istanbul Usulü Külkedisi Masalı*, Selin's best friend Dilara is getting married so she is busy with the preparations. Selin has to calm down her nervous and anxious friend, put up with her crying about anything, solve the problems related to the wedding ceremony, and find the best dress to wear as the bridesmaid. Selin is also having problems with her parents; her mother wants Selin to get married to Emre, or to get engaged to him, at least. But Selin is not sure whether her boyfriend is Mr. Right. One day, after she meets her handsome neighbor, Hakan, her unhappy life starts to change. It is love that she feels in her heart. Now she cares about what to wear, how she looks; in other words, how Hakan sees her. This change in Selin's life can be considered as a similar change that Cinderella, the unhappy young girl in the classic fairy tale, has undergone.

In the opening of her second novel, *Selindrella & Acilen Evlenmem Lazım*, Selin, who is now 26, learns that her ex-boyfriend Emre is getting married, which is enough reason for her to get married before him. Selin starts to work as a freelance translator and has to finish the translation of a literary novel in a month. We learn that Selin's best friend Dilara has changed her mind and did not tie the knot; she is still single. Selin and Dilara make a five-stage plan to convince her boyfriend Hakan to propose to her: curiosity, fear, anger, jealousy, and finally devotion. In the meantime, Selin's mother is suspicious that her husband is cheating on her and so Selin is occupied with her mother's jealousy attacks, and tries to tell her that her father is innocent. What's more, Selin meets Arzu, her ex-boyfriend's Emre's girlfriend and learns that she was also her new boyfriend Hakan's ex. The rest of the story revolves around Selin's silliness and clumsiness, which makes the reader laugh at times.

In the interview, Ekin Atalar explains that it was the fairy tale Cindrella that inspired her to title the book as Selindrella. Supporting this choice, Atalar thinks that "chick lit novels are the modern fairy tales of our time" ["Chick lit romanlar aslında günümüzün modern peri masalları"]. She believes that there is a relation between Cindrella's shoe in the fairy tale and Carrie Bradshaw's passion for shoes in *Sex and the City* in which Mr. Big proposes to Carrie with her shoe (personal communication, July 18, 2015).

In an interview conducted by Bige Bilgen, Ekin Atalar is asked about the third book of *Selindrella* series and she explains that the third *Selindrella* book is going to be published, which will be followed by another chick lit novel, *Meleksima*. However, neither the third *Selindrella* nor *Meleksima* have been published yet and seem to be published:

Selin'in maceraları üçüncü kitapla birlikte son bulacak. En azından şimdilik öyle görünüyor. Devam kitabıyla birlikte başka projelerim de var çünkü. Bir

yandan da *Meleksima* adında yeni bir roman yazıyorum, o da chick-lit.
(Atalar, 2011)

[Selin's adventures are going to come to an end in the third book. At least, it seems so for now. Because I have some other projects along with the sequel book. In the meantime, I am writing a new novel titled *Meleksima*, which is also chick lit.]

The editor-in-chief of Artemis Publishing House, however, tells that the writer did not actually want to write any other chick lit works since she wanted to produce more 'intellectual' works:

Çünkü yazarda entelektüelizm psikozu var, daha fazla *Selindrella* yazmak istemedi. Ama Türkçede iyi bir örnek. (personal communication, December 21, 2014)

[Because the author has intellectualism psychosis, she did not want to write *Selindrella* books any more. But it is still a good example in Turkish.]

And when I asked Ekin Atalar whether she is going to write the third novel, she told me that she wanted to write the third book in the series:

Mükemmelliyetçi bir yapım var bu yüzden istediğim gibi bir devam kitabı yazamadığım sürece, yayınlamayı düşünmüyorum. Serinin üçüncü kitabı da ilk iki kitabı kadar sürükleyici ve iyi kurulmuş olmak zorunda. (personal communication, July 18, 2015)

[I am perfectionist so I don't think of publishing a third sequel novel unless I do not write one I am satisfied with. The third novel of the series has to be as page-turner and as well-constructed as the first two novels.]

Considering these different views about the third book in the series, it can be thought that there is a disagreement or conflict between the author and the publishing house so the future of the third book is not certain yet. According to the data I got from Gül Bakioğlu, who is working as public relations specialist at ALFA-Everest, the first *Selindrella* novel, *Selindrella: İstanbul Usulü Külkedisi Masalı*, has eight editions with an overall circulation of 11.000 copies. The second book, *Selindrella: Acilen Evlenmem Lazım* has been released in four editions and nearly 4.000 copies were printed since 2010. These sales figures demonstrate that the first examples of Turkish chick lit novels by Ekin Atalar have found their readership; however, these figures are not so high, compared to

the bestselling novels, which can suggest the indication of the fact that the novel has not been able to reach so many Turkish readers. These sales figures can also be another reason of the fact that the author does not (want to) write the third novel in the series.

5.3 A comparative textual and paratextual analysis of the *Selindrella* and the Turkish translations of *Shopaholic* series

In this part, I will present a textual and paratextual analysis of Ekin Atalar's *Selindrella*, making comparisons with the books in *Shopaholic* series. For this, the plot and characters, language and structure, packaging and other cultural elements of the two series will be comparatively studied under the category of peritextual elements. Then, the epitextual analysis will be done by examining interviews about *Selindrella* series. The basic objective to be achieved in this part is to explore the effects of paratextual factors on the establishment of chick lit in the relevant literary system.

5.3.1 Textual analysis

5.3.1.1 Plot and characters

In their book *See Jane Write: A Girls Guide to Writing Chick Lit*, authors Sarah Mlynowski and Farrin Jacobs state, "what readers love about chick lit is that the heroine is *them*"; in other words, she should reflect "everywoman" with plausible problems and quirks (2006, p. 64). Selin in *Selindrella* and Becky in *Shopaholic* are both 25-years-old. Selin studied Business at the university and Becky is working as a financial journalist, which is a job she dislikes. Therefore, Selin and Becky wish to find the jobs of their dreams. They are single and looking for Mr. Right to get married. They both love shopping and do not care about the credit card bills. Becky lives in an apartment with her flatmate, Suze while Selin lives alone. Becky's parents, Graham and Jane, tell Becky to

save her money or make more money just as Selin's parents, especially her mother, do. Selin is financially dependent on her parents since she is still unemployed. Selin's friends and cousins are not from middle-class; they are financially in a good position, which is unlike general Turkish girls. Selin's mother is not a typically Turkish mother; for example, she takes Selin to a sex shop once.

Both Selin and Becky like to buy expensive goods and luxury brands. Similar to chick lit heroines in other chick lit books, Selin and Becky are clumsy, naïve, and unhappy but they love dreaming. Even though the books do not offer 'happy ending,' the stories in the books of two series revolve around various experiences the heroines go through and problems they are dealing with. When I asked to Ilgın Sönmez Toydemir about the parallelism between *Shopaholic* series and *Selindrella*, she only said Ekin Atalar "might have been influenced" ["etkilenmiştir"] (personal communication, December 21, 2015).

In both series *Shopaholic* and *Selindrella*, there are not so many characters. We only know the heroines' close friends, parents and relatives. The stories mainly center around Selin and Becky, thus revealing their troubles and happy moments.

5.3.1.2 Language and structure

Chick lit's narrative style, in general, plays a crucial role in the identification between the author and the main character. In her *Shopaholic* books, for example, Sophie Kinsella writes in the first person and admits there are sometimes "blurred lines between her fictional and family life" (*CBS News*, 2014). Along with the first person women narrator, the frequent use of the first person pronoun "I" in English enables the reader to follow the flow of the story more closely and identify herself or himself with the heroine. Below

are some exemplifying passages taken from the *Shopaholic* books of Kinsella, which demonstrate the employment of “I” pronoun in the first person narrative:

Right. I really am going to go to the Guggenheim now. As I come out of Kate’s Paperie, I realize I don’t know which way I should be facing to catch a cab, and I stand still for a moment, wondering which way is north. (Kinsella, 2001, p. 189)

I feel a stab of overwhelming desire. I want a boy. I *so* want a little boy. (Kinsella, 2007, p. 53)

I really don’t know what to do about Luke and his mother. Part of me thinks I should be honest. I should tell him how upset she made us all, and how my Mum was really hurt.” (Kinsella, 2002, p. 82)

In the translations of these first person narrations, the sound suffix “-m” is often employed in the end of verbs rather than using the first person pronoun “ben” in Turkish. Another alternative is the use of the first person possessive pronoun “my.” The Turkish translation by Bige Turan of the quotations given above are as follows:

Tamam. Artık gerçekten Guggenheim’a gidiyorum. Kate’s Paperie’den çıkınca taksi tutmak için hangi yöne doğru durmam gerektiğini bilmediğimi fark ediyorum ve hangi taraf kuzeydi diye düşünerek kaldırımda dikiliyorum. (Kinsella, 2011, p. 206)

İçimde beni aşan bir arzu baskın geliyor. Bir oğlum olsun istiyorum. Bir oğlum olmasını *o kadar çok* istiyorum ki. (Kinsella, 2007a, p. 45)

Luke ve annesi konusunda ne yapacağımı gerçekten bilmiyorum. Bir yanım bana dürüst olmam gerektiğini söylüyor. Annesinin bizi ne kadar üzdüğünü ve annemin ne kadar kırıldığını söylemeliyim. (Kinsella, 2009, p. 81)

In these quotations, it is clearly seen that the first person narrative style both in the source and target texts give the impression that the author tells her experiences to the readers as if they are listening to her or reading her personal diary. In her *Selindrella* books, we see that Ekin Atalar prefers to use a similar narrative style. The sentences taken from Atalar’s two novels show the use of first person narration:

Emre’yi birkaç kere aradım, açmadı. Telesekreterine mesaj bıraktım, hatta bir de mesaj attım. Tam evden aramayı düşünürken telefonum çaldı. (Atalar, 2010a, p. 27)

Nasıl olsa haftaya ararım ben bunu, işim var derim, yurtdışındayım derim, annem hasta derim, derim işte bir şeyler. (Atalar, 2010b, p. 143)

In her *Selindrella* books, Ekin Atalar uses many idiomatic expressions specific to Turkish language, and prefers simple and short sentences from daily language.

Considering the fact that chick lit authors do not opt for metaphors, similes, and descriptive language, Atalar's choice appears to be a suitable example of what Juliette Wells calls "unremarkable language" specific to chick lit novels (2006, p. 65). In an interview conducted by Sayım Çınar, Ekin Atalar talks about the language in her novels, which she says represents the way girls like her heroine speak:

Dil konusuna gelince, ben kimsenin gündelik dil kullanımından rahatsız olduğunu düşünmüyorum. Hatta "Bizim konuştuğumuz gibi yazıyorsunuz," diyenler çoğunlukta. Kullandığımız dil sürekli olarak değişiyor, dönüşüyor. Bu değişimi romanlarda da görmek lazım diye düşünüyorum ben. (quoted in Atalar, 2012)

[With regards language, I do not think that there are some who are not content with the use of daily language. Even, the majority says "You're writing like the way we're speaking." The language is always subject to change and transformation. So I am of the opinion that this change should be reflected on the novels.]

Similarly, *Shopaholic* books by Sophie Kinsella are full of idioms, proverbs and expressions from daily language, which are all translated sense for sense into Turkish by Bige Turan who expresses that she has translated them by taking into account the Turkish readers and culture. Here it can be asserted that Turan has preferred to use "domestication strategy" for such usages:

Özel isimleri değiştirmek dışında bize tanıdık gelen deyim ve esprileri kullanmaya çalıştım. (personal communication, April 2, 2015)

[Except for changing the private names, I tried to use the idioms and jokes we are familiar with.]

With regards the domestication strategy of the translator, it will be better to give one example from the Turkish translations of *Shopaholic* series by Bige Turna. In the

book *Alışverişçilik ve Bebeği* (Shopaholic & Baby), Becky tries to memorize some nursery rhymes and so repeats them. In the source book, Becky recites “Mary, Mary, Quite Contrary... Had a little lamb and...” (2007, p. 85) while Becky sings a Turkish nursery rhyme in the target text: “Uyusun da büyüsün, uykusunda büyüsün, tıpış tıpış bebeğim” (2007, p. 82). In this respect, it can be stated that the translated books of *Shopaholic* series and *Selindrella* books have a similar language full of expressions specific to Turkish language and culture.

In Sophie Kinsella’s *Shopaholic* books, there are some parts in which the inner voice of the main character is heard. These paragraphs or sentences are italicized so as to make a distinction between the first person narration and the inner voice of the heroine. This italic form is also employed in the translation of *Shopaholic* books published by Artemis. Similarly, in Ekin Atalar’s *Selindrella* books, there are some parts showing the inner voice of the heroine, which are also written in italic form.

Furthermore, the abundant use of dialogues in Ekin Atalar’s novels is in parallel with the employment of dialogues in *Shopaholic* series by Sophie Kinsella, which directly reveal to the reader the thoughts of different characters in the story.

5.3.1.3 Intertextuality

In the flow of Ekin Atalar’s first *Selindrella* novel, we learn that Selin’s favourite writer is Sophie Kinsella. Atalar often refers to Sophie Kinsella and her novels, which might be considered as a way of addressing the target readers of Sophie Kinsella and strengthen the power of her novels by establishing an intertextual relationship between *Selindrella* and *Shopaholic* series. This intertextuality is evident in the examples given below:

Sophie Kinsella'nın bütün külliyatını bitirmiştım mesela. (Atalar, 2010a, p. 46)

[I have, for instance, read all the books by Sophie Kinsella.]

Ezberden Sophie Kinsella okuma yarışması yapılırsa ilk üçe gireceğimden kesinlikle emindim. (Atalar, 2010a, p. 47)

[I was definitely sure that I would rank among the top three if there was a competition about reciting Sophie Kinsella.]

[...] beni birazcık tanıyan biri, şifremin 'sophiekinsella' olduğunu tahmin ederdi. (Atalar, 2010a, p. 118)

[... anyone who knows me would guess that my password is 'sophiekinsella.']

Not only Sophie Kinsella herself, but her *Shopaholic* and other standalone novels are also referred to in the first *Selindrella* novel. The important point here is that the heroine Selin uses the Turkish titles of Kinsella's books, which were published by Artemis:

Alışverişkolik ve Beni Hatırladın mı'yı dört defa okumuştum; *Pasaklı Tanrıça*'yı iki, *Alışverişkolik ve Evlilik*'i üç, *Alışverişkolik ve Ablası*'mı iki kere. *Yirmiler Kızı*'nı kaç kez okuduğumu hatırlamıyordum bile. (Atalar, 2010a, p. 47)

[I've read *Shopaholic* and *Remember Me?* four times; *The Undomestic Goddess* twice, *Shopaholic Ties the Knot* three times, *Shopaholic and Sister* twice. I even cannot even remember how many times I've read *Twenties Girl*.]

In the second novel of *Selindrella* series, in addition to a reference to Sophie Kinsella (p. 28), there are references to *Sex and the City* (p. 146) and *Carrie Diaries* (p. 229), which are also important chick lit works published by Artemis.

All these examples of intertextual connections between *Shopaholic* and *Selindrella* series highlight the fact that *Selindrella* can be considered to be a Turkish 'rewriting' of *Shopaholic* even though Ekin Atalar claims that her books do not bear significant similarities to Kinsella's books.

5.3.1.4 Culture specific elements

Generally speaking, chick lit novels are open to the invasion of culture specific elements such as brand names, places, magazines, etc. which help the readers to dream the heroine and her life much better. In *Shopaholic* novels, Sophie Kinsella specifically shares information about the places Becky is in, the beauty products she uses, the brands she prefers for her clothing. In the examples given below, you may see the brand names (emphases are mine):

They should have *Vogue* for schools. (Kinsella, 2010, p. 286)

Burberry. Matthew Williamson. Dolce & Gabbana. Oh my God. (Kinsella, 2010, p. 340)

He's wearing his new *Paul Smith* suit and has his *BlackBerry* in his hand. (Kinsella, 2007b, p. 362)

[...], but it means all we eat, all day long, is *KitKats*. (Kinsella, 2002, p. 12)

I put on the *DKNY* suit I bought myself for Christmas. (Kinsella, 2003, p. 102)

In addition, characters in chick lit novels hang out in real places where they chat with their friends, and eat or drink:

We're not going to *Starbucks*, Minnie! (Kinsella, 2010, p. 338)

Luke was at the *Bank of England*? (Kinsella, 2010, p. 105)

"You walked?" says Dad in surprise. "From *Oxshott Station*?" (Kinsella, 2004, p. 187)

I'm staying at *Claridge's*. (Kinsella, 2007, p. 439, emphases mine)

What's more, just as Becky in *Shopaholic & Sister* become happy when she gets to her special subscriber edition in its shiny plastic cover and exclaims "Vogue!" (2004, 21), Selin in *Selindrella: Istanbul Usulü Külkedisi Masalı*, puts the same *Vogue* in her bag and says:

Vogue dergimi çantama tıkıyorum, göbeğimi içime çekiyorum,
pantolonumun fermuarını çekiyorum. (Atalar, 2010a, p. 2)

[I tuck my *Vogue* in my bag, suck my stomach in, zip up my pants.]

In Ekin Atalar's first *Selindralla* book, Selin refers to some places such as "İnönü Stadyumu" [İnönü Stadium] (p. 10), a football stadium in Istanbul, AKM (p. 10), the Turkish abbreviation of Atatürk Cultural Center in Istanbul, "Teşvikiye Camii" [Teşvikiye Mosque] (p. 153), the streets the characters pass by (e.g. "Taksim" [Taksim Square]) (p.10), the shopping centers they go (e.g. "Migros") (p. 26), the towns they live (e.g. "Etiler") (p. 245), the places they hang out [e.g. "Babylon" (p. 11), "Starbucks" (p. 24), "Bambi" (p. 27), "Ara Kafe" (p. 44)], which all contribute to the Turkishness of the text.

In the second *Selindrella* novel, *Selindrella: Acilen Evlenmem Lazım* (2010b), there are references to some places such as Moda Deniz Kulübü (p. 12), The Marmara (p. 56), İstiklal Caddesi [İstiklal Street] (p. 63), Odakule (p. 63), Kanyon (p. 75), Galata (p. 76), Ritz Carlton Otel (p. 118), Aşk Kafe in Arnavutköy [Aşk Café] (p. 139), Four Seasons (p. 192), İstinye Park (p. 198), House Cafe (p. 207), Starbucks (p. 256), Nişantaşı (p.388). There are also references to brand names such as Chanel (p. 55), Armani (p. 55), Prada (p. 75), Jimmy Co (p. 83), Beymen (p. 113), Century 21 (p. 123), Tiffany (p. 144), Zara (p. 144), Alberta Ferretti (p. 155), Balenciaga (p. 178), Harvey Nichols (p. 293), Georgina Goodman (p. 293), all of which luxurious products.

In an interview done by *T24*, Ekin Atalar explains that she deliberately chose real places in her novels in order to offer the readers the chance to go to the same places where the heroine is, to eat in the same restaurants where the characters meet up or to drink their coffee or tea in the same cafe where the heroine visits. Atalar also mentions that referring to real places is a common strategy followed in all chick lit novels to refer to real places:

Chick lit romanlara baktığınızda, kullanılan mekanların genellikle reel mekanlar olduğunu görürsünüz. Yani siz de evinizden çıkıp bahsedilen o sokağı bulabilir, karakterin yemek yediği ya da kahve içtiği mekanda

takılabilir, gittiği gece kulübüne gidebilirsiniz. İngilizceden ya da başka yabancı dillerden çevrilen bu tarz romanları okuduğunuzda, ister istemez bir yabancılaşma oluyor. Yapılan esprileri anlamak için bile, o kültürü yakından takip etmeniz gerekiyor. *Selindrella*'yı yazmaya başladığımda ilk dikkat ettiğim noktalardan biri bu olmuştu mesela. Herkesin bildiği mekanları kullanmaya özen göstermiştim. *Acilen Evlenmem Lazım* ve *Hayatımın Aşkı*'nda da aynısını yaptım. Romanda geçen mekanların neredeyse tamamı gerçek. Bununla ilgili birçok [olumlu] geri dönüş de aldım, “Kesinlikle beni anlatmışsın, ben de oraya çok giderim,” diyen ya da adı geçen mekana en kısa zamanda gideceğini söyleyen çok fazla kişi var. (Atalar, 2012)

[When you look at chick lit novels, you will see that the places are real. So you can leave your home and find the street mentioned in the novel, you can hang out in the cafe where the character eats something or drinks coffee, you can go to the night club the character visits. When you read these kinds of novels translated from English or any other language, the alienation effect is necessarily seen. Even to understand the jokes, it is necessary to know the culture well. This was one of the important points that I took into account when I started to write *Selindrella*. I paid attention to use the places that are mostly known. I followed the same strategy in *Acilen Evlenmem Lazım* and *Hayatımın Aşkı*. Nearly all the places referred to in the novel are real. And I got several [positive] reactions as to this point. Some said, “It’s absolutely me that you’re telling, I go to that place, too,” or there were some who said they would go to that place soon.]

As for the translation of *Shopaholic* series, Bige Turan, the translator of seven novels in the series, states that she prefers to explain the unknown brands or culture specific elements with one or two adjectives, considering the fact that target readers are Turkish people:

Genelde marka ve özel isimler geçtiğinde, bir film ya da dergi ismiyse, Türkiye’de çok bilinmiyorsa, bu tarz durumlarda ufak bir açıklayıcı sıfatla cümleye eklerim. (personal communication, April 2, 2015)

[When there are references to brand names and private names, if it is a movie or magazine not known in Turkey, I add one little explanatory adjective to the sentence.]

Taking all these elements into account, it can be concluded that *Selindrella* carries all the characteristics of a chick lit novel and resembles Kinsella’s *Shopaholic* books in many ways, which explains how the publisher prefers to present and market *Selindrella* making use of this fact. In what follows, I will dwell on these paratextual elements.

5.3.2 Paratextual analysis

5.3.2.1 Peritextual elements

In an interview done by *T24*, Ekin Atalar openly states that *Cinderella*, the popular fairy tale, inspired the name of *Selindrella* series as the story tells the ‘positive’ change or transformation in Selin’s life. In the subtitle of the first novel, *Selindrella: Istanbul Usulü Kùlkedisi Masalı* (*Selindrella: An Istanbul Style Cinderella Story*), it is clearly seen that the story is inspired by the Cinderella’s transformation. As the pronunciation of the name Selin is somewhat akin to the Turkish pronunciation of Cinderella, *Selindrella* for the Turkish series is definitely a creative and clever choice.

Like the name *Shopaholic* in Sophie Kinsella’s books, the title *Selindrella* of the first book gives the impression that this will be the first book of a *Selindrella* series since the book has another subtitle: *Selindrella: Istanbul Usulü Kùlkedisi Masalı*. The following book by Ekin Atalar *Selindrella: Acilen Evlenmem Lazım*, published in the same year 2010, proves this. Considering this, it can be suggested that the title *Selindrella* has a cultural reference to *Cinderella*, the classical fairy tale and so it fulfils the “connotative” function of the titles as Gerard Genette explains it (1997, p. 91).

In addition, the expression “Türk Kızının Sofi’si” (The Turkish Girls’ Sophie) written on the cover page, just under the name of the author, deliberately makes a reference to Sophie Kinsella. Moreover, the appearance of the name of the genre “çik-lit” on the right bottom of the front cover of the books together with the logo of Artemis is also noteworthy. These tags officially identify these books as works of chick lit, which Genette accepts as another appendage of the title that attributes a genre to the work of literature (1997, p. 98). The cover of the first novel

of *Selindrella* series is shown in Figure 5 and the second novel of the series is presented in Figure 6:



Fig. 5. The front cover of the first novel of *Selindrella* series.



Fig. 6. The front cover of the second novel of *Selindrella* series.

As for the slogan “Türk Kızının Sofi’si,” the author Ekin Atalar explains that this was not her idea, the marketing policy of the publishing house. She also adds that if she had the right to make a decision on this slogan, she would definitely omit it, “because it gives the

impression that you are not going to read an original story but a copied one [Özgün bir roman yerine bir tür kopya okuyacağınız izlenimine kapılıyorsunuz çünkü] (personal communication, July 18, 2015).

The vivid colors on the book covers are definitely eye-catching. The details of the shopping bags and stores in the first one as seen in Figure 5 are important as they reflect the life style of the chick lit girl portrayed on the cover. But while this girl on the front cover of the first *Selindrella* book is a beautiful chick, the girl on the back cover is blowzy, tired and bored as shown in Figure 7, which implicitly depicts the change of Selin's life like Cinderella's transformation from house servant to the charming young lady. The solitaire ring on the cover of the second book, which also depicts a young, elegant girl wearing a pink dress is apparently suggestive of the marriage issue.



Fig. 7. The back cover of the first novel of *Selindrella* series.

When the book covers of the translations of Sophie Kinsella's books are examined, it is easily noticed that a woman with shopping bags is commonly used on the cover pages. Considering that these books -*Selindrella* and the translations of Kinsella's *Shopaholic*

books- are published by the same publishing house under the editorship of Ilgın Sönmez Toydemir, it is not surprising to see similar strategies in the presentation and packaging of these books. On the book covers of Sophie Kinsella's own books, lots of shopping bags and gift boxes are used; on some, a woman figure also appears. Taking all these into consideration, it can be deduced that both the translated and original books of Sophie Kinsella and also Ekin Atalar's *Selindrella* follow a similar path in terms of book covers; thus they catch the eyes of the readers, which is a common point in all chick lit books.

With regards the titles in Ekin Atalar's books, it is seen that handwritten and italic form is preferred just as the titles of Sophie Kinsella's *Shopaholic* books and their translations in Turkish. This should not be seen as a coincidence as the other books from different types of fiction published by Artemis do not have the same form of writing of the titles. The covers of *Shopaholic* series both in English and Turkish are presented below in Figure 8 and Figure 9:



Fig. 8. The front covers of the books in *Shopaholic* series in English.



Fig. 9. The front covers of the books in *Shopaholic* series in Turkish.

The blurbs of *Selindrella: İstanbul Usulü Külkedisi Masalı* and *Selindrella: Acilen Evlenmem Lazım* give brief information about the plots of the books in a humorous and sincere manner. The sentences used are intended to make the readers wonder what will happen in the story. The blurbs generally give the portrait of the protagonist Selin and then mention the turning point in her life but do not give detail so as to make the readers wonder about the content of the novel; this is the way that the blurbs are written in such novels. These sentences can be example: “Hayatın daha çok sürprizi var, çooook!” [Life is full of surprises, many supriseees!], “Elimi sallasam ellisi, başımı sallasam tellisi, erkeklerrr, off, pabucum sıkıyor!” [There are plenty of fish in the sea, there are plenty of dish in the tea, oh men, uff, my shoes pinch my feet!], “İyi de ben şeyimdir biraz, eee, beceriksiz. Ve sakar. Ve şanssız. Ve kadersiz. Ve basireti bağlı. Ve de... Neyse ya. Hepsi.” [Well, I’m a bit, hmmm, awkward. And clumsy. And unlucky. And unfortunate. And blind. And... Anyway. All.]

In some blurbs of the translated works of Kinsella, we read, for example, “Becky çok geçmeden başının fena halde dertte olduğunu keşfedecekti,” [Becky will

soon realise that she’s gonna be in trouble...] “Abla mı? Yani bir ruh ikizi! He, he. Tabii tabii, emin olun öyle!” [Sister? A soul mate! Uh uhh, you can be sure it is absolutely so!] What’s more, we come across short, simple sentences used in daily language in such novels; this is their peculiar language. *Selindrella*’s blurb begins with “Paçozluk geçici, rutin boğucu, aşk komşu, stil muhtemel olabilir!” [Unkemptness can be temporary, routine is suffocating, love is neighbour and style is possible!] and in a similar way, the blurb in one of the translations of Kinsella’s books says, for example, “Batan balık yan gittiğine göre birkaç şey daha almaktaysa sakınca yoktu tabii. Elem, keder, hepsi geçer! Bize kâr kalan nedir bu dünyadaaaaaa!” [It is in for a penny in for a pound, so I see no harm in buying some more stuff. Sorrow and grief all pass by! What do we get away with in this world!]] which includes a reference to a popular Turkish song “Böyle Gelmiş Böyle Geçer Dünya.” In short, Ekin Atalar’s *Selindrella*, similar to the language in the books by Sophie Kinsella, uses a daily language of ordinary people, similar to the language in the books by Sophie Kinsella.

5.3.2.2 Epitextual elements

In the above mentioned interview published in *T24*, the interviewer (the name is not given) says that we do not have any Turkish chick lit novels, and the ones we have are translations which do not reflect the Turkish culture and people, thus telling the stories foreign to us, to our culture. That is why the interviewer is happy to see the places in Istanbul such as Nupera, Cuppa, Müzedechanga, Beymen Brasserie, Çiçek Pasajı. Apparently, it is this ‘Turkishness’ of the book that the interviewer puts Ekin Atalar’s *Selindrella* in a different place from the translated chick lit books:

Türkiye'de türevlerine pek rastlayamıyoruz; ya gençleri yazdıklarını sanıp bizden çok alakasız bir hayat anlatıyorlar, ya da dili kurgusu fazla zayıf kalıyor. O yüzden kitap evlerinde chick-lit raflarını tercüme romanlar işgal etmiş durumda. Onlar da bize yabancı kalıyor bir yerde. (T24, 2010)

[We don't see its derivative form in Turkey; they either tell a life that is irrelevant to us though they think that they write the young people, or the language and structure of the story remain weak. This is why the chick lit shelves in the bookstores are occupied with translations. But they are foreign to us, at some point.

Hence, the interviewer introduces Ekin Atalar as “bu tarzın Türkiye’deki başarılı öncüsü” [the successful pioneer of this genre in Turkey] (Ibid.).

In Bige Bilgen’s interview with Ekin Atalar, Bilgen asks questions mostly about *Kavak Yelleri* [Daydreaming], the popular TV series, but she also asks two questions about Atalar’s *Selindrella* books. Bilgen points out the fact that in two or three episodes of *Kavak Yelleri*, the novel *Selindrella* was shown to the audience. Confirming this, Atalar says that one of the female characters in *Kavak Yelleri*, Aslı, reads *Selindrella* in two or three scenes (2011). This is also an important point demonstrating the fact that Atalar tries to make her novel reach as many readers as possible by bringing it into view in one of the most popular television series at that time.

In another interview with Ekin Atalar published in *Akşam* daily, Selin Özsavcı refers to *Selindrella* as “çik-lit türünün örneği” [the example of chick lit]. (2010) Özsavcı also informs the readers about the fact that *Acilen Evlenmem Lazım*, the sequel to *Selindrella* is going to be published soon:

Ekin Atalar [...] bu tarza giren kitabının devamı *Acilen Evlenmem Lazım* yazmaya başlamış bile. (2010)

[Ekin Atalar has already started to write *Acilen Evlenmem Lazım* [I Need to Get Married Urgently], the sequel novel of [Selindrella] which is an example of chick lit.]

Taking these interviews into account, it is not surprising that two interviews were done in 2010, the year two *Selindrella* books were released, and one was carried out in February 2011, three months after the second book was published. What is at stake here is that there are not any other interviews, articles or reviews written about *Selindrella* series after 2011, which might be interpreted as suggesting that *Selindrella* series have not created the expected impression and attention in the publishing industry in Turkey and this might be another reason of the fact that the third *Selindrella* novel has not been published yet.

On the official Facebook page of Artemis Publishing House, Artemis Severler [Artemis Lovers], there is a post announcing that Ekin Atalar is going to submit *Selindrella 3* in May, 2012.

[Ekin Atalar] 1 Mayıs'ta, *Selindrella 3*'ü teslim ediyor. Haziran'da Selin tekrar gündemde olacak anlayacağınız. Keep on watching!⁵⁰

[Ekin Atalar is going to submit *Selindrella 3* on May 1. It means Selin is going to be on the agenda again in June. Keep on watching!]

This announcement clearly shows that the author has planned to write the third novel but something must have happened that led her to give up writing and/or publishing it. In some unofficial personal blogs, readers write their own reviews or summaries of *Selindrella* books and they generally complain about the similarities between Sophie Kinsella's *Shopaholic* series and Ekin Atalar's *Selindrella* books. One blogger openly says “[*Selindrella*] resmen Sophie Kinsella kitaplarının taklidiydi.” [Selindrella is openly an imitation of Sophie Kinsella books.]⁵¹

⁵⁰ You may find the post here: https://www.facebook.com/search/str/ekin%20atalar/keywords_top.

⁵¹ For the website of the blog, please see <http://perikanali.blogspot.com.tr/2012/02/selindrella-turk-isi-sophie-kinsella.html>.

Although it might not be right to call *Selindrella* books as an ‘imitation’⁵² of *Shopaholic* books presented to the Turkish readers through translations by Bige Turan, it is more suitable, I believe, to categorize them as “rewritings” of Kinsella books within the context of Turkish culture.

Under the group of epitexts, which include distanced elements, such as interviews, reviews, criticisms or comments located outside a book, posters are also significant in terms of making the works more visible. With the publication of *Selindrella: İstanbul Usulü Külkedisi Masalı*, a poster designed by Artemis was inserted in the book as shown in Figure 10:



Fig. 10. The poster inserted in the first novel of *Selindrella* series.

As it is clearly seen on the poster, the caption on top reads “Artık Türk Kızının da Bir Sofi’si Var” [Now Turkish Girls Have Their Own Sophie]. We know that this Sophie is a direct reference to Sophie Kinsella, the author of *Shopaholic* books. Putting Kız Kulesi [The Maiden’s Tower] on the background of the poster and

⁵² The word “imitation” I used here is not the term that comes from the Latin term “imitatio” suggesting the practice of translation in the Roman tradition. I just used this word to refer to a negative form of rendering a text, as it is voiced in some of the readers’ comments on *Selindrella*.

describing the heroine of *Selindrella* as “Çılgın, Tatlı, Paçoz ve Çulsuz Bir İstanbul Kızıydı!” [She was a Crazy, Sweet, Unkempt and Penniless Istanbul Girl!], this poster evidently aims to create the Istanbul atmosphere in which Selin’s story is set. Apart from the background, the shopping bags on the hands of the young lady signify the ‘shopaholic’ side of the character in the book.

In conclusion, the paratextual analysis of both peritextual and epitextual elements reveal the role of translation has played during the ‘import’ process of chick lit. Thus, a natural outcome of this process is perhaps the marketing strategy -as seen in the paratextual analysis- which employs the presentation of *Selindrella* as the Turkish version of the books in *Shopaholic* series and the author Ekin Atalar as the Turkish ‘Sofi’ (the Turkish pronunciation of Sophie). It would not be wrong to suggest that the publishing house and the author have benefitted from the translated works of Kinsella in order to produce and publish original versions belonging to this genre. The constant intertextuality and the similarities between *Selindrella* and the translations of *Shopaholic* series are no coincidence; as I have mentioned before, they have a similar target readership, so a similar path was followed and the genre has been quite successfully imported to the Turkish literary system.

5.4 *Kocan Kadar Konuş* as a full import of chick lit

In this part, I will provide an overview of *Kocan Kadar Konuş* by Şebnem Burcuoğlu, who became one of the bestselling authors in a short span of time. Even though her book *Kocan Kadar Konuş* has not been presented as chick lit, it carries all the characteristics of a chick lit novel. In both the textual and paratextual analysis given below, my aim is to demonstrate that Burcuoğlu’s novel has become a ‘local

chick lit,' which has been acclaimed by various critics and readers as it perfectly reflects the Turkish girls.

5.4.1 The author Şebnem Burcuoğlu

Şebnem Burcuoğlu studied International Relations at Bilkent University, Ankara, and she has a Master degree in European Studies from Boğaziçi University, Istanbul. While working as a director of corporate communication in *Milliyet*, Burcuoğlu has also been writing columns in newspapers. Her book *Kocan Kadar Konuş* became one of the bestsellers of 2014. The sequel of the first novel, *Kocan Kadar Konuş: Diriliş* (The Husband Factor: Resurrection), which has become as successful as the previous one, was published in 2015 and is going to be adapted into a movie as the first one.

In an interview done by Zeynep Şeker and published in *GQ* magazine,

Şebnem Burcuoğlu tells how the idea to write such a novel has occurred to her:

Bir gün Doğan Kitap bünyesindeki Dex Kitap, benimle iletişime geçerek çeviri yayınlardan sıkıldıklarını, kalemi ve mizahı güçlü birini aradıklarını söyledi. Benden bir ay içinde bir kitap yazmamı istediler. Evet, her şey bir anda olup bitti! (2015)

[One day, Dex Kitap under Doğan Kitap Group got in contact with me and told me that they had been bored with translations and that they were looking for somebody who has a remarkable ability to write with humour. Then they wanted me to write a novel within a month. Yes, everything happened in just one breath!]

In the interview I conducted with Şebnem Burcuoğlu for this study, she says that chick lit has been “about to be forgotten” [“solmaya yüz tutmuş”] in other parts of the world, but it is the “escapist literature” [“kaçış edebiyatı”] of all women. As for Turkey, she is of the opinion that chick lit has just begun to appear, calling it “warm up rounds” [“ısınma turları”] and adds that, “there are lots of things that should be done especially by young and agile writers and readers” [“özellikle genç ve kıvrak

kalemlere ve de okurlara çok iş düşüyor”]. She also thinks that publishing houses have the same responsibility.

As mentioned in the previous parts of the study, chick lit novels revolve around the lives of ordinary women and reflect their real-life experiences. In a similar vein, to Burcuoğlu’s mind, what’s important is the catharsis that the heroine, who is very like the reader, goes through the similar experiences and tests that the reader does and realizes her own dreams [“kendine benzeyen ana karakterin kendi yaşadıklarına benzer deneyimlerden ve sınavlardan geçmesini ve kendi hayallerini gerçekleştirmesini bir tür katarsis olarak görüyorum”]. This is why “it is not surprising to see a parallelism between the lives and characteristics of the woman reader and the heroine she is reading in the escapist literature including chick lit” [“bu yüzden chick lit de dahil olmak üzere genel olarak kaçış edebiyatında ana karakterin okurla benzer özellikler taşıması bir sürpriz değil”] (personal communication, May 12, 2015). Taking her point of departure from the statement “I am an ordinary girl” [“Ben sıradan bir kızım”], Burcuoğlu tells the life of a thirty-year-old girl in her two books, the details of which will be given below.

5.4.2 The novels *Kocan Kadar Konuş* and *Kocan Kadar Konuş: Diriliş*

Burcuoğlu’s first novel was the bestseller for weeks with the circulation of 160.000 copies in Turkey. It was also adapted into a movie under the same title, starring Ezgi Mola as the heroine, Efsun, and Murat Yıldırım as Sinan, the right man to get married. The film has also made more than 2 million box office both in Turkey and abroad. The first novel has been translated into English by Mark Wyers under the title *The Husband Factor*, but has not been published yet. The sequel novel *Kocan Kadar Konuş: Diriliş* (The Husband Factor: Resurrection) was published in April

2015 and has sold more than 100.000 copies so far. Its English translation by the same translator is to be completed around August 2015, as stated by Burcuoğlu in the interview I conducted with her. In addition, the second novel is also going to be adapted into a movie, the shots of which have already been started (personal communication, July 15, 2015).

Kocan Kadar Konuş tells how the women of Turkey are programmed more or less from birth to find a husband. The heroine Efsun is a thirty-year-old girl who is looking for true love, affection and honesty but unlike other girls, she is inexperienced in the art of fakery, tripping out, and twisting men around her little finger. Members of Efsun's overwhelmingly women-dominated family know everything about being a woman and are very determined to teach Efsun how to be an 'ideal' Turkish girl. Efsun surrenders herself to the 'capable' hands of these women who try to turn Efsun from an intellectual girl, who tries to find the meaning of life in books and does not love make-up or care about her physical appearance, into a 'chick' girl, who always trips out, dresses up for her boyfriend and tries to make him propose to her. As they work on their 'project,' Efsun runs into Sinan, her high-school sweetheart whom she has never been able to forget. In the end, it turns out that Sinan loves the 'previous' Efsun, not the 'transformed' one, despite the fact that she proposes to him.

In *Kocan Kadar Konuş: Diriliş* (The Husband Factor: Resurrection), the story begins with a hospital scene where Efsun and Sinan stay in different rooms, since they are both injured due to the elevator accident. This hospital, on the other hand, brings together the families of Efsun and Sinan, whereby Efsun gets the 'chance' to know Sinan's grandmother, who has the right to comment on every little issue related to Sinan's family. For Efsun her family is already a big problem to deal with,

now she has a much bigger problem: Sinan's grandmother. In the flow of the story, two families get acquainted with each other, Sinan proposes to Efsun with a red ribbon, and then two families start to talk about the wedding preparations: "asking for" the girl from her family to marry, organizing the engagement ceremony, choosing the wedding invitations, deciding on how and where to plan the wedding party, choosing Efsun's wedding dress, determining whom to invite to the wedding ceremony, etc. Efsun is not okay with these details about wedding, what she wants to do is to get married to Sinan no matter how and where the wedding is going to take place. In the end, Efsun does not want to go downstairs to the gorgeous wedding ceremony in one of the historical palaces in Istanbul where there are 700 guests waiting for the bride and groom, and Sinan takes Efsun to the garden with two witnesses and the marriage officiant and the marriage ceremony is performed under a palm tree far from the huge crowd of people and glory of the place.

In these two novels, Burcuoğlu aims to tell the Turkish girls that their first duty, contrary to the 'traditional' belief in Turkey, is not to find a husband. As she states in the interview, she aims to show that "none of us is perfect" ["hiçbirimiz kusursuz değiliz"] since all girls have similar problems with their weight, hair, wide hips which typical problem of Turkish women, boyfriends, jobs, bosses. This similarity makes, as Burcuoğlu puts it, all women to meet at the same point and find a part of themselves in the experiences of the heroine (personal communication, May 12, 2015). When I asked Burcuoğlu about what she thinks of Ekin Atalar's *Selindrella* series, she refrained from making any comment on the books, but instead said that there have been two reasons lying behind the success of *Kocan Kadar Konuş*. Firstly, the structure has been meticulously constructed and characters have been carefully chosen, and secondly, the "local touch" ["yerel dokunuş"] of the

story, which enabled the readers to see their own reflections in the pages of the novel. Burcuođlu also added that the novel did become “successful [as a bestseller] thanks to the coherent and fluent structure of the story line” [“akıcı ve başı sonu tutarlı bir kurguya da sahip olduđu için başarılı oldu] (personal communication, May 12, 2015). Considering this explanation, it can be interpreted that what was missing in *Selindrella* novels is this ‘local touch,’ which has apparently triggered some harsh criticisms that *Selindrella* is a mere ‘copy.’

5.4.3 Textual analysis

In this part, the textual features of *Kocan Kadar Konuş* novels will be in focus so as to demonstrate the fact that these novels are carrying the characteristics of chick lit.

5.4.3.1 Plot and characters

As it has been mentioned in the previous part, the story line of *Kocan Kadar Konuş* novels center around Efsun, a 30-year-old girl who is single, and “officially an old maid” [“resmî olarak evde kaldın”] (2014, 10) in accordance with the Turkish cultural and traditional codes. Efsun works as an editor in a publishing house, which is generally the occupation that almost all chick lit heroines have. Efsun does not know how to cook and, even worse, does not care about how she looks. She is trying to find the love of her life and despite the pressures from her family, she does not want to get married until she finds Mr. Right. Although a financially independent girl, Efsun still lives with her parents, which is not something unusual in Turkish families. As the member of a woman-dominated family, Efsun is surrendered by her mother, her two sisters, aunt, cousins, her grandmother, and grandmother’s twin sisters, who all live in the same building. The ‘marginal’ member of the family,

Efsun is different from these women as well as other girls around her; she does not want to ruin her life by chasing the wrong man, rather she believes that everyone has a soul mate.

Even though the novels center on love plot they portray Efsun as a character in between: that is, one side of her wants a successful career, economic stability, self-determination, independence, while the other side actually wishes a husband and child(ren). In the first novel, Efsun's cousin gets married, so Efsun finds herself amid the marriage preparations, which makes her to question herself and to be alarmed about the fact that she is still on a wild goose chase.

The stories in both novels are full of references to the Turkish culture and traditions. For instance, the opening scene of the first novel portrays Turkish coffee-reading/fortune telling, a practice of interpreting the residual coffee grounds in the cup and on the saucer. Also, for her cousin's marriage, there is an organization for 'henna night' that is a ritual of tattooing the hands of the bride and bridesmaids. There are also some 'unwritten' rules that Turkish girls are required to obey by their mothers, or grandmothers, or aunts, or any other women relatives: "Öptürmeyeceksin bile bir süre" [Do not let him even kiss you for a while] (2014, 99), "Göster ama elletme" [Let him look, but not touch] (Ibid.), "Annesini her koşulda seveceksin kızım." [You will love his mother under all conditions, honeyr] (2014, 100), "Yelkenleri hemen suya indirmeyeceksin" (You should not draw in his horns right immediately] (2014, 122), "En az yarım saat bekleyeceksin [mesaja cevap vermek için]" [You will wait for at least half an hour for texting back to him] (2014, 96), "Futbolu seveceksin" [You will have to love football] (2014, 98), "Play Station oynayacaksın" [You will play with Plays Station] (Ibid.), "Ey Türk kıızı! Birinci

vazifen, [...] erkeğine trip atmaktır [...]” (Dear Turkish girl! Your first duty is trip on your man] (2014, 126), to name a few.

In the flow of the story, Efsun has undergone changes in her physical appearance, she goes to a hair dresser to have a manicure and pedicure for the first time in her life. She also has never had her eyebrows plucked. She goes shopping with her sisters and cousins to buy dresses, mini skirts and other ‘chick’ stuff for herself. She tries to obey all the ‘unwritten’ rules, some of which I mentioned above. She even checks Sinan’s smart phone to see whom he called and texted messages. Throughout the novel, Efsun loses her own personality which Sinan actually loves. And the novels aim to show the Turkish girls that they do not have to get married unless they are in love with the right man. In a similar vein, the author says that she wanted to tell her readers that “They should not be afraid of being themselves” [Kendi gibi olmaktan şaşmamalı insan] (personal communication, May 12, 2015).

5.4.3.2 Language and structure

As commonly seen in chick lit novels, Şebnem Burcuoğlu also prefers to use first person narrative in her books. As she has written her novels in first person, she is asked about whether the story of Efsun is her own, or whether there are some common points between Efsun’s life and her life. In the interview done by Hakan Gence in *Hürriyet Pazar*, Burcuoğlu accepts that “she is Efsun” [Evet, Efsun benim] that she got inspired by herself but she also adds the whole story does not reflect her family life or her own experiences (2015, Burcuoğlu).

The sentences in the novels are simple and short as if the heroine/author is speaking to the readers and sharing her own experiences. There are many dialogues, which make the flow of the story more fluent. In addition, the author prefers to use

daily (spoken) language in the written form. For instance, we read as “uğraşmican” (2014, 8) which should be “uğraşmayacaksın” in the Turkish written language or “olm” rather than “oğlum” (2014, p. 65) or “kızıaam” rather than “kızım,” (2014, p. 68), “dayanamiciiik” for “dayanamayacak” (2014, p. 124). Though Turkish is known as a language which is spoken as it is written, there are some exceptions. The way the words are pronounced may change in the spoken language which can also vary in different regions of the country. By the use of such words from spoken language, the author has helped the readers to feel themselves in a real situation or visualize the characters in a realistic way. There are also many proverbs specific to Turkish culture which strengthen the Turkishness of the story.

Like other chick lit novels, *Kocan Kadar Konuş* is also written in a humorous language, which was also underlined by Ayşe Arman in her column:

Bu acıklı halimizi, Şebnem inanılmaz komik bir şekilde anlatmış. (Arman, 2014)

[Şebnem has told our tragic story in a perfectly funny way.]

Another feature which the novels share with chick lit works is that they are full of references to real places (here, in Istanbul), which enable the readers to imagine these places in their minds or to go and see these places after/while they read the novels. The references in the first novel are: Telli Baba (p. 14), Eyüp Sultan (p. 14), Kadıköy (p. 31), Moda Sineması [Moda Movie Theatre] (p. 31), Ali Usta (p. 31), Barbarous Bulvarı [Barbaros Boulevard] (p. 35), Cevahir (P. 51), Reina (p. 55), Kuruçeşme (p. 62), Şükrü Saraçoğlu Stadyumu [Şükrü Saraçoğlu Stadium] (p. 92), Cağaloğlu Hamamı [Cağaloğlu Turkish Bath] (p. 156), Istanbul Modern (p. 159), just to name a few.

5.4.3.3 Intertextuality

In both novels, there are quotations taken from the Turkish author Sabahattin Ali's novel *Kürk Mantolu Madonna* (Madonna in a Fur Coat) and Ali is also playing the role of imaginary character role, who gives advices to Efsun about love and men.

When I asked Şebnem Burcuoğlu why she chose to use Sabahattin Ali's novel in her book, she told me that the first book that her grandfather gave her as a gift was a 1943 edition of *Kürk Mantolu Madonna* and she loved it, used it as a reference book in her life and then wanted to give it to Efsun (personal communication, May 12, 2015).

Considering the fact that *Kürk Mantolu Madonna* by Sabahattin Ali is still in the bestseller lists despite the fact that it was published 75 years ago, it is one of the love stories that Turkish people love to read is *Kürk Mantolu Madonna* (Gülsoy, 2015; İleri, 2013). Referring to Ali's novel in another novel centering on love might be seen as a strategic decision to catch the attention of the readers of *Kürk Mantolu Madonna*. This intertextuality can also be viewed as strengthening the literary merit of the books, since Sabahattin Ali is regarded as one of the noteworthy writers of Turkish literature.

5.4.4 Paratextual elements

5.4.4.1 Peritextual elements

The covers of *Kocan Kadar Konuş* as shown in Figure 11 and *Kocan Kadar Konuş: Diriliş* as presented in Figure 12 are very different from the covers that we are familiar with in chick lit novels. As it has been detailed above, chick lit novels are mostly presented by colourful and vivid covers portraying a young lady with shopping bags. However, the covers of *Kocan Kadar Konuş* novels do not follow a

similar strategy. The cover of the first novel as seen in Figure 11 depicts a Turkish coffee cup and saucer in which there is a picture of one man and women hand in hand and standing next to a heart. The way the women opens her mouth in the photo gives the impression that she is surprised to see this picture in the cup. The cover of the second novel as seen in Figure 12 has the same photo on it, which portrays a woman (actually the author herself) with her hands on the cheeks. The solitaire ring in her right hand symbolizes that she is now engaged. The way she opens her mouth suggests that she is not in surprised but happy as well. The red ribbon on her left hand has its own story, which is told in the bookmark inserted in the novel. By the way, the woman on the covers is the author, herself. The covers are presented below:



Fig. 11. The front cover of *Kocan Kadar Konuş*.



Fig. 12. The front cover of *Kocan Kadar Konuş: Diriliş*

As it is clearly seen, the colours used in the covers are not vivacious or remarkable, compared to the other chick lit novels discussed above. Nor the woman on the covers is like the ones in previously mentioned novels as she wears a white basic t-shirt. On the back covers of both novels, there are quotations from the text and also a short biography of the author with her photo. In addition, in the back cover of the first book, there is a passage addressing Turkish girls who are not married, not engaged, single and old enough to be an called ‘old maid’:

Evli misin? Ya nişanlı? Sevgilin var mı? O da mı yok! Yaş kaç? Hmm. Anlaşıldı. Sen en iyisi bu kitabı oku. Yalnız değilsin Türk kızı! Senden çok var –ay bunu da yanlış anlayıp trip atarsın şimdi. Yok, öyle demek istemedik. Ailen, çevren, eşin-dostun-arkadaşın-kankan, hepsi evlilik lafı ediyor değil mi? Ama zor iş. Koca bulmak ÇOK zor iş arkadaş... (Burcuoğlu, 2014)

[Are you married? Engaged? Have a boyfriend? None! Your age? Hmm. Got it. You should read this book. You are not alone Turkish girl! There are many others like you –upps you will possibly misunderstand and trip out on me now. No, we did not mean it. Your parents, friends, relatives, bro, sisters, everybody around you are talking about marriage, right? But it is difficult. It is REALLY difficult to find a husband, my friend...]

In this blurb, it can be easily seen that the addressees directly spoken are the Turkish girls and its humorous tone is funny enough to catch their attention. The blurb in the

second novel also follows a similar strategy of addressing the Turkish girls by referring to Atatürk's Address to Youth that all Turkish people are familiar with and even know by heart. For example, the sentence "Nikâh masasına oturana kadar atlatman gereken çok badire, dahili ve harici bedhahların olacak" [Until you get married, there will be many difficulties you need to go through, and malevolent people at home and abroad] (2015, Burcuoğlu) has a reference to the sentence in Atatürk's Speech to Youth which reads: "İstikbalde dahi, seni bu hazineden mahrum etmek isteyecek, dahili ve harici bedhahların olacaktır" [In the future, too, there will be malevolent people at home and abroad who will want to deprive you of this treasure]. In addition, there are also many parts within the text in which the heroine Efsun directly addresses Turkish girls by calling them "Turkish girl(s)" or "Dear Turkish girl(s)."

The titles of the books *Kocan Kadar Konuş* and *Kocan Kadar Konuş: Diriliş* are also worth mentioning. In an interview done by Barış Emrah in *Vatan Kitap*, Şebnem Burcuoğlu explains why she chose this expression as the title of her books, which literally means "Speak as Much as Your Husband" in English:

"Neden hala evlenmedin?" Türkiye'deki kadınların bu favori sorusunu o kadar çok duydum ve bu konu hakkında o kadar çok sohbetin içinde oldum ki bir yerden sonra kendi kendime "konuyu toparlayayım" dedim. Aklıma ilk gelen başlık "Kocan kadar konuş" oldu. (2014)

["Why didn't you get married yet?" I have heard this favourite question of Turkish women so many times and have been involved in so many chat chats about this subject that after a certain point, I said to myself "let's wrap it up." The first title came to my mind was "Speak as much as your husband."]

Besides, especially the first novel was announced to be the story of "One Hundred Percent Turkish Girl" [Yüzde Yüz Türk Kızı], which Burcuoğlu describes in an interview by Barış Emrah as in the following:

Ne kadar modern olursa olsun, 9/8'lik bir müzik duyduğunda içi kıpır kıpır

olan, fal baktıran, terlik giyen, ilişkide belli başlı taktiklere sahip, inişli-çıkışlı, duygusal, yeri geldiğinde kaplan kesilen, aile bağları güçlü, kimselere benzemeyen bir türdür Türk kıızı ki bence bunlar da onu daha eşsiz kılar. (2014)

[No matter how modern she is, a Turkish girl is a particular type, who feels like dancing whenever she hears a wriggly rhythm, who cannot do without fortunetelling, wears slippers, owns certain strategies in her relationships, who is moody, emotional but turns out to be a tiger if need be, and who has strong family ties; and all of these, I believe, make her matchless.]

In the interview I conducted with the author, she prefers to call it “Yüzde Yüz Anadolu kıızı” [One Hundred Percent Anatolian Girl] which she thinks sounds better and she explains that the joy and anger of women living on the lands of Anatolia, even their way of pursing their lips and rhythms in them are unlike any other women. She continues to tell why she created this slogan:

Batının sineması, müziği, sosyal medyası ile yaşamımız üzerinde bıraktığı ağır etki bir tür kendine yabancılaşmaya dönüştü. “Ben Türk filmi izlemem,” “Türkçe müzik dinlemem,” “Terlik giymem, evde ayakkabıyla dolaşırım,” “Falcıya ömrümde gitmedim” gibi cümleleri sarf ederken özbenliğimizi küçük görme gibi bir durum söz konusuydu. Oysaki insanın konuştuğu dildeki eserleri dinlemesi, filmleri seyretmesi, alışkanlıklarını sergilemesi kadar doğal bir şey yok. Biz, kendimizi her halimizle sevmeliyiz. “Yüzde yüz Türk kıızı” diyerek bunun altını çizmeyi hedefledim. (personal communication, May12, 2015)

[The severe effect of the Western cinema, music and social media on our lives has been turned into a kind of self-alienation. While using sentences such as “I don’t watch Turkish film,” “I don’t listen to Turkish music,” “I don’t put on slippers, I walk with my shoes at home,” “I have never been to a fortuneteller,” it has become like underestimating ourselves. Yet, there is nothing as natural as listening to the songs and watching the films in your language, doing your habits. We should love ourselves in all aspects. I aimed to highlight this point by saying “One Hundred Percent Turkish Girl.”]

5.4.4.2 Epitextual elements

In the previous part, I mentioned the bookmark but did not give details about it. The bookmark as presented in Figure 13 is given with the second book. The red ribbon, as explained on the back of the bookmark, symbolizes the belief that God ties people whose fates unite with a red ribbon. There is also a hashtag “#kirmiziiplebaglan”

(#unitewithredribbon) which asks the readers to take their own photos with this red ribbon and share it through various social media channels such as Facebook, Instagram, or Twitter by writing this hashtag. This epitextual element is obviously an important marketing strategy making use of social media.



Fig. 13. The photo of the bookmark inserted in *Kocan Kadar Konuş: Diriliş*.

In addition to this bookmark, there have been many interviews, reviews, TV programs and columns in which Şebnem Burcuoğlu and her novels *Kocan Kadar Konuş* and *Kocan Kadar Konuş: Diriliş* appeared. The author took part in talk shows in various TV channels such as *CNN Türk*, *Kanal D*, *Show TV*, *TV8*, *Habertürk*, *TRT HABER*, *NTV*, etc.⁵³

In addition to these programs, the author and her book have been praised by several people in the media. In her column in *Hürriyet*, Ayşe Arman is sure that “the book is going to be a bestseller” [“görün bakın bestseller olacak”] and describes the book as “the story as a story of one hundred percent Turkish girls of these lands, the story of us, the story of how we have been coded from childhood to get married, or

⁵³ For detailed information about the programs she joins, please visit her official website: <http://sebnemburcuoglu.com/basin.html>.

rather to find a husband” [“yüzde 100 bu toprağın kızlarının, yani bizlerin, çocukluktan itibaren nasıl evlenmeye, daha doğrusu koca bulmaya kodlandığımızın hikâyesi.”] (2014) Arman also adds that Burcuoğlu “has not written a novel, she has mirrored us” [“roman yazmamış, yüzümüze ayna tutmuş!”] and that this is the most enjoyable one she has read recently. (2014) Apart from Barış Emrah’s interview with the author (*Vatan Kitap*, 2014), there were several others in magazines such as *Cosmopolitan* (2015), *L’Officiel* (2015), *GQ* (2015), *Grazia* (2015),⁵⁴ just to name a few. The appearance of the author and her novel in these women magazines underscoring the fact that this novel mostly addresses women, i.e. Turkish women. In addition, there is also an interview in *Milliyet* which was conducted by Şebnem Burcuoğlu with Filiz Ali, the daughter of Sabahattin Ali. In this interview, Burcuoğlu asks whether Ali liked the book and Ali’s answer is satisfying:

Bir kere çok samimi, içten, akıcı ve komik buldum kitabınızı. Pek çok genç insanın duygularına tercüman oluyor. Güzel zaman geçiren bir kitap olmuş. Aynı zamanda da düşündürüyor. Herkes kendinden bir şey buluyor kitapta, ben bile buldum bir şeyler. Falcı, evlilik baskısı, ailenin durmadan tepenizde boza pişirmesi... Bütün kadınların hayatının bir döneminde başından geçmiş şeyler var (2014).

[First, I found your book very sincere, warm, fluent and comic. [The novel] plays the role of a translator for many young people. It is a novel that makes you have a good time. It also makes you think over. Every person can find something from themselves, even I found something. The fortuneteller, pressure of marriage, being your parents always on at you... In one period of their lives, all women experienced similar things.]

This interview done with Filiz Ali is significant in terms of the visibility of the book as it announces that Filiz Ali, who also briefly appears in the second book, has read the book and liked it. In her column in *Milliyet*, Filiz Aygündüz wrote a review about the film adaptation of the book. Here, she introduces Efsun as the heroine of the novel *Kocan Kadar Konuş* who is “a very funny, very lively, smart and intellectual

⁵⁴ These reviews and interviews can be found at <http://sebnemburcuoglu.com/>.

character” [“çok komik, çok eğlenceli, zeki entelektüel bir roman karakteriydi”]
(2015).

In the article titled “*Kocan Kadar Konuş: Türk İşi Bridget Jones*” [The Husband Factor: A Turkish Bridget Jones] published in *Radikal Blog*, Burcu Belgin makes a parallelism between the story of Bridget Jones and Efsun:

[...] sürekli olarak kitap bana Bridget Jones’u anımsattı. Bridget gibi Efsun da hayatının aşkıyla yakınlaşmak için olmadık yollara başvuruyor, her ikisi de kaş yaparken göz çıkarıyor, her ikisi de sakar, her ikisinde de seksi kıyafetler hiç kendilerinin değilmiş gibi sakil duruyor, çünkü rahatlığa alışkınlar, liste uzar gider... “Yerli malı Bridget Jones” Efsun, adeta Sinan’dan önceki aşkı Timur ile Bridget’in Daniel Cleaver’ını (yanlış erkek), gayet cool olan Sinan ile de Mark Darcy’yi yaşıyor. (2014)

[... the books has always reminded me of Bridget Jones. Like Bridget, Efsun uses every means possible to be closer to her love of life, both makes matters worse, both are clumsy, both are not comfortable with sexy clothes because they are accustomed to comfort, and the list goes on like this... Efsun, “home made Bridget Jones,” experiences Daniel Cleaver (wrong man) of Bridget with her ex Timur and Mark Darcy of Bridget with Sinan, a cool guy.]

In *Milliyet Sanat*, there was also an interview by Asu Maro conducted with Ezgi Mola who played Efsun in the movie. Without specifying the name of the genre, Maro mentions that there have been so many books and films belonging to this genre to which Mola remarks “*Bridget Jones’s Diary* has been one of the leading examples of this genre” [“*Bridget Jones’un Günlüğü* bunun en güzel örneklerinden biriydi”]
(2015) In his interview with the author in *Hürriyet Pazar*, Murat Gence asks Burcuoğlu how the examples like Bridget Jones or Pucca has affected her novel and the author says that “she was not inspired from anything” [“Hiçbir şeyden ilham almadım”] (2015).

Last but not least, in the article titled “Women and comedy: Reaching out to the Female Target Audience in Turkey” in *Today’s Zaman*, Emine Yıldırım focuses on the comedy movies targeting mostly female audience in which there is a reference

to *Kocan Kadar Konuş* which is described as “the screen adaptation of Şebnem Burcuoğlu’s chick lit bestseller of the same title.” (2015) At this point, it is very important that the name of the genre has been used openly even though the article does not provide a review of the novel in particular.

In conclusion, taking these paratextual elements into consideration, it might be deduced that although Şebnem Burcuoğlu’s novels have not been presented and packaged as chick lit, they do bear almost all the characteristics peculiar to chick lit works. In addition, it can be argued that the presentation of the book as the story of a “one hundred percent Turkish girl” is a marketing strategy implying that this book is different from the other examples of its kind, even if there is no mention of the genre it belongs to. When compared to Ekin Atalar’s *Selindrella* series, it is obviously seen that *Kocan Kadar Konuş* has its ‘local touch’ and cultural references to traditional Turkish society. Another noteworthy difference between the two is that *Selindrella* is presented as “Istanbul Style Cinderella Story” while *Kocan Kadar Konuş* is “the story of Anatolia,” which makes the latter much more local and ‘original.’

It might be concluded that paratextual elements -both epitextual elements and peritextual elements- play crucial roles in the presentation and reception of these novels, which are representatives of a new genre in the Turkish literary polysystem. It goes without saying that publishing houses, which direct and shape these paratextual elements according to their own commercial interests and other agents such as editors, editors-in-chief, reviewers, etc. have played an active role during the import process of this new genre.

CHAPTER 6

CONCLUSION

In this thesis, I focused on the establishment of chick lit as a literary genre through translations and/or rewritings in Turkey. For this, the study led to both a historical and descriptive research of the translated works of chick lit in Turkish to explore the active role of translation in the import of chick lit works into the Turkish literary polysystem.

I set out by presenting the literature review and briefly talked about the works of scholars, who studied chick lit in their theses, books or articles. By referring to these academic studies, I tried to demonstrate how it is important within the context of Turkish literary system to study chick lit as a literary genre, since there has not been any academic research carried out on this subject in Turkey. In Chapter One, I also presented my methodology and explained how I collected my primary sources, i.e. interviews and compiled the bibliography.

In Chapter Two, I presented my theoretical framework. The polysystem theory introduced by Itamar Even-Zohar helped me to specify the position of translated chick lit works with a systemic viewpoint focusing on culture, and the interaction between translation and social and cultural contexts. The notion of “rewriting” by Lefevere, on the other hand, enabled me to see how rewritings -any piece of writing or commenting- on chick lit works have affected the presentation of this genre in the target literary system. The notion of “patronage” by Lefevere, also, offered me to explore the active role of publishers, editors, editors-in-chief and translators as ‘agents with power’ in the selection and production of translated chick lit works. The study was carried out in the light of the paratextual elements including book covers, titles, blurbs, reviews, interviews, and articles. I also benefitted from

genre studies and Susan Bassnett's argument about the role of translation to carry genres across the borders of languages. While introducing the theoretical framework in Chapter Two, I presented their relevance to the context of chick lit as a literary genre by providing various examples from the context of Turkish translations of chick lit works so as to contextualize them with the help of these theories of translation.

In Chapter Three, I presented an overview of the birth of chick lit works in both Europe and America and referred to the discussions about how the genre is or should be positioned within the literary system. Acknowledging the fact that judging the literary merit or position of chick lit works is outside the scope of this thesis, I included both negative and positive critiques on how chick lit works should be seen. The problem of naming chick lit was also the focus of this chapter, which offers a brief history of the term 'chick lit' and the views of chick lit authors about the name of the genre. I also traced the history of chick lit works in the women's literature of the past in order to point to its debt to the tradition of women's writing. Besides, I discussed the position of chick lit within the feminist history, giving voice to three different views: some see writing a chick lit novel as a feminist attitude while others regard chick lit novels as anti-feminist works, and the third group considers chick lit as postfeminist. I studied the characteristics of chick lit in order to reveal what makes a text chick lit and focused on the elements such as plot, characters, point of view, tense, language, and particular cultural elements. I also looked into the standards in the covers of chick lit works and the division of chick lit into several subgenres, such as mom lit, widow lit, ethnic chick lit, etc.

In Chapter Four, I traced the history of chick lit works in Turkish in order to provide a descriptive analysis of the bibliography of Turkish translations of chick lit

works between 1999 and 2014. As a part of this analysis, I also looked at the “rewritings” which comment on the translated works of chick lit so as to show how the literary critics viewed the appearance and increase of the genre in the Turkish literary system. Focusing on the issue of the naming of the genre in Turkish, it was pointed out that the term ‘chick lit’ does not have a specific equivalence except for the English version of the term or ‘çiklit,’ the Turkish pronunciation of the English word. In the final part of the chapter, I offered a general overview of the initiators of chick target texts, including translators, editors, editors-in-chief, and publishing houses, who played a leading role in the establishment of the genre.

The findings of Chapter Four revealed that 2010 was the year in which the number of translated chick lit books peaked in Turkey when compared to the previous as well as following years. There were twelve publishing houses in total and forty-three translated chick lit books were published in this year. 2010 was, also, significant in terms of the position of chick lit as a literary genre in Turkey because Artemis published two books in *Selindrella* series by Ekin Atalar, the first of which is regarded as the first example of a chick lit (‘çiklit’) novel written by a Turkish author.

Another important point revealed in the findings of this chapter is the establishment of new ‘sister’ companies of well-known publishing houses. Artemis was founded in 2005 as the sister company of Everest-ALFA, Sayfa 6 was published under the body of İnkılâp, and DEX Plus was founded as the sister company of Doğan Kitap, which have all been founded to publish works of popular literature, i.e. chick lit in particular. This point is important also because it displays the fact that three publishing houses adopted a similar strategy for commercial profit rather than

literary concerns, which can be suggested as an example of “undifferentiated patronage.”

With regards the general profile of the translators of chick lit works, it was observed that the translators rendering chick target texts were dominantly women, which shows the crucial role women translators played as ‘active agents’ involved in the production of chick target texts. Besides, the part in which I provided brief information about the education and age of the translators revealed the fact that these translators were generally of the same age as chick lit heroines when they first started to translate these books, and they were mostly the graduates of literature or translation studies departments.

Within the context of translated chick lit works, ‘patronage’ can be observed mainly in the form of publishing houses, particularly Artemis. This publishing house, which has been under the editorship of Ilgın Sönmez-Toydemir since it was founded, followed a consciously constructed strategic path so as to publish works of chick lit. According to the number of translated chick lit works in Turkish, the figures showed that out of 307 translated chick lit books, 110 books were selected and published by Artemis. Furthermore, what Sönmez-Toydemir stated regarding the policy of the publishing house to create its own language of popular culture and to employ its own translators, editors, and proofreaders strengthens the role of Artemis in introducing chick lit as a literary genre to the Turkish literary scene.

What I aimed to do in Chapter Five was to present a textual and paratextual analysis of *Selindrella* by Ekin Atalar in comparison with the translations of *Shopaholic* series by Sophie Kinsella, all of which were published and released by Artemis. For this purpose, I offered brief information about Sophie Kinsella and her works in general and *Shopaholic* series, in particular. After looking at the translations

and translators of *Shopaholic* series in Turkish, I provided some background about Ekin Atalar. When comparing the books in *Selindrella* series to the translations of *Shopaholic* series in Turkish, I aimed to show the similarities between the series in terms of textual and paratextual elements. I continued the chapter by presenting *Kocan Kadar Konuş* by Şebnem Burcuoğlu as the first example of ‘local chick lit’ written in Turkish, which could be considered to be a ‘full import.’ By the use of textual and paratextual analysis of *Kocan Kadar Konuş*, I demonstrated how this book fulfilled the characteristics of chick lit and how the story was written with local touches from the Turkish culture, which made the book a ‘chick lit of Turkish girls.’

According to the findings of the thesis, it can safely be argued that translation has played a central role in introducing the genre to the Turkish literary system and this new genre has been fed by translations until the first ‘local’ work *Kocan Kadar Konuş* was written in 2014, which helped the genre get a ‘less peripheral,’ if not completely established position in Turkey. Taking into account the popularity the author of this book gained and the considerable impact the book created in a short span of time, the book obviously proved to be a successful example of Turkish chick lit. Although *Selindrella* books were also good examples, their content and packaging were explicitly under the influence of the translations of *Shopaholic* series, and *Selindrella* was not regarded as an ‘original’ novel but as a ‘rewriting’ of Kinsella’s books, yet which positively affected the transfer of the genre to the target system. *Kocan Kadar Konuş*, on the other hand, with its own ‘local touch,’ which makes it as a work born within the borders of Turkey, is particularly significant in the full import of the genre.

The findings of the study have shown that there is a dominance of women in the selection and production of chick lit works. The majority of women as

translators, editors, and publishers puts emphasis on the characteristics of chick lit as a literary genre produced “by, for and about women” and leaves the door open for further studies on the women-orientedness of the “actors” playing a role in the importation of chick lit works to the target system. Also, this point can be linked to the visibility of more women in publishing industries and can be problematized within the feminist discourse. The ‘woman image’ employed in translations and/or adaptations as well as the visual materials of the target texts might be compared to the ‘woman image’ in the source texts, and the findings can be evaluated within the contexts of feminism, anti-feminism and postfeminism. This comparative study of the relationship between chick lit and feminism in the West and in Turkey might explain the impact of different trajectories of feminism on the reading and reception of chick lit in both ‘communities.’

Furthermore, future studies on chick lit can be theorized within the framework of adaptation studies. Considering *Selindrella* books as the ‘adaptation’ of *Shopaholic* series to the Turkish culture, the two series might be comparatively analysed to reveal the kind of interaction between the source and target languages and cultures. In addition, the movie adaptations of *Kocan Kadar Konuş* and *Kocan Kadar Konuş: Diriliş* might bear fruitful results within the context of adaptation studies and these can all be studied under “chick lit adaptations,” which will obviously contribute to several areas within translation studies, such as intersemiotic translation, translation sociology and the like.

APPENDIX

A BIBLIOGRAPHY OF THE TURKISH TRANSLATIONS OF CHICK LIT NOVELS BETWEEN THE YEARS 1999 AND 2014

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26. Green, Jane. 2005. *Bebek Diye Diye (Babyville)*. Translated by Yeşim Özkan. Istanbul: Kelebek.
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⁵⁵ Although Bige Turan is presented as the translator of this book, she is not actually as she herself makes an explanation in an interview I conducted with her. Her name was mistakenly written as the translator of the book, therefore this book was not counted among the book Bige Turan translated.

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120. Reid, Carmen. 2009. *Hayat Bazen Tatlıdır (Three in a Bed)*. Translated by Bilgesu Ustura. Istanbul: Epsilon.
121. Salem, J.J. 2009. *Yanık Tende Mayo İzi (Tan Lines)*. Translated by Beril Tüccarbaşoğlu. Istanbul: Artemis.
122. Von Ziegesar, Cecily. 2009. *Anca Rüyanda Görürsün (Only in Your Dreams)*. Translated by Zeynep Yeşiltuna. Istanbul: Artemis.
123. Von Ziegesar, Cecily. 2009. *Sana Hiç Yalan Söyler Miyim? (Would I Lie to You?)*. Translated by Zeynep Yeşiltuna. Istanbul: Artemis.
124. Von Ziegesar, Cecily. 2009. *Şanslı (Lucky)*. Translated by Alev Şimşek. Istanbul: Artemis.

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126. Weiner, Jennifer. 2009. *Karmaşık İlişkiler (Certain Girls)*. Translated by Hülya Yuvalı. Istanbul: İnkılâp.
127. Ahern, Cecelia. 2010. *Keşke Beni Görebilseydin (If You Could See Me Now)*. Translated by Deniz Canefe. Istanbul: Turkuvaz.
128. Ashley, Phillipa. 2010. *Ahlaksız Teklif (Decent Exposure)*. Translated by Seçil Ersek. Istanbul: Artemis.
129. Bell, Nina. 2010. *Beaumont Mirası (The Inheritance)*. Translated by Filiz Altın. Ankara: Kyrhos.
130. Brashares, Ann. 2010. *Gezgin Pantolon Kardeşliği (Sisterhood of the Traveling Pants)*. Translated by Doğan Yılmaz. Istanbul: Epsilon.
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138. Cohen, Julie. 2010. *Tek Gecelik Aşk (One Night Stand)*. Translated by Seçil Ersek. Istanbul: Artemis.
139. Cook, Eileen. 2010. *Aşk Falcısı (Unpredictable)*. Translated by Tuğçe Ayteş. Istanbul: Olimpos.

140. Davidson, Mary Janice. 2010. *Ölümsüz ve Önemsiz (Undead and Unworthy)*. Translated by Zeynep Yeşiltuna. Istanbul: Artemis.
141. Dillon, Lucy. 2010. *Kayıp Köpekler ve Yalnız Kalpler (Lost Dogs and Lonely Hearts)*. Translated by Bige Turan. Istanbul: Artemis.
142. Dickinson, Miranda. 2010. *New York Masalı (Fairytale of New York)*. Translated by Bige Turan. Istanbul: Artemis.
143. Gibson, Rachel. 2010. *Lanetli Talih (Not Another Bad Date)*. Translated by Dilek Berilgen Cenkçiler. Istanbul: Martı.
144. Giffin, Emily. 2010. *Berber Olduğunu Sev (Love the One You're With)*. Translated by Çağla Pınar Güneri. Ankara: April.
145. Giffin, Emily. 2010. *Kalbim Bir Kez Sevdi (Heart of the Matter)*. Translated by İbrahim Başarır. Istanbul: Epsilon.
146. Gilberth, Elizabeth. 2010. *Ye Dua Et Evlen (Committed)*. Translated by Çiğdem Samsunlu. Istanbul: Pegasus.
147. Gruenenfelder, Kim. 2010. *Boş Yere Süslenme (A Total Waste of Make Up)*. Translated by Mehtap Gün Ayrıl. Istanbul: Sonsuz Kitap.
148. Gruenenfelder, Kim. 2010. *Dertler Şarabı Sever (Misery Loves Cabernet)*. Translated by Mehtap Gün Ayrıl. Istanbul: Sonsuz Kitap.
149. Harmel, Kristin. 2010. *Bir Film Yıldızı Nasıl Tavlanır (How to Sleep with A Movie Star)*. Translated by Elif Subaş. Istanbul: Turkuvaz.
150. Harrison, Kate. 2010. *Beni Kandıramazsın (The Secret Shopper's Revenge)*. Translated by Yıldız Vurgun. Istanbul: Epsilon.
151. Holmes, Lucy-Anne. 2010. *Sevgili Bulmanın 50 Yolu (50 Ways to Find a Lover)*. Translated by Müge Hestbaek. Istanbul: Artemis.
152. Huberman, Amy. 2010. *Stiletto - Benim De Bir Kalbim Var (Hello Heartbreak)*. Translated by Ayfer Ünalın. Istanbul: Doğan Kitap.
153. Janmohammed, Shelina Zahra. 2010. *Başörtüsü İçinde Aşk (Love in Headscarf)*. Translated by Gülbahar Gülbitti. Istanbul: Pegasus.
154. Keyes, Marian. 2010. *Gökteki En Parlak Yıldız (The Brightest Star in the Sky)*. Translated by Zeynep Heyzen Ateş. Istanbul: Artemis.
155. Kinsella, Sophie. 2010. *Sır Tutabilir Misin? (Can You Keep a Secret?)*. Translated by Bige Turan. Istanbul: Artemis.

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157. Niffenegger, Audrey. 2010. *İmkânsız Aşklar Evi (Her Fearful Symmetry)*. Translated by Sibel Akyel Eraltan. İstanbul: Epsilon.
158. Niffenegger, Audrey. 2010. *Zaman Yolcusunun Karısı (The Time Traveler's Wife)*. Translated by Elvan Umur. İstanbul: Epsilon.
159. Phillips, Susan Elizabeth. 2010. *Aşk Kapıyı Çalınca (What I Did for Love)*. Translated by Sevinç Tezcan Yanar. İstanbul: Pegasus.
160. Porter, Jane. 2010. *İkinci Bahar (Flirting with Forty)*. Translated by Aslı Gizem Korkmaz. İstanbul: Artemis.
161. Price, Katie. 2010. *Melek (Angel)*. Translated by Melek Aslı Öztürk. İstanbul: Epsilon.
162. Ruston, Jessica. 2010. *Lüks (Luxury)*. Translated by Tuğçe Ayteş. İstanbul: Olimpos.
163. Stimson, Tess. 2010. *Benden Çok Sevemezsin (The Cradle Snatcher)*. Translated by Aslı Gizem Korkmaz. İstanbul: Epsilon.
164. Trevor, William. 2010. *Aşk ve Yaz (Love and Summer)*. Translated by Yeliz Üslü. İstanbul: Artemis.
165. Von Ziegesar, Cecily. 2010. *Baştañçıkarmış (Tempted)*. Translated by Alev Şimşek. İstanbul: Artemis.
166. Von Ziegesar, Cecily. 2010. *Dedikoducu Kız 11 / Sakın Beni Unutma (Don't You Forget About Me)*. Translated by Zeynep Yeşiltuna. İstanbul: Artemis.
167. Von Ziegesar, Cecily. 2010. *O, Sen Olmalıydın (It Had to Be You)*. Translated by Deniz Evliyagil. İstanbul: Artemis.
168. Weldon, Fay. 2010. *Tatil İtirafı (The Spa Decameron)*. Translated by Aslı Telsezen. İstanbul: Maya.
169. Willig, Lauren. 2010. *Kod adı: Pembe Karanfil (The Secret History of Pink Carnation)*. Translated by Melike Uzun. İstanbul: Galata Kitap.
170. Bell, Nina. 2011. *Görümceler Kulübü (Sisters in Law)*. Translated by Tuğba Doğan. Ankara: Kyrhos.
171. Bushnell, Candace. 2011. *Yaz ve Şehir (Summer and the City)*. Translated by Beril Tüccarbaşođlu Uđur. İstanbul: Artemis.

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173. Colgan, Jenny. 2011. *Nereye Kayboldu Bu Erkekler? (Wherehave All the Boys Gone?)*. Translated by Işıl Gerek. Istanbul: Pegasus.
174. Gibson, Rachel. 2011. *Aşk Yeniden (Nothing But Trouble)*. Translated by Ayşe Tunca. Istanbul: Nemesis Kitap.
175. Gibson, Rachel. 2011. *Buzda Aşk (See Jane Score)*. Translated by Ayşe Tunca. Istanbul: Nemesis Kitap.
176. Green, Jane. 2011. *Cuma Kızı (Girl Friday)*. Translated by Berna Gülpınar. Istanbul: Artemis.
177. Harmel, Kristin. 2011. *Fransız Öpücüğü (The Art of French Kiss)*. Translated by Tuğçe Ayteş. Istanbul: Turkuvaz.
178. Hyland, Tara. 2011. *Şanslı Kızlar (Daughters of Fortune)*. Translated by Nazan Tuncel. Istanbul: Altın Kitaplar.
179. Kelk, Lindsey. 2011. *Aşkımla New York (I Heart New York)*. Translated by Deniz Evliyagil. Istanbul: Artemis.
180. Kinsella, Sophie. 2011. *Alışverişkolik ve Amerika Rüyası (Shopaholic Abroad / Shopaholic Takes Manhattan)*. Translated by Bige Turan. Istanbul: Artemis.
181. Kinsella, Sophie. 2011. *Mini Alışverişkolik (Mini Shopaholic)*. Translated by Bige Turan. Istanbul: Artemis.
182. Krum, Sharon. 2011. *Stiletto - Kimdir Bu Hatun Kişi? (The Thing about Jane Spring)*. Translated by Elif Günay. Istanbul: Doğan Kitap.
183. Mansel, Jill. 2011. *Satılık Aşk (An Offer You Can't Refuse)*. Translated by Bige Turan and Seçil Ersek. Istanbul: Artemis.
184. Matthews, Carole. 2011. *Çılgın Düğün: Çikolata Sevenler Kulübü (The Chocolate Lovers Club)*. Translated by Roksi Sevindiren Levent. Istanbul: E.
185. McLaughlin, Emma and Nicola Kraus. 2011. *Dadının Dönüşü. (Nanny Returns)*. Translated by Ceren Çalışkan. Ankara: Kyrhos.
186. Monroe, Mary Alice. 2011. *Kelebeğin Kızı (The Butterfly's Daughter)*. Translated by Yasemin Ertuğrul. Istanbul: Maya Kitap.
187. Noble, Elizabeth. 2011. *Kızlarımın Bilmesini İstedğim Şeyler (The Things I Want My Daughters to Know)*. Translated by Beril Tüccarbaşıoğlu Uğur.

Istanbul: Artemis.

188. O'Reilly, Judith. 2011. *Çok Evli, Çok Çocuklu, Çok Çaresiz (Wife in the North)*. Translated by Beril Tüccarbaşıoğlu Uğur. Istanbul: Artemis.
189. Ortolon, Julie. 2011. *Neredeyse Kusursuz (Almost Perfect)*. Translated by Berna Dirim. Istanbul: Koridor.
190. Pattillo, Beth. 2011. *Jane Austen Hayatımı Mahvetti (Jane Austen Ruined My Life)*. Translated by Seda Pekşen. Istanbul: Pegasus.
191. Philips, Arthur. 2011. *O Şarkı Sensin (The Song is You)*. Translated by Zeynep Heyzen Ateş. Istanbul: Artemis.
192. Roberts, Nora. 2011. *Bu Güller Senin (Bed of Roses)*. Translated by Derya Gezmiş. Istanbul: Epsilon.
193. Rowell, Rainbow. 2011. *İlişkiler (Attachments)*. Translated by Ayça Sağlam. Istanbul: Olimpos.
194. Sanders, Annie. 2011. *Başucumdaki Melek (Famous Last Words)*. Translated by Mine Atafırat. Istanbul: Sayfa 6.
195. Thomas, Sherry. 2011. *Anlaşmalı Evlilik (Private Arrangements)*. Translated by Solina Silahlı. Istanbul: Artemis.
196. Trigiani, Adriana. 2011. *Aşk Olsun Valentine (Very Valentine)*. Translated by Zeynep Arıkan. Istanbul: Epsilon.
197. Von Ziegesar, Cecily. 2011. *Alçak (Adored)*. Translated by Alev Şimşek. Istanbul: Artemis.
198. Von Ziegesar, Cecily. 2011. *Klasik (Classic)*. Translated by Alev Şimşek. Istanbul: Artemis.
199. Von Ziegesar, Cecily. 2011. *Seni Daima Seveceğim (I Will Always Love You)*. Translated by Zeynep Yeşiltuna. Istanbul: Artemis.
200. Von Ziegesar, Cecily. 2011. *Sinsi (Devious)*. Translated by Alev Şimşek. Istanbul: Artemis.
201. Von Ziegesar, Cecily. 2011. *Tapılası (Infamous)*. Translated by Alev Şimşek. Istanbul: Artemis.
202. Wax, Wendy. 2011. *Hiç Hesapta Yokken (The Accidental Bestseller)*. Translated by Tuğçe Kayıtmaz. Istanbul: EME.
203. Weiner, Jennifer. 2011. *Elveda Hiç Kimsem (Goodnight Nobody)*. Translated by Mine Atafırat. Istanbul: Sayfa 6.

204. Weisberger, Lauren. 2011. *Chateau Marmont'ta Son Gece (Last Night at Chateau Marmont)*. Translated by Pınar Öcal. Istanbul: Altın Kitaplar.
205. Wisdom, Linda. 2011. *Aşkın Büyülü Kabusu (Hex Appeal)*. Translated by Zeynep Heyzen Ateş. Istanbul: Artemis.
206. Wisdom, Linda. 2011. *Sevgiliye 50 Büyü (50 Ways to Hex Your Lover)*. Translated by Zeynep Heyzen Ateş. Istanbul: Artemis.
207. Appleton, Amy. 2012. *Gelin Avcısı (The Bride Hunter)*. Translated by Zehra Tapunç. Istanbul: Altın Kitaplar.
208. Bagwell, Gillian. 2012. *Sevgili Kadınım (The Darling Strumpet)*. Translated by Elif Nihan Akbaş. Istanbul: Artemis.
209. Costello, Jane. 2012. *Gelinler ve Nedimeler (Bridesmaids)*. Translated by Beril Tüccarbaşoğlu Uğur. Istanbul: Artemis.
210. Dave, Laura. 2012. *Boşanma Partisi (The Divorce Story)*. Translated by Begüm Korkmaz. Istanbul: Kanes.
211. Evans, Harriet. 2012. *Umutsuz Romantik (A Hopeless Romantic)*. Translated by Banu Taylan Öğüdücü. Istanbul: Artemis.
212. Farnworth, Rebecca. 2012. *Bana Biraz Aşktan Bahset (A Funny Thing About Love)*. Translated by Kübra Tekneci. Istanbul: Epsilon.
213. Gibson, Rachel. 2012. *Gizemli Oyun (Sex, Lies and Online Dating)*. Translated by Funda Fidan. Istanbul: Nemesis Kitap.
214. Gibson, Rachel. 2012. *İlişki Durumu: Karmaşık (Truly Madly Yours)*. Translated by Buket Ulukut. Istanbul: Nemesis Kitap.
215. Gruenenfelder, Kim. 2012. *Küçük Düşler Büyük Umutlar (There is Cake in My Future)*. Translated by Emrah Saraçoğlu. Istanbul: Sonsuz Kitap.
216. Hyland, Tara. 2012. *Aşık Melekler (Fallen Angels)*. Translated by Zehra Tapunç. Istanbul: Altın Kitaplar.
217. Jewell, Lisa. 2012. *Rüya Sokağı 31 (31 Dream Street)*. Translated by Aslı Gizem Korkmaz. Istanbul: Artemis.
218. Johnson, Milly. 2012. *İşte Kızlar Geliyor (Here Come the Girls)*. Translated by Collective (Kolektif). Istanbul: Hyperion.
219. Kellaway, Lucy. 2012. *Ofiste Aşk (In Office Hours)*. Translated by Leyla İsmier. Istanbul: Doğan Kitap.

220. Kelly, Cathy. 2012. *Ömründe Bir Kere (Once in a Lifetime)*. Translated by Nil Bosna. Istanbul: Epsilon.
221. Kinsella, Sophie. 2012. *Bir Alışverişkoliğin İtirafı (Confessions of a Shopaholic / The Secret Dreamworld of a Shopaholic)*. Translated by Bige Turan. Istanbul: Artemis.
222. Kinsella, Sophie. 2012. *Numaran Bende Var (I've Got Your Number)*. Translated by Bige Turan. Istanbul: Artemis.
223. Laurens, Stephanie. 2012. *Şeytanın Gelini (Devil's Bride)*. Translated by Solina Silahlı. Istanbul: Artemis.
224. Mackle, Marisa. 2012. *Bir Hostesin İtirafı (Confessions of an Air Hostess)*. Translated by Seçil Ersek. Istanbul: Artemis.
225. Manning, Sarra. 2012. *Aşk Kaç Beden? (You Don't Have to Say You Love Me)*. Translated by Filiz Tülek. Istanbul: Feniks.
226. Monroe, Mary Alice. 2012. *Plaj Evi (The Beach House)*. Translated by Uğur Şaybak. Istanbul: Maya Kitap.
227. Moorcroft, Sue. 2012. *Sana Bir Sır Vereceğim (Want to Know a Secret?)*. Translated by Mehtap Gün Ayrıl. Istanbul: Sonsuz Kitap.
228. Moorcroft, Sue. 2012. *Tatlı Düşler Yeşeren Umutlar (Starting Over)*. Translated by Mehtap Gün. Istanbul: Sonsuz Kitap.
229. Pagan, Camille Noe. 2012. *Gülümse Anılara (The Art of Forgetting)*. Translated by Duygu Parsadan. Istanbul: Arkadya.
230. Roberts, Nora. 2012. *Değerini Bil (Savor the Moment)*. Translated by Aslı Türkmerkan. Istanbul: Epsilon.
231. Senate, Melissa. 2012. *Aşk Tanrıçası'nın Yemek Okulu (The Love Goddess' Cooking School)*. Translated by Nilgün Birgül. Istanbul: Martı.
232. Steel, Danielle. 2012. *Beni Böyle Sev (Big Girl)*. Translated by Yaprak Aydın. Istanbul: Sayfa 6.
233. Steel, Danielle. 2012. *Aile Bağları (Family Ties)*. Translated by Nazan Tuncer. Istanbul: Altın Kitaplar.
234. Trigiani, Adriana. 2012. *Aman Dikkat O Kalp Benim! (Brava, Valentine)*. Translated by Müge Özen. Istanbul: Epsilon.
235. Bender, Aimee. 2013. *Limonlu Pastanın Sıradışı Hüznü (The Particular Sadness of Lemon Cake)*. Translated by Suat Ertüzün. Istanbul: Can.

236. Berg, Elizabeth. 2013. *Bir Zamanlar Sen Vardın (Once Upon a Time, There was You)*. (Translator is unknown). Istanbul: Kitabix.
237. Browne, Hester. 2013. *Küçük Hanımefendi Ajansı – Erkeği Atma Eğit! (The Little Lady Agency)*. Translated by Ebru Sürmeli. Istanbul: Artemis.
238. Browne, Hester. 2013. *Küçük Hanımefendi Ajansı – New York (Little Lady, Big Apple)*. Translated by Peren Demirel. Istanbul: Artemis.
239. Bushnell, Candace. 2013. *Carrie Günlükleri (Carrie Diaries)*. Translated by Beril Tüccarbaşoğlu Uğur. Istanbul: Artemis.
240. Divakaruni, Chitra Banerjee. 2013. *Zambak Kızı (Oleander Girl)*. Translated by A. Sevde Kaplan. Istanbul: Aspendos.
241. Garcia, Emma. 2013. *terkedildim.net (Never Google Heartbreak)*. Translated by A. Şirin Okyayuz. Ankara: Trend.
242. Gibson, Rachel. 2013. *Tesadüfler Adası (Lola Carlyle Reveals All)*. Translated by Fatmagül Ezici. Istanbul: Nemesis Kitap.
243. Gibson, Rachel. 2013. *Adı Aşk Olmalı (It Must Be Love)*. Translated by Güzin Pelin Direnoğlu. Istanbul: Nemesis Kitap.
244. Graves, Tracey Garvis. 2013. *Ada (On the Island)*. Translated by Aslı Ağca. Istanbul: Epsilon.
245. Greene, Niamh. 2013. *Çıldırılmış Bir Ev Kadınının Gizli Günlüğü (Secret Diary of a Demented Housewife)*. Translated by Gözde Üstündağ. Istanbul: Artemis.
246. Halverson, Sere Prince. 2013. *Mutluluğun Öteki Yüzü (The Underside of Joy)*. Translated by Simge Ölmez. Istanbul: Arkadya.
247. Harmel, Kristin. 2013. *Gökyüzünde Yıldızlar Parladıkça. (The Sweetness of Forgetting)*. Translated by Özlem Dağ. Istanbul: Martı.
248. Harris, Ali. 2013. *İlk Son Öpücük (The First Last Kiss)*. Translated by Zeynep Yeşiltuna. Istanbul: Martı.
249. Irvin, Claire. 2013. *Pumalar (Cougars)*. Translated by Selim Yeniçeri. Istanbul: Artemis.
250. Jio, Sarah. 2013. *Böğürtlen Kışı (Blackberry Winter)*. Translated by Duygu Parsadan. Istanbul: Arkadya.
251. Johnson, Milly. 2013. *Bir Yaz Düğünü (A Summer Fling)*. Translated by Zeynep Ünalın. Istanbul: Hyperion.

252. Johnson, Milly. 2013. *Bir İlkbahar Macerası (A Spring Affair)*. Translated by Belgin Selen Haktanır. Istanbul: Hyperion.
253. Kendrick, Beth. 2013. *Şanslı Köpek Çöpçatanlık Servisi (The Lucky Dog Matchmaking Service)*. Translated by Su Alınak. Istanbul: Nemesis.
254. Keyes, Marian. 2013. *Çıkmaz Sokağın Sırrı (The Mystery of Mercy Close)*. Translated by Beril Tüccarbaşıoğlu Uğur. Istanbul: Artemis.
255. Kinsella, Sophie. 2013. *Düğün Gecesi (Wedding Night)*. Translated by Bige Turan. Istanbul: Artemis.
256. Lokko, Lesley. 2013. *Aşkın Bedeli (A Private Affair)*. Translated by Leyla İsmier Özcengiz. Istanbul: Sayfa 6.
257. Lokko, Lesley. 2013. *Gizli Yaz (One Secret Summer)*. Translated by Silya Zengilli. Istanbul: Sayfa 6.
258. McBride, Susan. 2013. *Küçük Siyah Elbise (Little Black Dress)*. Translated by Mehtap Gün Ayrıl. Istanbul: Eksik Parça.
259. Moorcroft, Sue. 2013. *Özgürlüğe Yelken Aç (Love & Freedom)*. Translated by Pınar Polat. Istanbul: Sonsuz Kitap.
260. Moran, Eleanor. 2013. *Mutfakta Aşk Kokusu Var! (Breakfast in Bed)*. Translated by Başak Öztürk. Istanbul: Sonsuz Kitap.
261. Murnane, Maria. 2013. *Tatlı Notlar Kağıtlar Üzerinde Mükemmel (Perfect on Paper)*. Translated by Umut Yılmaz Sağırlı. Istanbul: Tual.
262. Page, Sophie. 2013. *Peri Masalı (To Marry a Prince)*. Translated by Aslı Tümerkan. Istanbul: Feniks.
263. Robinson, Lucy. 2013. *Tüm Zamanların En Güzel Aşk Hikayesi (The Greatest Love Story of All Time)*. Translated by Eda Aksan. Istanbul: Altın Kitaplar.
264. Russell, Lyndsay. 2013. *Şimdi Moda Artık Büyük Bedenler (Making It Big)*. Translated by Esra Kayı. Istanbul: Cassandra.
265. Semple, Maria. 2013. *Neredesin Bernadette? (Where'd You Go, Bernadette?)*. Translated by Boran Evren. Istanbul: Yabancı.
266. Senate, Melissa. 2013. *Kırık Kalpler Tamircisi (The Secret of Joy)*. Translated by Bahar Yıldız Çelik. Istanbul: Martı.
267. Shortridge, Jennie. 2013. *Aşk Su Anı (Love Water Memory)*. Translated by Hülya Key. Istanbul: Eksik Parça.

268. Silver, Amy. 2013. *Cadde Kızı (Confessions of a Reluctant Recessionista)*. Translated by Silya Zengilli. Istanbul: Sayfa 6.
269. Walker, Wendy. 2013. *4 Kadın (Four Wives)*. Translated by Semra Eşlisoy. Ankara: Kyrhos.
270. Wall, Katie. 2013. *Aşkımız Şansa Kaldı (I Say Tomato)*. Translated by Elif Yüksel. Istanbul: Sonsuz Kitap.
271. Williams, Polly. 2013. *33 Numaradaki Melek (The Angel at No. 33)*. Translated by Burcu Uluçay. Istanbul: Sayfa 6.
272. Wolff, Isabel. 2013. *Vintage Bir Aşk (Vintage Affair)*. Translated by Beril Tüccarbaşıoğlu Uğur and Seçil Ersek. Istanbul: Artemis.
273. Addison Allen, Sarah. 2014. *Ayın Peşinden Koşan Kız (The Girl Who Chased the Moon)*. Translated by Bige Turan Zourbakis. Istanbul: Pegasus.
274. Ahern, Cecelia. 2014. *Âşık Kuşlar (How to Fall in Love)*. Translated by Solina Silahlı. Istanbul: Pegasus.
275. Atkins, Dani. 2014. *Avuçlarının Arasına Bir Kalp Bıraktım (Fractured)*. Translated by Belgin Selen Haktanır. Istanbul: Koridor.
276. Barr, Emily. 2014. *Yolcu (The Sleeper)*. Translated by Timur Avarkan. Istanbul: Pena.
277. Bender, Aimee. 2014. *Kendime Ait Görünmez Bir İşaret (Invisible Sign of My Own)*. Translated by Sibel Sakacı. Istanbul: Can.
278. Candlish, Louise. 2014. *Başkalarının Sırları (Other People's Secrets)*. Translated by Solina Silahlı. Istanbul: Pegasus.
279. Conrad, Lauren. 2014. *Los Angeles Şekeri (L. A. Candy)*. Translated by Ceren Erdoğan. Istanbul: Pegasus.
280. Evanovich, Stephanie. 2014. *Bir Kadın Nasıl Büyür (Big Girl Panties)*. Translated by Şen Süer. Istanbul: Doğan Kitap.
281. Genova, Lisa. 2014. *İhmal Edilmiş (Left Neglected)*. Translated by Unknown. Istanbul: Feniks Kitap.
282. Gibson, Rachel. 2014. *Yaz Aşkım (True Confessions)*. Translated by Güzin Pelin Direnoğlu. Istanbul: Nemesis Kitap.
283. Gibson, Rachel. 2014. *Yoksa Hâlâ Bekar Mısın (Rescue Me)*. Translated by Gökçe Müderrisoğlu Aktaş. Istanbul: Nemesis Kitap.

284. Gorman, Michele. 2014. *Çikolata Tadında Hayat (Single in the City)*. Translated by Meryem Kutlu Yıldız. Istanbul: Altın Bilek.
285. Greene, Vanessa. 2014. *Fincan Üçlüsü (The Vintage Teacup Club)*. Translated by Zeynep Ünalın. Istanbul: Hyperion Kitap.
286. Harbison, Beth. 2014. *Bana Her Şey Seni Hatırlatır (Always Something There to Remind Me)*. Translated by Çiğdem Samsunlu. Istanbul: Yakamoz.
287. Johnson, Milly. 2014. *Beyaz Düğün (White Wedding)*. Translated by Belgin Selen Haktanır. Istanbul: Hyperion.
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