

ABSENCE/SILENCE OF A TRANSLATION AS A BORDERLINE ISSUE:

ŞEYTAN AYETLERİ (THE SATANIC VERSES)

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ABSTRACT

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This thesis is particularly concerned with what the effects of ideology on the selection process of the translation are and how and why ideology aborts authors or texts-to-be-translated. Firstly, the significance of silence and absence in general is stressed to explain the reasons of analyzing a book which has not been translated into Turkish: Salman Rushdie's *The Satanic Verses*. Then, the "ideology" concept of this thesis is defined: not just the specific thought system of a group but *a curriculum of power and control* with its apparatuses, aims, directions, financial resources and political aspect. Different dimensions of ideology, which make it a curriculum, are also analyzed: the ideology of the author, the ideology of the translator(s), the ideology of institutions, the ideology of countries, the ideology of concepts and the ideology of theories. Ideology with all of its dimensions can affect the very first movement of translation and try to repress or even abort a text-to-be-translated. Thus, this thesis focuses on the place of selection, repression/ abortion and ideology in translation theory. The third chapter of this thesis analyzes the repression and abortion of *The Satanic Verses* both in the world and in Turkey to make concrete the ideas in the theoretical framework.

KISA ÖZET

İDEOLOJİNİN ÇEVİRİLECEK METNİN SEÇİMİNE ETKİLERİ: TÜRKÇE'DE OLMAYAN/SESSİZ KALAN BİR METİN: *ŞEYTAN AYETLERİ*

Bu tezin amacı ideolojinin çeviride seçim sürecine etkilerini, ideolojinin nasıl ve neden çevrile(bile)cek bir metni ya da yazarı engellediğini, doğmadan öldürdüğünü incelemektir. Öncelikle, neden Türkçe'ye çevril(e)memiş bir kitabın incelendiğini açıklamak için genel olarak sessizliğin ve yokluğun hayatımızdaki önemine dikkat çekilmiştir. Daha sonra, bu tezin ideoloji kavramıyla neyi kastettiği belirtilmiştir: sadece belli bir gruba ait düşünce dizgesinin toplamı değil, tüm araçları, amaçları, yönleri, ekonomik ve siyasal yapısıyla bir izlekler bütünü. İdeoloji kavramının tanımından sonra yazarın ideolojisi, çevirmenin ideolojisi, kurumların ideolojisi, ülkelerin ideolojisi, kavramların ideolojisi ve kuramların ideolojisi gibi kavramın farklı boyutları ele alınmıştır. İdeoloji tüm bu boyutlarıyla bir metnin ya da yazarın çevrilmesini sınırlamaya, zorlamaya ve hatta metnin ilk hareketi olan çevrilmek için seçilmesini engelleyerek onu doğmadan öldürmeye çalışabilir. Bu nedenle, bu tez seçim, engelleme, süreci doğmadan öldürme/ yok etme ve ideolojinin çeviri kuramındaki yerini irdelemektedir. Tezin üçüncü bölümü Salman Rüşdi'nin *Şeytan Ayetleri* kitabının hem dünyada hem Türkiye'deki çevrilememe sürecini ele alarak kuramsal çerçevede açıklanan fikirleri somutlaştırmaya çalışmaktadır.

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CHAPTER 1

INTRODUCTION

“Like the zero in mathematics, silence is an absence with a function, rhetorical one at that” (Glenn, 2004, p.4).

Silence- the unspoken- is a rhetorical art that can be as powerful as the spoken or written word. Like speech, the meaning of silence depends on power differential that exists in every rhetorical situation: who can speak, who must remain silent, who listens, and what those listeners can do (Glenn, 2004, p.9).

It is considered quite normal to talk about something that exists, but what about something which does not yet exist and the reasons of this absence? Is not it as normal as the first one? Think about a convict who does not speak despite torture, a fetus who is aborted, the weapons of mass destruction which cannot be found in Iraq or Godot who does not come. A student who has not done his/her homework can be a problem, or absence of money in a family can be very important for the future of the family members. Whenever there is a book fair, we discuss why people do not read as much as they used to in the past. Words which are not said, the promises which are not kept, feelings which are not expressed can play a significant role in our life. So, absence/negation is also as striking as presence, and this is also valid for a particular work or an author that has not been translated. It can be said that the books which have not been translated can be as significant as the translated ones due to the reasons of their absence and that absence is an anomaly which tells us something about translated texts. The silences, the empty spaces in our life, the language which we use can tell us as much as the contents, if we can watch for the unspoken, i.e. what is left out (Rich, 1979).

Selections necessitate exclusions and in Translation Studies, these selections and exclusions operate at different levels: the selection of the language-to-be-translated and excluded languages, the selection of the genre-to-be-translated and excluded genres, the selection of the author-to-be-translated and excluded authors, the selection of the text-to-

be-translated and excluded texts, the selection of the linguistic items and excluded words, usages, statements, the selection of the location of linguistic items and excluded possibilities and the selections of the cover(s) of the book, the location of the name of the translator and the excluded alternatives.

This thesis focuses on the excluded authors and texts. However, it should be mentioned that this thesis considers translation as a movement, because translation is constantly changing and moving. The content of translation concepts, the status of the translated text and translator, and the political, cultural, social, economic and philosophical polysystems which interact with translation are in constant motion. Also, with the help of translation, texts travel for their new readers. Additionally, the initiating factors, the directions and the effects of translations are as important as they are in any kind of movement.

Every movement has an initiating force, at least one initiating reason which can come from inside or outside. In translation movement, there is a system of motive/initiator powers determining the author-to-be-translated, the text-to-be-translated, the genre-to-be-translated, their translation processes, and lastly, the reception and presentation of the translated text. This thesis proposes that we can call this system ideology, and defines it not just as the specific thought system of a group but as *a curriculum of power and control* with its apparatuses, institutions, aims, directions, financial resources and political relations. In English Language Teaching departments, curriculum is considered to include not only the syllabus of a course but also the financial resources of that school, the teachers' profile, students' needs, the policy of that institution, the educational policy of the government, and the decision-makers of that policy. This multi-layered scope of the term "curriculum" matches ideology. Thus,

this thesis considers ideology as a curriculum with its minor and major definitions, controlling mechanisms, aims, techniques and institutions.

Considering this curriculum, one can discuss ideology in Translation Studies at the following levels: the ideology of the author (and its reflection in the text), the ideology of the translator (and its relation with the author's, which one will dominate the translated text), the ideology of institutions (such as publishing houses, ministries of education, translator organizations and judgment procedures of a country), the (dominant) ideology of the country (whether translation is used as a tool of colonialism or as an identity forming process or for something else), the ideology of concepts (such as "translation", "visibility", "freedom", "responsibility", "target-orientedness", "meaning", "colonization") and the ideology of theories.

Including all the effects listed above, ideology as a curriculum affects translation at different levels:

- a) The effects of ideology on the selectivity of text/author to-be-translated
- b) The effects of ideology on the process of *translating*
- c) The effects of ideology on the presentation and reception of text/author-to-be-translated

In Translation Studies, much ink has been spilled on ideology; however, studies generally focus on the effects of a specific ideology on a *process* of *translating*. They show *how an ideology manipulates "the" text*. However, before discussing *how* ideology affects or manipulates a translated text, one needs this translated text. So, if ideology as a curriculum affects the selection of a text-to-be-translated in a negative way and hinders the translation of a text, stopping the movement from the very beginning, one cannot have a translated text which s/he can discuss but has only an "aborted translation". The scope of Translation Studies includes this aborted translation

discussion like it includes pseudo-translations, because aborted translation can clearly display the place of translation among all the polysystems, and the effects of ideology curriculum on the different directions, concepts, individuals and institutions across countries.

One of the best examples of the ideology and translation relation is *Şeytan Ayetleri* as an aborted translation in Turkish. *The Satanic Verses* by Salman Rushdie started a wide range of controversies in the polysystems of literature, translation, politics and religion. The book was banned in 20 countries. It was ceremonially burnt in England. Ayatollah Ruhollah Khomeini issued a *fatwa* with a price on the head of Rushdie. Also, Rushdie was declared a *persona non grata* and he was banned from flying with British Airways for nine years. Rushdie's Japanese translator, Hitoshi Igarashi, was stabbed and killed in Tokyo in 1991. Also, Italian translator of *The Satanic Verses* was beaten and stabbed in Milan. Norwegian publisher of the book, William Nygaard was shot and severely injured in an attack outside his house in Oslo in 1993 (<http://www.japantimes.co>). The newspaper *Aydınlık* was attacked a few times because of discussions about publishing *The Satanic Verses*. In July 1993, thirty-seven people were killed when their hotel in Sivas, Turkey was burnt down by radical Islamists protesting Aziz Nesin, who said he was translating the book. Also, six people were killed in the Pakistani city of Islamabad. In Bombay, India, twelve people were killed and seventeen were wounded. "Four bombs were planted outside bookshops in Britain owned by Penguin, the publisher of *The Satanic Verses*" (Reuters).

After all these events, can one say that *The Satanic Verses* is excluded from the discussions of Translation Studies just because we do not have a published Turkish text in our hands? Or can absence be the very point of discussion? What about the reason why a text such as *Şeytan Ayetleri* cannot be translated? This case not only made

translators visible, so visible that they could be killed, but also incited attacks on the publishing houses or newspapers which were generally ignored by the readers in other cases of translation. This reveals that ideology can immediately change the key items of translation such as the status of the translator, the reception of the target text and the position of the publishing house. The discussion about the translation of this book caused the death of at least 60 people and many were wounded. So, in this case, ideology affected the translation process at the very beginning and aborted it. Moreover, the reactions against the translations of this book have been international, across the borders; an Indian author in England writes a book, a Japanese translator is killed, a Norwegian publisher and an Italian translator are wounded, a Russian publishing house decides not to publish the translation because of the letters of Muslim citizens in Russia, radical Islamists burn Madımak Hotel in Sivas, Turkey, which gives rise to Sunni-Alawite tensions in Turkey, Ayatollah Ruhollah Khomeini issues a *fatwa* for Rushdie. Thus, it can be stated that these reactions abort translation and this abortion initiates new reactions.

This thesis considers translation as a movement which can be controlled by ideology as a curriculum in three main stages: selection of a text-to-be-translated, the process of translating, and the presentation and reception of that text. The main aim of this thesis is to argue that aborted translation/absence of translation is as significant as the existing translated texts for Translation Studies, and to comprehend the reasons of selection: what we read, whom we read and how we read and in which language. To make the point clearer with a specific example, *Şeytan Ayetleri* by Salman Rushdie will be analyzed as an aborted translation with the reactions both in the world and in Turkey. Chapter 1, which you have been reading, serves as the introduction to the subject.

Chapter 2 is made up of three main sections: the significance of absence, ideology in general and ideology in Translation Studies. The first section tries to explain the significance of absence in the movement of translation. The second section analyzes the definitions, nature, aims and vehicles of ideology through Terry Eagleton and Louis Althusser and also explains why this thesis considers ideology as a curriculum. Ideology in Translation Studies section starts with the effects of ideology on individuals, institutions, groups, countries, concepts and theories. Then, it briefly summarizes the effects of ideology on the process of translating and the effects of ideology on the presentation and reception of a translated text. After that, it focuses on the effects of ideology on the selection of text/author-to-be-translated through Lawrence Venuti, Douglas Robinson, Andre Lefevere and Aijaz Ahmad.

The Satanic Verses by Salman Rushdie is selected because its exclusion has become a “taboo”, which points to the possible reasons of exclusions and selections in translation: Generally books are translated into other languages, which causes no problems. Sometimes, translators have problems because of political, ideological reasons and some translated books are banned and publishing houses, editors and translators are repressed but in both cases books are translated. Even the Kor’an, which is considered the word of God and so untranslatable, was translated and will be translated into other languages even if these translations are called “*méal*” (meaning). In the prefaces of these “*méals*”, it is generally stated that “the Kor’an cannot be fully translated into any language. A translation cannot be considered the Kor’an itself no matter how good the translation is (<http://www.kuranmeali.com/turkcemealler>).

However, they point out that reading the Kor’an in Arabic without understanding cannot be considered reading the holy book, either. So, translations are needed and all translations are open to discussion, because no one can say the last and final word on the

Kor'an. There are 65 translations of the Kor'an in Turkish. (Also, 36 in Latin, 47 in German, 31 in French, 51 in English, near 100 in Urdu and more than 100 in Persian) (<http://www.kuranmeali.com/turkcemealler>). However, *The Satanic Verses* has not been translated, and will not be translated in a lot of countries for years to come, which makes it a "taboo".

Chapter 3 consists of five main sections: Salman Rushdie (his life, bibliography and criticisms of Rushdie), *The Satanic Verses* (summary, characters, and the items causing resentment), the Reactions to the Book in the world and the Reactions in Turkey, and conclusion: the implementation of ideology curriculum in this aborted translation: *Şeytan Ayetleri*. Salman Rushdie and *The Satanic Verses* sections are to give general information about the author, the book and the causes of indignation. In The Reaction to the Book section, the timeline of The Rushdie Affair and the reactions in Turkey are examined chronologically. The last chapter summarizes and concludes the thesis.

CHAPTER 2

THEORETICAL FRAMEWORK

Ideology in General

Defining Ideology

“Man is an ideological animal by nature”

(Althusser, 1971, p. 170)

As Eagleton says “Ideology has a whole range of useful meanings, not all of which are compatible with each other. To try to compress this wealth of meaning into a single comprehensive definition would thus be unhelpful even if it were possible” (Eagleton, 1991, p.1).

Ideology as a concept was first used in the late eighteenth-century in France and since then its meaning has been “twisted, reformulated and recast” (Thompson, 1990, p.2) and it has been taken up by social and political analysts and “incorporated into the emerging discourses of the social sciences; and it has filtered back into the everyday language of social and political life” (Thompson, 1990, p.2).

So, ideology has acquired multiple meanings after centuries of discussion. Marx and Engels define ideology in two ways: “the ideas of the ruling class which achieved dominance in a specific historical era” and “legitimate ruling class hegemony, which disguised particular interests as general ones” (Marx and Engels 1975, p.59). Thompson stresses the thought system and meaning and power relations while defining ideology: “the thought of the *other*, the thought of someone other than oneself” , ““systems of

thought', 'systems of belief' or 'symbolic systems' which pertain to social action or political practice" and "meaning in the service of power, an interplay of meaning and power" (Thompson, 1990, p. 5-9).

Eagleton gives a variety of definitions of ideology in his book titled *Ideology: an introduction*:

the process of production of meanings, signs and values in social life, a body of ideas characteristic of a particular social group or class, ideas which help to legitimate a dominant political power, false ideas which help to legitimate a dominant political power, systemically distorted communication, that which offers a position for a subject, forms of thought motivated by social interests, identity of thinking, socially necessary illusion, the conjuncture of discourse and power, the medium in which conscious social actors make sense of their world, the confusion of linguistic and phenomenal reality, action-oriented set of beliefs, semiotic closure, the indispensable medium in which individuals live out their relations to a social structure, the process whereby social life is converted to a natural reality. (Eagleton, 1991, pp.1-2).

Despite this variety of meaning, it can be suggested that there are two mainstream definitions:

One central lineage from Hegel and Marx to Georg Lucacs and some later Marxist thinkers, has been much preoccupied with ideas of true and false cognition, with ideology as illusion, distortion and mystification; whereas an alternative tradition of thought has been less epistemological than sociological, concerned more with the function of ideas within social life than with their reality or unreality. (Eagleton, 1992, p. 3)

The approach of this thesis to ideology is more similar to the second lineage.

The term "ideology" is also used often in daily speech. For instance, one can say that somebody is talking ideologically, which means s/he judges that specific situation or event through a "rigid framework of preconceived ideas which distorts her/ his understanding" as Eagleton puts it (1991, p. 3). So, it can be deduced that ideology embodies the power of some dominant group and its presuppositions and ideas on a specific matter and that ideology legitimates this power and its own realities.

Power is not necessarily limited to armies and governments; however, Michel Foucault (1979) refers to power as a pervasive, intangible network of forces, which can

be observed in our daily life as well. This power needs to reproduce itself and so it uses ideology, i.e. values, meanings, signs, preconceived ideas to maintain ideology's dominant role. Additionally, it has some other devices such as unification, naturalization, self-deception and universalization (Gramsci, 1971).

At this point, one must take a look at Lukacs' ideas on history and ideology. Lukacs claims that a mere reflection of the world around us does not accurately represent reality, and that inner contradictions caused by class struggle (rather than anything else) cause the development of history. He adds that the reader must be aware that writing is not itself reality but rather is "a special form of reflecting reality, a 'correct' reflection of reality". Lukacs states that "development in history is not random or chaotic, nor is it a straightforward linear progression, but rather a dialectic development. In every social organization, the prevailing mode of production gives rise to inner contradictions which are expressed in class struggle" (Lukacs, 1971, pp.13-14).

Thus, how power constructs meaning and transfers it to people through which apparatuses are the key questions at this point, because this definition of ideology includes not only a system of shared ideas and values but also who determines these ideas and values. In addition, the social contexts in which meaning is constructed and transferred and the relations between people in daily life are eminent too, because daily lives are "the contexts within which individuals spend the bulk of their time, acting and interacting, speaking and listening, pursuing their aims and following the aims of others" (Thompson, 1990, p.7).

In this thesis, ideology is used not just as a specific thought system of a group but as *a curriculum of power and controlling* with its apparatuses, institutions, aims, directions, financial resources and political relations, to apprehend the effects of ideology curriculum on selections and exclusions at every level in Translation Studies.

The nature of ideology

It is clear that ideology can be defined in several ways; however, rather than trying to define ideology, one can comprehend its nature and its features which make all these definitions both valid and invalid. Ideology is firstly *dynamic* and *ever-changing*, because it is *time-specific*, *context-specific*, *individual-specific* and *struggle-initiating*: It is *time-specific*, because in different time periods, different ideological patterns can be valid in the same place or for the same person (*diachronic divergence*). Additionally, ideology is *context (place) specific*, because different ideologies can occur in different countries, cultures, groups or to put it more comprehensively, in different contexts at the same time (*synchronic divergence*). Then, it is *individual-specific*, because even in the same ideological group, people have their own version/interpretation of that ideology due to their different backgrounds. Lastly, ideology is struggle-initiating, because every ideology struggles with the others to be the dominant one of its own time and context. This thesis discusses ideology keeping in mind its dynamic and ever-changing features.

Apparatuses of Ideology

Every ideology struggles for hegemony. As Gramsci (1971) explains, hegemony means the ways in which the institutions of society try to shape, directly or indirectly, the cognitive and affective structures through which individuals perceive and evaluate social reality.

Institutions such as family, school/education, law, politics, media and culture are the main tools of ideology, which Althusser calls “ideological state apparatuses” (ISA) and “a certain number of realities which present themselves to the immediate observer in the form of distinct and specialized institutions” (1971, pp.110-1). He lists these apparatuses: “the religious ISA (the system of the different Churches), the educational

ISA (the system of the different public and private Schools, the family ISA, the legal ISA, the political ISA (the political system, including the different parties), the trade-union ISA, the communications ISA (press, radio and television etc.) and the cultural ISA (Literature, the Arts, sports etc.)” (1971, pp. 110-1).¹

He calls “the Government, the Administration, the Army, the Police, the Courts and the Prisons Repressive State Apparatuses” (1971, p.110). “The Repressive State Apparatuses function by violence, whereas the Ideological State Apparatuses *function by ideology*” (1971, p.111). Ideology is secondary for the Repressive State Apparatuses and it is vice versa for ISA’s. Althusser adds that “Schools and Churches use suitable methods of punishment, expulsion, selection etc. to discipline not only their shepherds, but also their flocks. The same is true of the Family (...) The same is true of the cultural IS Apparatuses (censorship, among other things), etc.” (1971, p.112).

With the help of these apparatuses, one is “interpellated by the dominant ideology” and “inexorably drawn into” it (Zoonen, 1994, p.24). In this process, the dominant ideology can be invisible, because it aims to show that everything is normal, natural and the same for everyone. To create this illusion, the dominant ideology uses apparatuses such as those listed above, techniques like mystification, domination and masking, and it also uses people such as religious bodies, teachers, intellectuals and rich people operating the money market (Gramsci, 1971).

The (assumed) aims of ideology

In addition to Althusser’s Ideological State Apparatuses, borrowing the term “patronage” from Lefevre can help the perception of ideology, its aims and power struggles. Lefevre defines patronage as “the powers that can further or hinder the

¹ cf. the concept of “polysystem” by Even-Zohar (1978)

reading, writing and rewriting of literature” (2000, p.236). Also, he states that patronage can be differentiated when different patrons represent different, conflicting ideologies and undifferentiated when it is extended by a single person, group or institution (2000, p.236). Either differentiated or undifferentiated, patronage wants to create a society where there are people who share the dominant ideology and framework and do not pose a threat for its powerful status. Patronage may use its ideology in three ways, which can be called the *traffic lights effect: red, yellow and green*. *Red* effect means discouraging people from behaviors which threaten the patronage directly or indirectly (sometimes through force). A dominant ideology can prevent the translation process of some authors and books which criticize the dominant ideology and/or encourage people to be active and “aware”. *Yellow* effect means keeping people as they are, ignorant and unaware of what patronage does and preventing them from changing the system of the patronage. A dominant ideology can direct the attention of a generation to some other subjects to keep them indifferent to the asymmetries in society. Lastly, *green* effect means encouraging people to adopt a kind of behaviour or thought system that belongs to the patronage. A dominant ideology can help the translation process of the books and authors that support the “realities” created by that ideology.

Ideology creates a group which does not pose a threat to its status through its vehicles. It leaks to all the network of relations in society through vehicles such as politics, religion, economy, education and language. All these (poly)systems are necessarily interrelated. People can behave in a red, yellow or green direction and adopt the current ideological patterns because of economic factors (to get a job, keep their job, to survive or earn more money), because of political and religious factors (faith in a group who leads human beings to a better world) or indirectly because of the education they have received or the language they have been exposed to. Thus, some translated

work can be analyzed within this framework. If a translated work is not in parallel with the aim of patronage or reacts against it, patronage will intervene in the production and/or reception of this work. The first thing ideology can do is to hinder the translation of a specific text or author, which will be discussed in the later parts of the thesis. However, it should be remembered that this situation does not mean that it is impossible to criticize, affect and change this system.

Power, Ideology and Translation

Power Turn in Translation Studies

Translations have been ideological simply by existing (like Ælfric's transfer of *The Life of Saints*); by being subjected to various forms of (religious) creeds, which ultimately took translators to be burnt at the stake or to be threatened and killed by notorious fatwas...
(Fawcett 1997, p.110, emphasis mine)

“All language is ideological. Translation is an operation carried out on language use. This undoubtedly means that translation itself is always a site of ideological encounters”
(Fawcett 1997, p.107)

Towards the end of the eighties, a shift of focus appeared in Translation Studies: the cultural turn. Gideon Toury and Itamar Even-Zohar were the pioneers of this shift. Theo Hermans and Andre Lefevere also contributed to this approach. The translated text was accepted to be one of the facts of the target system. Nowadays, Translation Studies is witnessing another shift of focus named “power turn”. The key names and works of this turn are: André Lefevere and his *Translation, Rewriting, and the Manipulation of Literary Fame*, Lawrence Venuti and his *Rethinking Translation: Discourse, Subjectivity, Ideology, Translator's Invisibility, The Scandals of Translation*, Edwin Gentzler's *Contemporary Translation Theories*, Roman Alvarez and M.Carmen-Africa

Vidal's *Translation, Power, Subversion*. Anuradha Dingwaney and Carol Maier's *Between Languages and Cultures*, Susan Bassnett and Harish Trivedi's *Post-colonial Translation: Theory and Practice*, Maria Tymoczko and her *Translation in a Postcolonial Context*, Tejaswini Niranjana's *Siting Translation*, Eric Cheyfitz and his *The Poetics of Imperialism*, Gayatri Chakravorty Spivak's article "The Politics of Translation". (Gentzler & Tymoczko, 2002, pp.xiii-xvi)

Power can be defined in various ways: the "ability to do or effect something", "to act upon a person or thing", "might, vigour, energy", "possession of control or command over others", "dominion, rule, government, domination", "legal ability, capacity or authority to act" (Gentzler & Tymoczko, 2002, p.xvii). The concept of power in Translation Theories generally focuses on the human factor with an ideological background, thus on the asymmetrical relations between countries, translators and writers, translators and publishing houses.

With the power turn, the intersection of translation, ideology, identity and power relations has gained importance and ethics in translation has started to be discussed again, because it emphasizes that translations can be "primary literary tools that larger social institutions-educational systems, art councils, publishing firms, and even governments- have at their disposal to 'manipulate' a given society in order to 'construct' the kind of 'culture' desired" (Tymoczko, 2002, p.xiii).

In these discussions, the translator as a human being is no doubt an important topic. The term "translator" is not a fixed concept, but it changes in each translation. Even the same translator changes with time. Translators live in the real world with the other people, so they are not isolated from the realities of daily life. Their identities, ideologies, life conditions and styles, educational backgrounds unavoidably affect their work. They are "individual[s] with linguistic and cultural skills and [their] own agenda

(Tymoczko, 2002, p.216). In translation theories, it should not be neglected that “translators are engaged, actively involved, and affiliated with cultural movements” (Tymoczko, 2002, p. 200). Additionally, “ideological effects will differ in every case of translation-even in translations of the same text-because of the translator’s particular choices on all these various levels”(ibid.).

However, the translator is not the only decisive factor in the translation. What happens in the source and target contexts can affect the work. As Tymoczko clearly explains, translation is “motivated and determined by the translator’s cultural and ideological affiliations as much as or even more than by the temporal and spatial location that the translator speaks from.” (Tymoczko, 2002, p.183). So, the translated text has traces of the target context conditions.

As another important point, the relations between the source and target cultures can change the entire picture. One of them, as a colonizer culture, can dominate the translation process and sometimes use translation to colonize “others” or to maintain this colonization. Tymoczko states that translation is “a successful means of engagement and social change – like most political actions—and it requires affiliation and collective action” (2002, p.201). “A translator in turn creates a text that is a representation with its own proper locutionary, illocutionary and perlocutionary forces which are determined by relevant factors in the receptor context” (Tymoczko, 2002, p.182). Thus, with the power turn, the ideology of translators as well as the ideological relations in the target culture and ideological relations between the source and target cultures have gained importance.

Translation as a Movement and the Effects of Ideology on this Movement

Translation as a Movement

To survive, human beings need to move. In other words, to carry on our existence, we need to carry our existence on different levels. Abandoning this motion means death. Thus, if it is remembered that “metaphor” means “carrying across”, translation is not just *a metaphor of something*, but it is the very concept of metaphor.

What do translation and movement have in common? Translation has been compared to immigration and travel because of its movement(s) as Vermeer (1997) and Cronin (2000) pointed. Both of these comparisons do not consider travel, movement, immigration or translation between two, fixed poles: from A to B. Yet, they stress that the points of departure and arrival are dynamic and change constantly.

The relation between translation and movement can be reconsidered in five dimensions: The movement of translation between cultures, the movement of translators (especially interpreters) to other countries and discussions about where they belong to, the movement of terms and concepts of Translation Studies (their dynamic meanings), translated text’s moving to (becoming) another text whenever it is read by a new person and by the same person and finally translation studies as a discipline moving between disciplines. The reasons of movements, immigrations, travels and translations can be internal or external, financial, social, political or individual reasons.

First of all, translation is a way of communication between cultures. Through translation, different cultures can build relations and they have opportunities to know “the others”. Yet, these relations are not always as innocent as they sound as postcolonial theoreticians clearly showed.

Translation can be used as “a channel of communication and decolonization” (Robinson, 1997, p.31). The colonizer culture can use translation as a tool for manipulating the colonized culture. Cronin also mentions this communication as follows: “translation can be the ultimate expression of linguistic hospitality welcoming new languages, cultures, ideas into the mother tongue, or it can be a fortress of hegemonic difference translating people into the language of dominant cultures and annihilating difference” (Cronin, 2000, p.38).

As a conclusion, the direction of movement—even before that *the existence of movement*— can be affected (supported or aborted) by ideological, economic, social factors. This thesis focuses on the role of ideology in determining *the existence of movement*. The ideology of people, institutions, terms, countries and theories can affect the selection of the language, the author and the book to be translated/ moved. In other words, firstly the existence, then the direction, amount and type of movement can be affected by ideology.

The second dimension is the movement of translators (especially interpreters) to other countries and discussions about where they belong to. Translation is a “nomadic practice” (Cronin, 2000, p.4). First of all, especially interpreters move from a place/context to another. Secondly, translators move between different identities such as readers, translators, culture experts, negotiators, and facilitators. Whether they belong to the source culture or the target or the third space has been discussed widely in Translation Studies.

The term “translator” is not a fixed concept, but it changes in each translation. Even the same translator changes in the process of time. Translators live in the real world with other people, so they are not isolated from the realities of daily lives. Their

identities, ideologies, life conditions and styles, educational backgrounds affect their work unavoidably.

In addition to the movement of translators, meaning, scope and connotations of terms such as translation, target-orientedness, translator, colonization, assimilation and foreignizing move constantly as we see in the previous levels above.

Ideology has a certain role in determining the meanings and connotations of terms. The colonizer countries create their own terminology which polishes the activities they do in the colonized countries, i.e. colonization. Translator is not a fixed concept but a human being; s/he carries her/his own features. There are of course differences between a translator from a colonized country and one from a colonizer country. The key point is *who* approaches *to whom* in a “target-oriented” way and the role of translation studies amid the asymmetrical relations of power.

As another example, “source-text” can be thought as “text-to-be-translated”. As it is stated in the introduction, to carry on our existence we need to carry our existence on different levels. Thus, source text needs to be translated in order to survive both in different cultures and also in the source culture. Derrida (1988) comments that source text is in debt for its translation.

Fourth dimension is text’s becoming another text while being read. The background and context of the reader can change the text. Last dimension is the movement of the discipline. Cronin calls translation studies “a discipline that travels continuously between disciplines” (Cronin, 2000, p.4). It cannot be expected of translation studies to be a discipline with clear-cut boundaries far away from other disciplines while the texts, individuals creating these texts, the concepts to explain them and all the meanings are in a constant motion.

Ideology as a Curriculum

In the previous part, different dimensions of translation movement were mentioned.

Ideology, like movement, has different dimensions. One can discuss ideology in

Translation Studies from different perspectives. First one is the ideology of the author (and its reflection on the text) and the second one is the ideology of the translator (and its relation with the author's, which one will dominate the translated text). As

Tymoczko states translators are "individual[s] with linguistic and cultural skills and [their] own agenda" (2002, p.216) and they are "actively involved and affiliated with cultural movements" (2002, p.200). However, they are not the only decision makers, because they are affected by their "temporal and spatial location" they speak from as well (Tymoczko, 2002, p.183).

Third dimension of ideology in Translation Studies is the ideology of institutions (such as publishing houses, ministries of education, translator organizations and the judgment procedures of a country). Venuti points the ideologies of institutions as follows:

Institutions, whether academic or religious, commercial or political, show a preference for a translation ethics of sameness, translating that enables and ratifies existing discourses and canons, interpretations and pedagogies, advertising campaigns and liturgies- if only to *ensure the continued and unruffled reproduction of the institution*. Venuti (1992, p.81)

The fourth dimension is the (dominant) ideology of the country (whether translation is used as a tool of colonialism or identity forming process or for something

else). Translation can be used as "a channel of communication and decolonization"

(Robinson, 1997, p.31). The colonized culture translates much more than the colonizer.

The colonized culture considers these translations from the colonizer culture as precious pieces. The colonizer culture generally translates only from a canon of the colonized which is created again by the colonizer. Being translated into the colonizer culture is

quite important for the authors of the colonized culture. (Jacquemond, 1992, p.154 also in Robinson, 1997, pp.31-32)

The West assumes that it has “the power to represent the Oriental, to translate and explain their thoughts and acts not only to the Europeans and Americans but also to the Orientals themselves” (Niranjana, 1992, p.11). The West categorizes “the East” as the “third world”, and as Spivak points out, “literature by a woman in Palestine begins to resemble in the feel of its prose something by a man in Taiwan” (Spivak: 2000, p. 400).

The fifth dimension of ideology is the ideology of concepts (such as “translation”, “visibility”, “freedom”, “responsibility”, “target-orientedness”, “meaning”, “colonization” “counter-canon” “third world”, “postcolonial”)

As Aijaz Ahmad states:

By the time a Latin American novel arrives in Delhi, it has been selected, translated, published, reviewed, explicated and allotted a place in the burgeoning archive of ‘Third World’ literature through a complex set of metropolitan mediations. That is to say, it arrives here with those processes of circulation and classification already inscribed in its very texture. (Ahmad, 1992, pp. 44-5, italics mine)

The ideology of theories can be considered as the last dimension of ideology in Translation Studies. As Arrojo stresses, “a general, indisputable set of principles and absolute rules that would be morally acceptable for the organization, discipline and evaluation of the translator’s task is the purposeful illusion of the West to make their local beliefs universal” (Arrojo, 1997, pp. 5-24).

As stated above, the relation between ideology and translation has been discussed from different perspectives. However, it is generally neglected that ideology not only affects translators, the translating process of a text or its function in the target system, but also determines which texts and authors are to be translated. Therefore, if ideology hinders the translation of a text and one does not have that translated text, this

situation can be located within the scope of translation studies researches and discussions. As Tymoczko states “(...) a process of selectivity and interpretation is ideological and will inevitably invite controversy” (Tymoczko, 1999, p. 24). Also, Kaplan highlights that

Publishing houses in Turkey have become offices of the ones in New York and London. Our cinema is under the hegemony of American films. The news presented by our newspapers, television channels and radios is the translation of the news prepared by the American and British news agencies” (Kaplan, 2002, p.270).

So, it can be deduced that there is a mechanism: an ideology curriculum² which affects whom people read, what people read and how they read it, and one can see the effects of ideology by looking at the texts or authors it has hindered and the methods with which it has hindered. This thesis focuses on the effects of these dimensions of ideology in the first step of translation movement: the selection, so the exclusion of texts. Before analyzing this situation deeply, this thesis will summarize the views of four names who mentioned the effect of ideology on the selection of texts.

The concept of “selection” in Translation Theories

Lawrence Venuti

Venuti is one of the key names who takes into consideration the role of ideology in Translation Studies at different levels such as the ideology of the translator, the identity-forming power of ideology, the institutions using ideology, ideology-ethics relation, ideology-criticism relation and differences and inequalities between cultures. Venuti points out that translation has multiple determinations such as “linguistic, cultural, institutional and political” determinations (Venuti, 1992, p.1).

Venuti claims that ideology works in every stage of translation:

² cf. “culture repertoire” by Even-Zohar (2002)

Translation in its many aspects- *from the selection of foreign texts* to the implementation of discursive strategies to the reviewing and teaching of translations-wields enormous power in the construction of national identities and hence can play an important geopolitical role. The most useful form this recognition can take is the elaboration of the theoretical, critical, and textual means by which translation can be studied and practiced as the locus of difference. (Venuti, 1992, p.13, emphasis mine)

The conception of the translation, the expectations from the translator and the status of translation are manipulated by power relations, ideologies and also institutions. These institutions and ideologies want to create an “identity-forming process” to ensure their power and status (Venuti, 1998, p. 82). They decide “what is true, possible and good” (Venuti, 1998, p. 78). According to this, people assume roles and perform expected functions.

Within this framework, Venuti offers “developing a theoretical discourse to study the conditions of the translator’s work, the discursive strategies and institutional structures which determine the production, circulation, and reception of translated texts (1998, p.67)”. Venuti highlights the importance of the “rethinking of translation that is philosophical, but also political, engaged in questions of language, discourse, and subjectivity, while articulating their relations to cultural difference, ideological contradiction, and social conflict” (1992, p.6)

Additionally, he states that “translation, like any language use, is *a selection accompanied by exclusions...*” (Venuti, 1998, p.30, emphasis mine) and adds that “[the process of inscription] is initiated *by the very choice of a foreign text to translate,* always an exclusion of other foreign texts and literatures, which answers to particular domestic interests” (Venuti, 1998, p.67, emphasis mine). Venuti also clarifies the possible reasons of these exclusions with the following words:

The selection of foreign texts and the development of translation strategies can establish peculiarly domestic canons for foreign literatures, canons that conform to domestic aesthetic values and therefore reveal exclusions and admissions, centres and peripheries that deviate from those current in the foreign language.

Foreign literatures tend to be dehistoricized by the *selection of texts for translation*, removed from the foreign literary traditions where they draw their significance. And foreign texts are often rewritten to conform to styles and themes that currently prevail in domestic literatures, much to the disadvantage of more historicizing translation discourses that recover styles and themes from earlier moments in domestic traditions. (Venuti, 1998, p. 67, emphasis mine).

As Venuti explains above, ideology can operate on the selection, production and reception of texts with certain aims such as keeping its powerful status or forming society. Thus, the texts which are left out, the excluded authors, texts or parts can reveal not only the reasons of their exclusion but also the selection of the translated texts and authors.

Douglas Robinson

In *Translation and Empire*, Robinson gives a description of the nature of Translation Studies before Postcolonial Theories and then explains the relation between translation and empire. According to Robinson, before the postcolonial studies, translation was discussed in mechanical ways, translators became the subject matter of discussions only if they were “faulty”, and the real world interactions were ignored. Postcolonial Theories created a turn in Translation Theories by claiming that “translation has always been an indispensable channel of imperial conquest and occupation” and it is “a way of communicating and subjecting” people (Robinson, 1997, p.10).

Hence, postcolonial theory necessitates a critical look at the differences between cultures and emphasizes that power differentials should not be omitted, because translation is no longer considered a technical work done by one who knows two languages, but it has a close relation with the effects of power. Before explaining the power differentials, Robinson (1997, p.31) lists the three roles of translation in postcolonial studies: “a channel of communication”, “a lightning-rod for cultural inequalities continuing after the collapse of colonialism” and “a channel of

decolonization”. These three roles demonstrate that ideology can use translation as an apparatus. Therefore, there exist specific reasons behind the selection of translations.

The power differentials, in turn, lead to four main tendencies in translation. Firstly, the colonized culture translates much more than the colonizer one. Secondly, the colonized culture considers these translations from the colonizer culture precious pieces. Third, the colonizer culture generally translates only from a canon of the colonized which is created again by the colonizer. Lastly, being translated into the colonizer culture is quite important for the authors of the colonized culture. (Jacquemond, 1992, p.154 also in Robinson, 1997, pp. 31-32)

It can be deduced that the translated texts in the colonized culture are extensions of the postcolonial relations between countries and the selections of language, genre and author to be translated are affected by these postcolonial relations.

Andre Lefevere

The other theoretician to be mentioned in this part is Andre Lefevere, who just before the power turn introduced the concept of “patronage” to Translation Studies. According to Andre Lefevere, the literary system possesses a regulatory body: the person, persons, and institutions who or which patronize it. “The term patronage is employed to imply the powers that can further or hinder the reading, writing and rewriting of literature” (Lefevere, 1992, p.15). Patronage has at least three components (Lefevere, 1992, p.16): First one is the *ideological* component. Literature should not be allowed to get far out of step with the other systems in a given society. This acts as a constraint on the choice and development of form and subject matter. The second component Lefevere points is the *economic* one. The patron assures the writer’s livelihood. S/he provides the writer with money but makes him/her dependent on his/her own ideology.

The third component is the *status* component. The writer achieves a certain position in society. If you choose a patron of a certain lifestyle, you have to adapt yourself to it and you will be associated with it.

It should be noted that patronage is usually more interested in the ideology of literature than its poetics. The patron gives authority to the professional when it comes to poetics. Patrons can be kings, queens, religious bodies, political parties, social classes, royal courts, publishers, and last but not least, the media (newspapers, magazines, television corporations).

“Patrons try to regulate the relationship between the literary system and the other systems which together make up a society, a culture” (Lefevere, 1992, p.15). They do it by “operating through academies, censorships, bureaus, critical journals and educational establishments. Patrons count on the professionals to bring the literary system in line with their own ideology” (ibid.).

In short, the acceptance of patronage implies that writers and rewriters work within the parameters set by their patrons and should be willing and able to legitimize both the status and the power of those patrons.

Patronage can be either differentiated or undifferentiated. It is undifferentiated when it is extended by a single person, group or institution characterized by “the same ideology” as an absolute ruler. It is differentiated when different patrons represent different, conflicting ideologies. In systems with undifferentiated patronage, the critical establishment will be able to enforce the poetics whereas in systems with differentiated patronage, poetics will compete, each trying to dominate the system. (Lefevere, 1992, p.17)

To sum up, Lefevere defines translation as a rewriting of an original text. All rewritings, whatever their intention, reflect ideology and a poetics and as such

manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and its positive aspect can help in the evolution of a literature and a society. Lefevre's ideas establish a basis for the discussions initiated by the power turn. Patrons —whether differentiated or undifferentiated— have the power to select who translates which book of whom from which language and they can use political and religious institutions and the media to further their ideology.

Aijaz Ahmad

In this part, Ahmad's ideas about the selection of literature will be analyzed within the framework of Translation Studies. Ahmad clearly points to the indirect movement of literature between "Third World" countries and explains the reasons and effects of this indirect relation in his book *In Theory: Classes, Nations, Literatures*:

Literature from other zones of the 'Third World' –African, say, or Arab or Caribbean- comes to us not directly or autonomously but through grids of *accumulation, interpretation and relocation which are governed from metropolitan countries*. By the time a Latin American novel arrives in Delhi, it has been *selected, translated, published, reviewed, explicated and allotted a place* in the burgeoning archive of 'Third World' literature *through a complex set of metropolitan mediations*. That is to say, it arrives here with those *processes of circulation and classification already inscribed* in its very texture. (Ahmad, 1992, pp.44-5, emphasis mine)

As seen above, the selection of the books/authors to be translated is not an innocent, ordinary business but includes the ideological and political realities of the current world. So, what people read is planned, determined through multiple processes and by dominant power figures.

Ahmad also emphasizes the limited direct access of "Third World" countries to each other in his interviews:

Indians, for example, don't import novels from Latin America. We read only those Latin American novels which get translated and published in English, in

places like London and New York. In order to read such novels critically, an Indian would typically read the scholarship about Latin America that is produced in the same Atlantic zones. I don't mean that there is only one ideology that determines which Latin American novels will be translated or how they will be read. But I do mean that my knowledge of such novels is highly mediated, virtually determined by the complexes of knowledge assembled in Anglo-American universities and publishing houses. (Repovz & Jeffs, 1995, p.2)

Within this framework, Ahmad criticizes the category of "Indian literature", because he states that "a vast archive of texts has accumulated, which is available to the metropolitan university to examine, explicate, categorize, classify, and judge as to its worthiness for inclusion within its curriculum and canon" (1992, p.80). So, the West decides what Indian literature is and what it is not. However, what about the authors/books excluded from this category? How are they affected by this exclusion? Ahmad states that there is an expansion in the number of works which are not translated into the metropolitan languages and stresses that "these do not belong to any unified archive; many, in fact, have *no archival existence at all*" (1992, pp.80-1, emphasis mine). Ahmad also stresses that "world literature is especially a useful category for curricula in the advanced capitalist countries as an antidote against their own xenophobias" (Repovz & Jeffs, 1995, p.6) and he defines western domination as "a capitalist universalization, in which the dominant ideologies and cultural artifacts are produced in the core countries and *either exported to or copied in the rest of the world*" (Repovz & Jeffs, 1995, p.5, emphasis mine).

Therefore, it can be said that selection ushers the existence of the books. As long as "the canonizing agency *selects* certain kinds of authors, texts, styles, and criteria of classification and judgment, privileging them over others", those authors, texts, styles gain the privilege of existing and being translated (Ahmad, 1992, p.123, italic mine)³. However, the excluded ones try to be accessed in spite of abortion and hindrance.

³ cf. Toury (2002) & Even-Zohar (2002)

Aijaz Ahmad considers Salman Rushdie as one of those privileged authors and his texts as selected and desired by the canon. Hence, Ahmad criticizes Rushdie, his “exile”, style, and works. This will be discussed in the Salman Rushdie part of the thesis.

This section of chapter 2 aimed to analyze the power turn in Translation Studies and suggest ways of tracing ideology in translation. The movements of translation were studied and the dimensions of ideology were explained. This thesis focuses on the effects of ideology on the existence of translation movement. The ideas of Venuti, Robinson, Lefevere and Ahmad emphasized different dimensions of ideology. Venuti emphasized the ideology of institutions and Lefevere centered on the ideology of people and institutions. The main point of Robinson’s ideas was the ideology of countries. Lastly, Ahmad mentioned the ideology of countries, concepts and theories. Next section will analyze the effects of ideology on the existence of translation movement and the reasons and methodology which is used by ideology in detail.

The Place of Selection, Repression/ Abortion and Ideology in Translation Theory

In the previous part, the ideas of Venuti, Robinson, Ahmad and Lefevere about the effects of ideology on selection were summarized. Keeping the ideas summarized in the previous part in mind, this part of the thesis will ask a few more questions on selection, abortion/exclusion and ideology in translation, and will try to answer those questions.

Books or Authors Ideology (Curriculum) Represses/ Aborts/Excludes

One of the topics ignored in the discussion of translation and ideology relations is “what gets translated, what is valued and what is excluded” (Fawcett, 1997, p.107). In every

language, of course, there can be a great number of books which have not been translated. However, what this thesis stresses is the ones which could have been translated — the cases in which some books are not translated into other languages or a specific language for ideological reasons.

Ideology represses texts and authors (whether they are source or target texts) if they threaten the control, the identity forming power and the status of ideology. A lot of literary classics have been challenged throughout the years such as John Steinbeck's *Of Mice and Men* and *The Grapes of Wrath*, James Joyce's *Ulysses*, William Golding's *The Lord of the Flies*, F. Scott Fitzgerald's *The Great Gatsby*, Jonathan Swift's *Gulliver's Travels*, Mark Twain's *The Adventures of Tom Sawyer*, Toni Morrison's *Beloved*, Ernest Hemingway's *A Farewell to Arms* and *For Whom the Bell Tolls*, Jack London's *The Call of the Wild* and Truman Capote's *In Cold Blood*.

In Turkey, from 2000 to 2005, 284 books were seized. Forty seven of them are released now, but the other 237 are still banned (www.milliyet.com). The list includes Fettullah Gülen's *Fasıldan Fasıla*, Süha Taci Faruki's *Hizbut Tahrir ve Hilafet*, books of Abdullah Öcalan, Mehmet Bayrak's *Geçmişten Günümüze Kürt Kadını*, *Porno* translated by Kıvanç Güney, Kerim Sadi's *Yatak Odasında Felsefe*, Sibel Torunoğlu's *Travesti Pinokyo* and Mehmet Küçük's *Seks İsyancıları, Toplumsal Cinsiyet, Başkaldırı ve Rock'n Roll* (www.milliyet.com). It should also be mentioned that although these kinds of lists include a wide range of books, the kind and amount of repression for each other are not necessarily the same.

The Religious, Ideological and Sexual Reasons of Repressions

The reasons of these repressions are generally religious, political or sexual features of the text or the resisting features/remarks to the dominant perception of

concepts/events they incorporate. For instance, religious features can be any kind of criticism of the dominant view of religion (the religion of the majority) or any encouragement of other religions or any claims that question the very idea of religion and God. As an example to repressions, in 1534, Martin Luther King's translation of the Bible was "hunted and burned" by the Catholic Church (Lynn, 2002, p.1,[http:// www. news. uiuc. edu/news/ 02/1217 censorship.html](http://www.news.uiuc.edu/news/02/1217_censorship.html)). *Dialogue Concerning the Two Chief World Systems* by Galilei Galileo was banned by Pope Urban VIII "for heresy and breach of good faith" in 1633 ([http://author. forbiddenlibrary.com](http://author.forbiddenlibrary.com)). As another example, *On the Origin of Species* by Charles Darwin was banned from Trinity College in Cambridge, UK in 1859. It was also banned in Yugoslavia in 1935 and in Greece in 1937. The teaching of evolution was also prohibited in Tennessee from 1925-1967 ([http://author.forbiddenlibrary. com](http://author.forbiddenlibrary.com)). "In 1954, in the USA, the Providence, RI post office attempted to block delivery of Lenin's *State and Revolution* to Brown University, citing it as subversive" ([http: //www. news. uiuc. edu /news/ 02/1217 censorship.html](http://www.news.uiuc.edu/news/02/1217_censorship.html)). Also, from 1926 to 1956, the Bible and the Kor'an were removed from libraries and their import was banned in the Soviet Union. *Catcher in the Rye* by J.D. Salinger was demanded to be removed from a high school library in Florida in 1991 due to "profanity, reference to suicide, vulgarity, disrespect, and anti-Christian sentiments" (<http://author.forbiddenlibrary.com>).

The ideological reasons can again be any criticism of the dominant ideology, or support encouragement for a revolution. *The Analects of Confucius* was one of the challenged books. "The first ruler of the Chin Dynasty ordered all books relating to the teachings of Confucius burned" in addition to burying hundreds of followers of Confucius alive in BCE 250 ([http://author.forbidden library. com](http://author.forbiddenlibrary.com)). *The Odyssey* by Homer also was tried "to be suppressed because it expressed Greek ideals of freedom by

Caligula”, and “Plato suggested expurgating it for immature readers in BCE 387” (<http://author.forbiddenlibrary.com>). *Alice's Adventures in Wonderland* by Lewis Carroll was banned in China in 1931 for portraying animals and humans on the same level because “animals should not use human language” (<http://author.forbiddenlibrary.com>). As another example, *Brave New World* by Aldous Huxley was banned in Ireland in 1932, and challenged through the years. Lastly, in 1993, it was challenged in a high school in California because the book is “centered on negative activity” (<http://author.forbiddenlibrary.com>).

A book sometimes can be banned in different countries for different –even contrasting- ideological reasons. For instance, *Bible* was banned in Communist countries that support Atheism and banned in Saudi Arabia for not being of the Muslim faith. Additionally, “*The Bible* by William Tyndale, who partially completed translating the Bible into English, was captured, strangled, and burned at stake in 1536 by opponents of the movement to translate the bible into the vernacular” (<http://author.forbiddenlibrary.com>).

The sexual reasons can be any comments or parts of a text on gender which can affect the identity forming power of the dominant ideology or can be talking about sex beyond the borders drawn by this dominant power. For instance, *Canterbury Tales* by Geoffrey Chaucer was subjected to revisions in 1928. It was also removed from a senior college preparatory literary course for its “sexual content” in 1995 (<http://author.forbiddenlibrary.com>). *A Doll's House* by Henrik Ibsen was also rejected in Alabama in 1983 because it propagates feminist views (<http://author.forbiddenlibrary.com>). As another example, in 1857, Baudelaire's *The Flowers of Evil* was published and soon the daily newspaper *Le Figaro* criticized the poetry book because it “emphasized lesbianism and realism” (ibid.). The French government decided that

the book should be sued. In the court, six poems were tried because they were “an outrage to public and religious morality, or to good morals” (Lynn, 2002, p.1, http://www.news.uiuc.edu/news/02/1217_censorship.html). “Baudelaire was fined 300 francs, which later was reduced to 50 francs after a high profile member of French royalty interceded for him. Nearly 100 years later, the court’s judgment against Baudelaire was vacated” (ibid.). Shakespeare is not an exception to exclusion and censorship. “The Associated Press reported in March 1996 that Merrimack, NH schools had pulled Shakespeare's *Twelfth Night* from the curriculum after the school board passed a ‘prohibition of alternative lifestyle instruction act’” (Lynn, 2002, p.1, http://www.news.uiuc.edu/news/02/1217_censorship.html). In addition to this, *Hamlet*, *Macbeth* and *King Lear* were demanded to be excluded from class readings because of references to violence and sex.

Because of these religious, sexual or political reasons, ideology can hinder translation. It can exclude the translation from the lists, syllabi or as an extreme way, it can abort the translation in the production phase or it can manipulate the translation.

These repressions can be overt or covert. If they are overt, they are called censorship and they are backed up by laws. However, ideology mostly represses in a covert ways. It makes the translation or publishing process difficult, it can repress publishing houses, authors or translators even if there is no law against the translation. Sometimes translators, publishing houses or authors censor themselves, which can be called auto-censorship because it is a result of the former conflicts with ideology. So, the readers may not be aware of this censorship because it is concealed.

Local Repressions and Worldwide repressions

The reasons of repression can be local and particular, if the aborted text or author disturbs the common, dominant values of the target system. The Turkish translation of *Le Petit Prince (The Little Prince)* is an example. In this book, Saint-Exupery calls Mustafa Kemal Atatürk a “dictator”. However, translators censored themselves by translating it as “the leader of the Turks”, “an authoritative leader” or “the excellent leader”. One translation which included the word “dictator” led to discussions and got banned. (Özgan & Yurtman, 2005, pp.70-73, Karakuş, 2005, p.1)

Sometimes there can be a world-wide negative reaction against a book or author because it criticizes the general dominant ideology in the world, or some books can disturb the values of a lot of countries and this can lead to not local but more international debates such as those about *The Satanic Verses* by Rushdie. The decisions of one country about a book can shape the decision process of others. Of course, in both local and global cases, there can be exceptions, radical people behave in a different way from the rest of the society or the world.

The Processes and Tools Which Ideology Curriculum Uses for Repression

Ideology as a curriculum aborts texts and authors. In this curriculum, institutions which Althusser calls “repressive state apparatuses” and “ideological state apparatuses” have a significant role, which is summarized in “key techniques and apparatuses of ideology” part of the thesis.

Ideology can censor the books, fine publishing houses, send the police to investigate the publishing houses or seize the books (this can be an example for the function of repressive state apparatuses and also legal and political ideological state apparatuses because some of these actions are decided in the parliament). However,

ideology generally uses “ideological state apparatuses” rather than repressive ones. Educational institutions and the media are the most widely used ones (they can be called communications and educational state apparatuses). The syllabus of literature courses (like the 100 books recommended by the Ministry of Education in Turkey), the anthologies in the reading lists of schools can be easily affected by the ministries of education, which is an example of cultural state apparatuses. Also, the media can prepare biased news about a book or an author or it can exclude the news about an author or a book (like the news on Pinter in Turkey after he won the Nobel Prize). Last but not least, religious institutions can criticize some books or authors or ideas, and this has an immense effect on people (like Ayatollah Khomeini’s *fatwa*).

As an example to the role of institutions, in 443 BCE, the office of Censorship was founded in the Roman Republic to collect statistics about books and to check their accuracy (Ward, 1994, p.1, [http://www.tabularasa.info/DarkAges/Censorship Timeline .html](http://www.tabularasa.info/DarkAges/Censorship%20Timeline.html)). In 1667, in Paris, an office of censorship was founded for the “supervision of customs and the censorship of books” (ibid.). The establishment of the British Board of Film Censors in 1909 is another example (Ward, 1994, p.1, [http://www.tabularasa.info/DarkAges/ Censorship Timeline.html](http://www.tabularasa.info/DarkAges/Censorship%20Timeline.html)).

The third method ideology uses for exclusion is about “how the material is translated, what is omitted, added, altered, to control the message” (Fawcett, 1997, p.107). In Translation Studies, the effects of ideology discussions are generally limited to this aspect, which focuses on what kinds of omissions and additions are made because of ideological reasons. This is a very common method of ideology and discussing it is really significant for Translation Studies. However, without considering the effects of ideology on selection as well, it becomes partial.

In Turkey, some articles of the penal code such as 301 (formerly 141, 142), 216 and 163 have been the legal reasons of banning books and were debated much for many years. The article 301 is against demoralizing and insulting to the institutions of the state, the parliament, the republic, the army and the police. The articles 141 and 142 were against inciting people with the aim of making a social class dominant over others. The article 216 is to prevent incitements for fights between different sects or groups of society. The article 163 was against incitement against secularism. 141, 142 and 163 were removed in 1991 but some other articles fulfill their function. (<http://www.bgst.org>, *Bilim ve Toplum (Science and Society)*) According to the human rights world report, “prison sentences were also handed down under article 155 for ‘alienating the people from the institution of military service,’ article 159 for ‘insulting state institutions,’ and article 8 of the Anti-Terror Law for ‘separatist’ statements” (www.hrw.org/wr2k1/europe/turkey.html).

Reactions of People in the Target System to the Repressions

If people in the target system notice these abortions, the intellectuals, journalists, unions and groups can organize meetings to discuss and protest these repressions/abortions and to support those who are repressed/ aborted. They can write about the event or make speeches or send letters to governments, institutions or to the repressed authors. Ideology at first ignores these activities, then tries to repress them, if it does not, ideology can change some of the decisions about repression/abortion.

To give an example of the protests, in Tüyap book fair of 2006 in Turkey, there was a section for banned books where readers could read them aloud. Also, the letters from Orhan Pamuk, Günter Grass and Margaret Atwood to Rushdie are examples of giving support to the banned author. Additionally, when Elif Şafak was charged because

of *Baba ve Piç (The Bastard of Istanbul)*, a lot of people wrote, spoke about it and also supported her in court.

However, if people are not aware of the existence of abortion/repression, this can lead to a society in which one way of thinking dominates in the long run. Readers can consider what is served them as normal and the right way and they may not feel the need for criticism and alternative thoughts. For instance, there are hardly any of Pinter translations in Turkish but this situation is not emphasized or discussed. There are only a few translations, which are very old. Why can the Pinter issue be considered an abortion? There are three reasons. If one compares his translation with the other theatre of the absurd authors in Turkey, or with the other Nobel Prize winning authors and if one compares the type (“the English author who supports the PKK won the prize”) and the amount of news announcing Pinter’s winning the Nobel, the anomaly can be realized.

Changes in the Ideology (Curriculum)

Ideology curriculum has a dynamic nature. When the specific ideology group in the curriculum is replaced by a new one (for example, when the government, the ministry of education or an administrator in any institution changes), the new group can give some repressed/aborted texts or authors their freedom while repressing/aborting some new ones according to the aims of the new authoritative group. Generally, governments and administrations in schools can be considered good examples of that situation. They can try to regulate and manipulate what is read. For example, after the 1980s in Turkey, a lot of books were banned while others were encouraged by the military government. Also, since the AKP government, it is being discussed that there has been an increase in the number of books translated with religious skopoi.

Each new group tries to discipline the people in the institutions to work in line with the aims of the current ideology. It can employ new people or repress the employees. This is parallel to the economic factor of patronage Lefevre explains.

In Turkey, The Ministry of Culture and Tourism presented some previously banned books in Beyazıt State Library in May 2005. This exhibition included the books of Nazım Hikmet, Aziz Nesin, Attila İlhan, Adalet Ağaoğlu, Bediüzzaman Said Nursi, Lenin, Karl Marx and Che Guevara (<http://www.zaman.com.tr>).

Conflicts between the Ideology Curricula of the Source and Target Systems

There can be conflicts between the ideology curriculum in the source system and the one in the target system. For example, Salman Rushdie is a very popular author in England. However, in Turkey he is not as popular as in England. His popularity in England is related to postcolonial discourses, his presentation as a counter-canon, as a man in exile; however, his being unpopular in Turkey is related with *The Satanic Verses* and also to the fact that postcolonial discourses and discussions are not as outstanding in Turkey as they are in England.

Therefore, ideology curricula can have some features in common about controlling; however, each of them also has specific features. When making generalizations on ideology, one should keep in mind that they are generalizations.

The Signification of Analyzing Aborted Texts/Authors in Translation Studies

Ideology not only affects translating process (production), but also the selection and reception. By analyzing the anomaly, one can recognize what is considered normal and question this. Through looking into what s/he cannot access, one can perceive the covert effects of ideology and have an idea of what s/he reads, that is, the choices of canon.

While discussing the relation between ideology and translation, one can see the big picture and recognize the complex nature of translation.

As stated in the Introduction within this framework, *The Satanic Verses* by Salman Rushdie has been chosen as the case study of this thesis, because this is an extreme case which shows the influence of ideology in a very clear and blatant way. This thesis tries to analyze this process comprehensively, and tries to reveal why ideology as a curriculum represses/aborts the translation of a text, within the framework of Translation Studies.

CHAPTER 3
CASE STUDY

Salman Rushdie

His life

Salman Rushdie is an Anglo-Indian essayist and fiction writer. He was born in Bombay, India, in 1947, which was the year Pakistan and India became two separate countries (Cundy, 1996, p.xvi). “The result was a chaotic and extremely violent period as 6,000,000 Muslims moved north to the newly-established Islamic state and 8,000,000 Hindus and Sikhs moved fleeing it” (Brians, p.2004). However, Rushdie’s parents stayed in Bombay. His grandfather was a poet and his father was a Cambridge-educated businessman. He has three sisters and he is the only son and the eldest child of the family.

Rushdie graduated from Rugby School in England and King’s College, Cambridge. He worked for a television in Pakistan for a short time and he was also an actor at the Oval House, Kennington from 1971 to 1981 (Bloom, 2003, p.267). In England, he worked as a copy-writer for an advertising agency. “In 1971, he finished a novel entitled *The Book of the Pir*, but it was rejected and it has never been published” (Brians, 2004, p.5).

His first novel is *Grimus*, which was published in 1975. It is about the twelfth century Sufi poem *The Conference of Birds, Simurg* which is a pre-Islamic Persian mythology. His next novel, *Midnight’s Children* was published in 1981 and brought him both fame and the Booker Prize, then the ‘Booker of Bookers’ prize in 1993. It is an allegory of Indian history through telling the story of 1000 children born after the Declaration of Independence. (Cundy, 1996, p.12-28)

Rushdie's third novel *Shame*, which was published in 1983 and was shortlisted for the Booker Prize, is considered an allegory of Pakistan. The history of the family in *Shame* is considered a metaphor for the situation of Pakistan. (Cundy, 1996, p.44)

Rushdie's fourth novel *The Satanic Verses* (1988) has been considered a blasphemy against Islam and has led to controversies, accusations and murders. Ayatollah Ruhollah Khomeini, the leader of Iran, issued a fatwa for Rushdie. "About a year after the issuing of the fatwa, a film portraying a successful attack on the author was released but not widely viewed" (Brians, 2004, p.7). The film was first banned in England, but then was released. Japanese scholar Hitoshi Igarashi, who is the translator of the book, was stabbed to death in Tokyo on July 12, 1991. The Italian translator was beaten and stabbed in Milan. Rushdie's Norwegian publisher William Nygaard was shot and severely injured in Oslo in 1993 (www.japantimes.co). The newspaper *Aydinlik*, which published some extracts from *The Satanic Verses*, was attacked and thirty-seven people were burnt in the Madımak Hotel, Sivas, Turkey, because the fundamentalists claimed to "protest" Aziz Nesin, the editor-in-chief of *Aydinlik*. The reactions to the book will be analyzed in detail in the following parts of the thesis.

In 1990, Rushdie wrote a book for children: *Haroun and the Sea of Stories*, which is about an Arabian princess waiting to be rescued, genies and sea stories. It won the Writers' Guild Award. Then, Rushdie wrote a book of essays in 1991, *Imaginary Homelands: Essays and Criticism 1981-1991*, a book of short stories, *East, West* in 1994 and in 1995 he wrote his fifth novel *The Moor's Last Sigh*. In 1999, Rushdie published *The Ground Beneath Her Feet* and in 2001 *Fury*. Rushdie also has a travel narrative *The Jaguar's Smile* (1987). (Bloom, 2003, p.268)

Rushdie published his most recent novel in 2005, *Shalimar The Clown*. He is Honorary Professor in the Humanities at the Massachusetts Institute of Technology (MIT), and Fellow of the Royal Society of Literature. (<http://www.biblio.com/authors>)

Rushdie was awarded a knighthood for services to literature in Queen Elizabeth's birthday honors list published on June 16, 2007 Saturday. Rushdie's knighthood will be analyzed in the part titled "The Rushdie Affair: Timeline of Reactions".

Salman Rushdie is generally considered "one of the most prominent novelists of the late 20th century" and a "martyr of free speech" (<http://www.contemporarywriters.com>). It is commented that "like Marquez in Spanish, Rushdie has taken history as his subject and fictionalized it, thus instituting a new genre" (ibid.). Also, Rushdie is said to have "challenged the official historical truth" and to wrap the readers with the genre "magical realism", fairy tales, and dreams and his wit. (<http://www.contemporarywriters.com>)

It is also admitted that the *fatwa* issued by Khomeini made the novel famous all around the world and drew worldwide attention to the book. Otherwise, it might have been unnoticed by many people. Rushdie's language is generally described as a mixture of history and magical realism with brilliant allegories. (Cundy, 1996, p.97)

Rushdie is said to borrow and use the "elements of East and West" together, and his intertextuality and hybridity amazes the readers. Rushdie's identity problem (in-betweenness), binarism and plurality are his other features which are often cited:

As he quotes from, alludes to, or otherwise translates "high" and "low" Eastern and Western literary and cultural texts in *The Satanic Verses*, Rushdie not only redefines the "English" novel, but he also lives in the pages of his text his migrant, translated personality...*The Satanic Verses* advocates an embrace of plurality as the solution to the existing binarism of East and West, a plurality it attempts to embody both in its form and thematic focuses. (Mann, 1995, p.1, <http://findarticles.com/p/articles/mi>)

As a consequence, Rushdie's style, his varied themes, his identity and its reflection in his work differentiates him from other contemporary novelists.

Salman Rushdie is also criticized in a negative way. In this part, the critical opinions of Aijaz Ahmad are summarized. Ahmad criticizes the image of the immigrated, exiled man in between. He states that "immigration (...) has had its own contradictions: many have been propelled by need, others motivated by ambition, yet others driven away by persecution; for some there really is no longer a home to return to (...)" (Ahmad, 1992, p.86). He says that some people "choose to live in a metropolitan country" and criticizes that "exile, immigration and professional preference become synonymous" (ibid.).

Ahmad sees Rushdie as an author privileged by the canonizing agency of "the West" (1992, p.123). In addition to this, he criticizes Rushdie's "excess of belonging" and says "the idea of the availability of all cultures of the world for consumption by an individual consciousness was, of course, a much older European idea..." (1992, pp.128-30). He also gives an example:

[P]owerful capitalist firms originating in particular imperialist countries but commanding global investments and networks of transport and communication, proclaim themselves nevertheless to be *multinationals* and *transnationals*- as if their origins in the United States or the Federal German Republic were a mere myth, as if their ability to accumulate surplus-value from a dozen countries or more were none other than an excess of belonging. (1992:p.130)

Belonging nowhere indeed means belonging everywhere (1992, p.157). Ahmad defines the idea that "we are all migrants...cross frontiers" as "complete narcissism" (1992, pp.154-5).

Additionally, Ahmad claims that the content, style, and reception of Rushdie's books are "primarily British, secondarily among the immigrant intelligentsia" (1992, p.131). He also differentiates Rushdie from the writer-in-exile:

Writers-in-exile often write primarily for readerships which are materially absent from the immediate conditions of their production, present only in the country from which the writer has been forcibly exiled, hence all the more vividly and excruciatingly present in the writer's imagination because their actuality is deeply intertwined with the existential suffering of exile...The self-exile has no such irrevocable bond...(1992, p.131)

According to Ahmad, it is intolerable that Rushdie sees "the East' as an entity about which some last words can be said" and which we can "learn by slices..." (1992, p.136).

Ahmad also dedicates one chapter of his book to the criticism of Rushdie's *Shame*. In this chapter, he shows Rushdie's misogyny in his novel stemming from "a generalized structure of representation in which each [woman] turns out to be at least dislikable and frequently repugnant" (Ahmad, 1992, p.144).

Bibliography

Grimus Gollancz, 1975

Midnight's Children Cape, 1981

Shame Cape, 1983

The Jaguar's Smile Picador, 1987

The Satanic Verses Viking, 1988

Haroun and the Sea of Stories Granta, 1990

In Good Faith Granta, 1990

Imaginary Homelands: Essays and Criticism 1981-1991 Granta, 1991

The Wizard of Oz British Film Institute, 1992

East, West Cape, 1994

The Moor's Last Sigh Cape, 1995

The Vintage Book of Indian Writing (co-editor with Elizabeth West) Vintage, 1997

The Ground Beneath Her Feet Cape, 1999

Fury Cape, 2001

Step Across This Line: Collected Non-fiction 1992-2002 Cape, 2002

Shalimar The Clown Cape, 2005

Prizes and Awards

1981 Arts Council Writers' Award

1981 Booker Prize for Fiction *Midnight's Children*

1981 English-Speaking Union Award *Midnight's Children*

1981 James Tait Black Memorial Prize (for fiction) (joint winner) *Midnight's Children*

1983 Booker Prize for Fiction (shortlist) *Shame*

1984 Prix du Meilleur Livre Etranger (France) *Shame*

1988 Booker Prize for Fiction (shortlist) *The Satanic Verses*

1988 Whitbread Novel Award *The Satanic Verses*

1989 German Author of the Year *The Satanic Verses*

1992 Writers' Guild Award (Best Children's Book) *Haroun and the Sea of Stories*

1993 Austrian State Prize for European Literature

1993 Booker of Bookers (special award to celebrate 25 years of the Booker Prize for Fiction) *Midnight's Children*

1993 Prix Colette (Switzerland)

1995 Booker Prize for Fiction (shortlist) *The Moor's Last Sigh*

1995 British Book Awards Author of the Year *The Moor's Last Sigh*

1995 Whitbread Novel Award *The Moor's Last Sigh*

1996 Aristeion Literary Prize

1997 Mantova Literary Prize (Italy)

1998 Budapest Grand Prize for Literature (Hungary)

1999 Commandeur de l'Ordre des Arts et des Lettres (France)

1999 Freedom of the City, Mexico City (Mexico)

2005 Whitbread Novel Award (shortlist) *Shalimar The Clown*

2006 Commonwealth Writers Prize (Eurasia Region, Best Book) (shortlist) *Shalimar The Clown*

2007 The title “sir”, a knighthood for services to literature

(<http://www.contemporarywriters.com/authors>)

The Satanic Verses

Summary of the Book and the Provocative Parts

Before the summary, it should be indicated that one of the most controversial topics in the Rushdie Affair is the “satanic verses” themselves. The Arabic meaning of the verses is “*tilk al-gharaniq al-'ula wa inna shafa'ata-hunna la-turtaja*” (“these are exalted females whose intercession is to be desired”). It is claimed that the Satan interjected these verses, which present the goddesses Lat, Manat, Uzza as holy creatures, into the speech of Prophet Muhammad and so to the 53rd sura of the Kor’an. Then, God is said to withdraw these verses and denounce them as satanic. Some commentators have accepted the Prophet’s momentary acceptance of these verses and claimed that there are passages in the Kor’an which accept the satanic verses. However, others have refused this idea because they believe the Prophet’s ultimate trustworthiness and the authenticity of the Kor’an, because it is the “word of God”. They have also claimed that these verses are not coherent with the other verses in the Kor’an.

İlhan Arsel, Server Tanilli and Turan Dursun are outstanding names who approach Islam in a critical way and support that it has controversies. In the first volume of his book titled *Kur’an’ın Eleştirisi*, Arsel claims that Kur’an has verses which conflict with each other and it is not as original as it is presented because it was turned

into a book long after the Prophet's death and it does not have a chronological order (1999, p.207). Server Tanilli also criticizes Kor'an in his book titled *İslam Çağımıza Yanıt Verebilir mi*. He supports that Islam contradicts with science and reason. Among the names criticizing Kor'an, Turan Dursun, who was a mufti, especially focused on the satanic verses. His outstanding books are *Din Bu 1: Tanrı ve Kur'an*, *Din Bu 2: Hz. Muhammed*, *Din Bu 3: İslam'da Toplum ve Laiklik*, *Şeriat Böyle*, *Kuran Ansiklopedisi* (eight volumes) and *Din ve Seks*. Dursun also wrote essays on the existence of the satanic verses (see also www.turandursun.com).

İsmail Acarkan and Bahaettin Sağlam severely criticize Turan Dursun because of his comments on Kor'an and especially the satanic verses. They claim that the 53rd sura (*Necm Sura*) cannot include such a sentence: "they are the exalted birds, and their intercession is desired indeed" because it conflicts with the other sentences in the sura: "these are names which were made up by your ancestors. God has not sent you even a single message to believe in them" (1991, p.135-6). Turan Dursun says that these sentences which reject the satanic verses could have been added to *Necm Sura* after the satanic verses were extracted. However, Acarkan and Sağlam, who believe the accuracy of Kor'an, say that it is unacceptable (1991, p.136). Dursun also presents some other parts of the sura as evidence for the satanic verses, whose three different translations are below:

Never have We sent a single prophet or apostle before you with whose wishes Satan did not tamper. But God abrogates the interjections of Satan and confirms His own revelations. God is all-knowing and wise. He makes Satan's interjections a temptation for those whose hearts are diseased, whose hearts are hardened. ("The Pilgrimage", Al-Hajj, verses 52, 53) (<http://www.answering-islam.de/Main/Responses/Saifullah/sverses.>)

Never did We send a messenger or a prophet before thee, but, when he framed a desire, Satan threw some (vanity) into his desire: but Allah will cancel anything (vain) that Satan throws in, (and establish) His Signs: For Allah is full of knowledge and wisdom. (trans. Y. Ali, www.kuranmeali.com)

Never sent We a messenger or a Prophet before thee but when he recited (the message) Satan proposed (opposition) in respect of that which he recited thereof. But Allah abolisheth that which Satan proposeth. Then Allah establisheth His revelations. Allah is Knower, Wise. (trans.M. Picktall, www.kuranmeali.com)

Acarkan and Sağlam comment that these verses just explain that the Satan tries to interject, but God always prevents this (1991, p.137). They also remind that the divine inspiration is always between God and the Prophet and no one can interject something into this process (ibid.). Dursun also reminds the claim that all people—including the ones who believe in Lat, Manat, Uzza—prostrated to the Prophet after listening to *Necm* Sura, so this sura could include something which persuaded the unbelievers. Acarkan and Sağlam explains this with the power of God's words (1991, p.138). They add that Vakidi and İbn Sa'd, who are Dursun's references are unreliable because they have been accused of making up verses by various theologians such as Derakutni, Zehebi, Nesei, Imam Malik, Zerkani, Ayni, Imam Nevevi and Beyhaki (1991, p.139).

The discussion of the satanic verses will also be dealt with in the part titled "Reactions in Turkey: reactions to the verses and the book". Having introduced the discussion of the verses, the part which you have been reading will summarize the book and highlight the provocative parts of the book.

The Satanic Verses is considered to include elements of magical realism. It has nine chapters and a lot of sub-plots given as dream visions. There are two protagonists called Gibreel Farishta and Saladin Chamcha. They are both in the cinema business. Farishta is a Bollywood superstar and Chamcha is a voiceover expert. The book begins with their falling to the earth from a hijacked plane going to Britain. In the first chapter, their roots, jobs, love lives, the hijacking event and details of the explosion of the plane are narrated.

In the second chapter, Gibreel sleeps and dreams of the other story of the book: the life of Mahound in the Jahilia period, which is quite similar to the life of the Prophet

Muhammad. A few characters are introduced from the Jahilia Period such as Abu Simbel, Baal the poet and his wife Hind. Mahound tries to convince the locals to become Muslims. While trying to attract the attention of the Jahilia people, he tolerates and praises three goddesses because of the satanic verses inspired by Satan.

This chapter is one of the chapters full of statements which led to indignation. For instance, "I know; devil talk. Shaitan interrupting Gibreel" (Rushdie, 1988, p.93). This statement questions the reliability of the words of Gibreel and the Kor'an, which is intolerable for Muslims believing the ultimate accuracy of the Kor'an. Also, "Devil's synonym: Mahound" (Rushdie, 1988, p.93) has been accepted as a clear assault to the name of the Prophet. It is claimed that "the name Mahound becomes a shield for [Rushdie], it fictionalises the Prophet, yet it can still be recognized as referring to him" (Patel, 1998, p.2).

The mocking tone is also another feature of the novel criticized most, such as "there is a god here called Allah (means simply, the god). Ask the Jahilians and they'll acknowledge that this fellow has some sort of overall authority, but he isn't very popular: an all-rounder in an age of specialist statues" (Rushdie, 1988, p.99). Another example is "Why do I fear of Mahound?" says Baal "he always was an ambitious fellow. Ambitious, but also solitary (...)" (Rushdie, 1988, p.102). In addition to the mocking tone, some statements present Uzza, Manat and Al-Lat as equals of Allah, which creates offense:

Uzza of the radiant visage, goddess of beauty and love; dark, obscure Manat, her face averted, her purposes mysterious, sifting sand between her fingers-she's in charge of destiny- she's Fate; and lastly the highest of the three, the mother, goddess, whom the Greeks called Lato. Ilat, they call her here, or, more frequently, Al-Lat. The goddess. Even her name makes Allah's opposite and equal. Lat the omnipotent... (Rushdie, 1988, p.100).

Another statement is against the Muslim belief that Allah is far away from any contest:

"We will set him a little test. A fair contest: three against one" (Rushdie, 1988, p.104).

Similar to this, Mahound says “sometimes I think I must make it easier for the people to believe (...) The people will not give up their gods. They will not, not” (Rushdie, 1988, p.106) and “it is not suggested that *Allah* accept the three as his equals. Not even Lat. Only that they be given some sort of intermediary, lesser status” (Rushdie, 1988, p.107). It is inconceivable for the Prophet arranging such an offer.

In this chapter, there are also statements refusing the uniqueness of Allah: “Messenger, do please lend a/ careful ear. Your monophilia/ Your one one one, ain’t for Jahilia/ Return to sender” (Rushdie, 1988, p.106). Readers again meet slang words and sarcastic statements about Gibreel and Mahound such as “Mahound comes to me for revelation, asking me to choose between monotheist and henotheist alternatives, and *I’m just some idiot actor* having a *bhaenchud* [slang. sister fucker] nightmare, *what the fuck do I know, yaar*, what to tell you, help. Help” (Rushdie, 1988, p.109, emphasis mine), and Gibreel says “*Being God’s postman is no fun, yaar*” (Rushdie, 1988, p.112, emphasis mine). This following quotation can be another example: “Gibreel and Prophet are wrestling, both naked, rolling over and over, in the cave of the fine white sand that rises around them like a veil. As *if he’s learning me, searching me, as if I’m the one undergoing the test*” (1988, p.122).

Last but not least, in the second chapter, there are clear references to the verses claimed to be the satanic verses in Kor’an, which is a big controversy in Islam: Mahound says “Have you thought upon Lat, Uzza and Manat, the third, the other? (...) They are the exalted birds and their intercession is desired indeed” (Rushdie, 1988, p.114, p.340, p.373 and p.459).

As seen above, the common reasons for indignation in the book are the portrayal of the Prophet Muhammad as an ambitious businessman who uses strategies to convert people, his failing the test and transferring the words of Shaitan (the satanic verses) and

the suggestive language used for Gibreel and Muhammad. Muslims were offended by both the representation of the Prophet and the strong words which was used against the companions of the Prophet in *The Satanic Verses* (Patel, 1998, p.2).

In the third chapter, an old woman, Rosa, rescues Saladin and Farishta and then she dies. The police arrest Saladin because he is an illegal immigrant. Saladin transforms into a hairy, goat-like figure like a satyr. He is sent to a hospital, but Saladin escapes. He comes back home and finds his wife Pamela making love to Jumphi Joshi while Gibreel is traveling to London by train and transforming into an angel. At the end of the third chapter, the ex-girlfriend of Gibreel, Alleluia Cone is introduced.

In the fourth chapter, "Ayesha", Gibreel dreams about an Imam in exile in London, who is very similar to Ayatollah Ruhollah Khomeini. The friends of the Imam have the same names with the followers of the Prophet Muhammad and the enemy of the Imam is called Ayesha, which is the name of one of the wives of the Prophet. Ayesha dies and the spirit of Al-Lat (one of the three goddesses in the satanic verses) comes out while the Imam tries to "freeze time by destroying all the clocks in the land" (Brians, 2004, p.45). "Rushdie provides his own commentary on this image in discussing the Iranian revolution: '(. .) the revolution sets out quite literally to turn back the clock. Time must be reversed'" (1991, p.383). The main characters of this chapter are Mirza Saeed Akhtar, his wife Mishal and an insane girl again called Ayesha. Akhtar falls in love with Ayesha but Ayesha and Mishal become close friends. Ayesha thinks that she gets messages from the angel Gibreel and she has a prophecy that Mishal has cancer and she will get well only if she goes to Mecca on foot as a pilgrim.

The fifth chapter turns again to contemporary London. Jumpy, the boyfriend of Saladin's wife, takes Saladin to an apartment to hide him. Saladin phones his old boss Mimi Mamouljian and learns that he has lost his job. Also, Saladin's wife is pregnant from

Jumpy, which makes Saladin crazy. In the next section of the chapter, he loses his supernatural power in a night club. In the last section, the reunion of Gibreel and his ex-girlfriend and the new conflicts between them are told.

The chapter "Return to Jahilia" narrates the story of Mahound's travel from Mecca to Medina. The events in this chapter show that the Prophet is not infallible, because a man called Salman plays tricks to understand this and also it is claimed that Mahound is obsessed with unnecessary laws and restrictions. The enemies escaping from Mahound hide in a brothel and one of them, Baal, makes love to four prostitutes, whose names are those of the Prophet Muhammad's wives while Al-Lat, the goddess, comes to kill Mahound. This chapter is the second chapter which caused resentment and ultimate aggression mainly because it gives the names of the Prophet's wives to the prostitutes. Again, there are several statements mocking Mahound and questioning his status such as "[Mahound] became obsessed by law...rules, rules, rules" (Rushdie, 1988, p.363), which has been accepted as an assault on the Prophet. Another example is Abu Simbel's saying "Will you merely lie down before this false prophet, this Dajjal?" (Rushdie, 1988, p.371).

The brothel, where the prostitutes with the names of the wives of the Prophet work, is the climax of the offence for Muslims. More detailed extracts follow: "The Curtain, *Hijab*, the most *popular brothel* in Jahilia" (emphasis mine) and "He's got a bee in his bonnet about the Prophet's wives. He's so annoyed about them that he gets excited just by mentioning their names. He tells me that I personally am the spitting image of Ayesha herself, and she's His Nibs's favourite, as all are aware. So there..." says a prostitute. Another assault on the wives is "Mahound secluded them [his wives]...*people fantasize more about what they can't see*" (Rushdie, 1988, pp.379-80, emphasis mine). The references to the wives of the prophet continue through the chapter: "When the news got around Jahilia that the whores of The Curtain had each

assumed *the identity of one of Mahound's wives, the clandestine excitement of the city's males was intense...*" (Rushdie,1988, p.381, emphasis mine). Even the names are listed as the names of prostitutes in the brothel: "I met you...behind the curtain: *Ayesha, Hafsa, Ramlah, Sawdah, Zainab, Maimunah, Safia, Juwairiyah, Umm Salamah the Makhzumite, Rehana the Jew, and the beautiful Mary the Copt*" (Rushdie,1988, p.460, emphasis mine). The last striking example for this chapter is this comment: "*God's own permission to fuck as many women as he liked. So there: what could poor Ayesha say against the verses of God?*" (Rushdie,1988, p.386, emphasis mine).

Hijab means Muslim women's covering their hair in Islam. Thus, calling a brothel *Hijab* is already a reason for indignation. In addition to this, in the brothel there are twelve prostitutes, which fit the descriptions of the wives of the Prophet. Muslims consider the wives of the Prophet "Mothers of the Believers" and especially Ayesha is accepted as an authority in the science of *Hadith*. Portraying them in such an indecent way outraged Muslims. "Furthermore, the brothel is paralleled to the *Ka'ba*, the first mosque of Islam, and the direction to which Muslims perform their daily prayers" (Patel, 1998, p.2).

In the seventh chapter, Saladin and Gibreel meet in London again. Saladin attacks Gibreel because he left him alone. Jumpy, the boyfriend of Saladin's wife likes Allie, the girlfriend of Gibreel, which makes him insane with jealousy. Allie does not like the jealous behaviour of Gibreel and goes with Saladin. Saladin wants to revenge himself on Gibreel and with the help of his ability to imitate voices he does some tricks and breaks up the couple. The chapter ends with Gibreel's blowing fire out of Azreel's trumpet. Also, there is a reference to the name of Mahound in this chapter: "Muhammad- Mahon- Mahound, a synonym for evil (...)" (Rushdie,1988, p.401).

Chapter eight narrates a real event, the Shi'ites walking to Kerbala, and also the pilgrimage of Mirza, Michal and Ayesha, which turns into a dream.

In the last chapter, Saladin returns to his father's house and is reconciled with his father who is on the verge of dying. He inherits his father's possessions and becomes rich. Gibreel tries to produce a cinema film based on his dreams. Gibreel becomes depressed and kills Allie, then comes to Bombay. The new girlfriend of Saladin, Zeeny Vakil, at the end of the chapter says "Let's get the hell out of here", which can be interpreted as an ambiguous sentence: "it could mean only 'Let's leave,' but she may also be inviting him to leave the the realm of the Satanic in which he has been living for so long" (Brians, 2004, p.84).

As seen above, Muslims were offended by representation of great names of Islam, the obscene language which Rushdie used for depicting these characters, and questioning the reliability of the Kor'an with the claim of the satanic verses.

The List of Characters

The characters in The Satanic Verses generally have Arabic names reminiscent of the period Mohammed lived. This makes readers question whether the events are real or fiction. Below are the characters of the book:

Gibreel Farishta: His real name is Ismail Najmuddin. He is an Indian film star. He takes the form of an angel.

Saladin Chamcha: His name is Salahuddin Chamchawala. He is a voice impersonator. He takes the form of the devil. His name means "spoon-seller", "yes-man" and "bastard homosexual" in Hindi.

Pamela Lovelace: She is Saladin's wife and she is a leftist.

Mahound: He is the prophet featured in the book. His name is an insulting European name for Muhammad.

Zeeny “Zeeny” Vakil: She is a doctor, art critic, political activist and also Saladin’s love.

Mimi Mamoulian: She is the female partner of Saladin in the voice impersonation business. Her name means “mammalian breasts” and “worthlessness” in Hindi.

Rekha Merchant: She is the wife of a businessman and the love of Gibreel. She commits suicide with her three children by jumping off the top of the Everest.

Alleluia Cone: Allie Cone (originally Cohen). She is a climber of Mount Everest. Her name may also refer to the goddess Al-Lat

Karim Abu Simbel: He is the ruler of Jahilia.

Jamshed “Jumpy” Joshi: He is the lover of Pamela Chamcha and also a poet.

Muhammad Sufyan: He is the proprietor of the Shaandaar Café and he has two daughters: Mishal and Anahita.

S. S. Sisodia: He is an Indian filmmaker living and working in London.

Mirza Saeed Akhtar: He is the *zamindar* of Titlipur, whose wife, dying of cancer, follows the mysterious Ayesha to the sea in search of a miracle.

(Brians, 2004, p. 8)

A List of References to the “Satanic Verses” in the Novel

- Page 24- chapter 1
“the incident of the Satanic verses in the early career of the Prophet...”
- Page 114- chapter 2
“The Star ... At this point, without any trace of hesitation or doubt, he recites two further verses.”
“Have you thought upon Lat and Uzza, and Manat, the third, the other?” ... “They are the exalted birds, and their intercession is desired indeed.”
- Page 123- chapter 2
“...the three winged creatures, looking like herons or swans or just women...”
“It was the Devil...”
- Page 124- chapter 2
“He stands in front of the statues . . .”
“After the repudiation of the satanic verses . . .”
- Page 340- chapter 5

“...he would still speak, at nights, verses in Arabic . . . “

- Page 366- chapter 6
“What finally finished Salman with Mahound: the question of the women; and of the satanic verses.”
- Page 368- chapter 6
“I went on with my devilement, changing verses . . .”
- Page 373- chapter 6
“Have you heard of Lat, and Manat, and Uzza...”
- Page 285- chapter 5
“it proved impossible to identify the verses”
- Page 445- chapter 7
“the return of the little, satanic verses that made him mad”
- Page 459- chapter 7
“What does a poet write? Verses. What jingle-jangles in Gibreel’s brain? Verses. What broke his heart? Verses and again verses”
- Page 544- chapter 9
“...But I heard verses/ You get me Spoono/Verses”

(Brians, 2004, p.69)

The Rushdie Affair: Timeline of Reactions

In the events following The Rushdie Affair, a lot of people got wounded and several people died all over the world. *The Satanic Verses* not only made Rushdie’s life impossible but also those of translators and publishers. Analyzing reactions is noteworthy for recognizing the intricate relation of translation, literature, religion, ideology and society and also the specific effects of ideology dimensions (ideologies of the author, translator, institutions, concepts, countries and theories) on the existence of the book.

Before presenting the reactions, this part aims to give the setting of the events in the world. Islamic Revolution of 1978-9 in Iran changed the relations between the USA

and Iran a lot. Since the revolution, the USA has been trying to categorize Muslims as enemies of “democracy” and “freedom of speech” and so a threat to the USA in order to justify its activities in the Middle East. The Clash of Civilizations theory by Samuel P. Huntington has been the theoretical background of this categorization.

To start with Islamic Revolution, after the CIA coup of 1953, Muhammad Reza Shah was secured on his throne and he started on “a policy of land reform and rapid industrialization fueled by oil revenues” (Foran, 1994, p.167). The centerpiece of rural development was the shah’s land reform of the 1960s, which was prompted by the USA and criticized by nationalists (ibid.). The Shah also wanted to weaken landlords’ power and “bind a grateful peasantry to the state” (Foran, 1994, p.167). “By the late 1970’s, the capitalist sector had expanded in both agriculture and urban activities, the tribes had been largely settled, peasants were migrating, the bazaar was hard-pressed” (Foran, 1994, p.169). Income inequality deepened because of the oil boom. “The oil boom burst around 1975, when world demand fell sharply in an international recession in part brought on by the high price of oil itself. Iran’s oil exports had fallen 20 percent by the end of the year. (Foran,1994, p.172)”.

Ayatollah Ruhollah Khomeini emerged as the leader of the revolutionary movement in 1978. He was speaking out against the government and ‘the political and economic exploitation by the West, Western domination, royal corruption and dictatorship and the economic problems of Iran” (Foran, 1994, p.173-4)”. “Khomeini’s return was blocked by the army on January 24, but as more huge demonstrations demanded it, this was allowed on February 1...” (Foran, 1994, p.177-8). After the revolution, on January 16, 1979, the Shah left the country. Khomeini declared an Islamic Republic with a new constitution. This change in Iran made the intervention of the USA in the Middle East difficult.

The Clash of Civilizations theory backed up the USA's new plans in the Middle East after the revolution. Proposed by political scientist Samuel P. Huntington, this theory claims that "clashes of civilizations are the greatest threat to world peace, and as an international order based on civilizations is the surest safeguard against world war" (Huntington, 1997, p.321). Huntington writes in the introduction that his book aims to "present a framework, a paradigm, for viewing global politics that will be meaningful to scholars and useful to policymakers (1997, p.13). According to The Clash of Civilizations Theory, the important conflicts of the future will not be between social classes but between peoples from different cultural entities (Huntington, 1997, p.28). Huntington proposes that the major contemporary civilizations are Sinic, Japanese, Hindu, Islamic, Orthodox, Western, Latin American and possibly African and "the dangerous clashes of the future are likely to arise from the interaction of Western arrogance, Islamic intolerance, and Sinic assertiveness" (1997, p.183). Moreover, Huntington believes that there has been "an intercivilizational quasi war" between Islam and the West after the 1979 Iran Revolution:

Given the prevailing perceptions Muslim and Westerners have of each other plus the rise of Islamist extremism, it is hardly surprising that following the 1979 Iranian Revolution, an intercivilizational quasi war developed between Islam and the West. It is a quasi war for three reasons. First, all of Islam has not been fighting all of the West. Two fundamentalist states (Iran, Sudan), three nonfundamentalist states (Iraq, Libya, Syria), plus a wide range of Islamist organizations, with financial support from other Muslim countries such as Saudi Arabia, have been fighting the United States and, at times, Britain, France, and other Western states and groups, as well as Israel and Jews generally. Second, it is a quasi war because, apart from the Gulf War of 1990-91, it has been fought with limited means: terrorism on one side and air power, covert action, and economic sanctions on the other. Third, it is a quasi war because while the violence has been continuing, it has also not been continuous. It has involved intermittent actions by one side which provoke responses by the other. Yet a quasi war is still a war. (Huntington, 1997, p.216)

Huntington's ideas on the clash of civilizations and the quasi war between the USA and Iraq has been criticized as well. Taha Parla calls Huntington conservative, fascist

and militarist (2007, p.180-1). Parla reminds that Huntington considers Islam and Christianity as two enemies; however, Islam does not deny other religions (2007, p.182). Moreover, both Islam and Christianity come from the same source, Middle East (ibid.). In addition, Huntington does not mention any hope of peace between peoples (Parla, 2007, p.181). In the book titled *The Future of Islam and the West: Clash of Civilizations or Peaceful Coexistence*, Shireen T. Hunter criticizes the narcissistic essence of Huntington's theory:

The essence of the theory of the clash-of-civilizations is that if large parts of humanity still refuse to see the obvious superiority of Western liberal ideas and do not accept them, it is because of differences and deeply rooted incompatibilities in the collective makeup and value systems of states and countries-in other words, because of their cultures and civilizations. (Hunter, 1998, p.5)

As Parla suggests the clash is not between civilizations but between political, geographical and economic power relations (p.181). Hunter also stresses this clash of power:

Contrary to Huntington's suggestion, the real cause of conflict between Islam and the West is not civilizational incompatibility. If this were the case, relations between the Western countries and all Muslim states would be hostile...the underlying but largely unspoken and unacknowledged cause of the dichotomy between Islam and the West is the question of power and the consequences of its exercise...Indeed, the clash is between the civilization of the poor and powerless and that of the rich and the mighty. It is a conflict between those who have power and those who do not, those who control the world's destiny and those who are subjects of control. (Hunter, 1998, 19-20)

Moreover, there is an ambiguity in the definitions of 'Islam' and 'the West' because they are "both civilizational and geopolitical concepts" (Hunter, 1998, p.28). For instance, "does Islam mean all countries where most people profess Islam or only those that have a particular type of Islamic government?" (ibid).

The USA is a country who "exports terror" and tries to create two poles: terror-anti-terror (Parla, 2007, p.172-5). The war industry has a key role in these clashes

(p.175-6). Defending these clashes between civilizations and the war between Islam and the West, the USA acquires a self-congratulatory image "as the leader of the world for the common good" and a "racist belief that the confrontation is between the civilized Western Self and the 'savage, ruthless' Oriental" (Ahmad, 2006, p.6). The USA defines its activities in the Middle East as "war on terrorism" which aims to "defend the American Homeland and protect the "civilized world" (Chossudovsky, 2007, p.1). Moreover, through "religious propaganda, indoctrination and media disinformation", the USA tries to persuade people that it is a "right war which is waged on moral, religious or ethical grounds" for "self defense" (Chossudovsky, 2007, p.1-2). However, the Crusades, which were again defined "wars of religion", "had little to do with religion" but aimed to "secure control over trading routes and natural resources" (Chossudovsky, 2007, p.1). In his article titled "The Demonization of Muslims and the Battle for Oil", Michel Chossudovsky highlights the aims of the USA's "war on terrorism":

It is upheld as a "war of religion", a "clash of civilizations", when in fact the main objective of this war is to secure control and corporate ownership over the region's extensive oil wealth, while also imposing under the helm of the IMF and the World Bank (now under the leadership of Paul Wolfowitz), the privatization of State enterprises and the transfer of the countries' economic assets into the hands of foreign capital. (2007,p.1)

The USA wants to "hunt down" its "enemies" who have "more than sixty percent of the world's reserves of oil and natural gas" (Chossudovsky, 2007, p.2). In contrast, the United States of America has barely "2 percent of total oil reserves" and Iraq has "five times more oil than the United States" (Chossudovsky, 2007, p.3). Muslim countries possess at least 16 times more oil than the Western countries (Chossudovsky, 2007, p.3) and the major non-Muslim oil reserve countries are Venezuela, Russia, Mexico, China and Brazil (p.3). These geopolitical and economic power relations make us

rethink whether there is a clash of civilizations or clash of economic, political mechanisms underlying the “New World Order” (Chossudovsky, 2007, p.5).

This geopolitical and economic setting determines the relation between Islam and the West and especially the USA and Iran. Thus, these factors should be taken into consideration during the evaluation of the reactions in the Rushdie Affair. Reminding the political setting of the last decades, this part of the thesis aims to chronologically present the reactions in the Rushdie Affair in detail all around the world.

1988:

On September 26, *The Satanic Verses* was released in England despite protests. In October, Rushdie cancelled his trip to Cambridge because of threats and started to be accompanied by bodyguards. He also could not go to a conference in South Africa even though he was the keynote speaker because of the threats against his sponsors and bookstores in South Africa. The government banned the book; however, the book had not reached South Africa yet. (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>). As seen, the dominant ideology of the country intervened in the process via the institution of government.

In October, the protests of organizations, foundations and institutions continued. On October 3, Faiyazuddin Ahmad from the Islamic Foundation in Leicester, England, sent out some extracts from the book to the other Islamic federations and groups. On October 05, the Finance Ministry banned the book with the India Customs Act. A week later, the chairman of the Islamic Society for the Promotion of Religious Tolerance, Hesam El Essawy, wrote a letter to the Viking Press. Penguin Publishing also received a letter from the convener of the U.K. Action Committee on Islamic Affairs. On October 15, the Union of Muslim Organizations had a meeting on *The Satanic Verses*. They

wanted Rushdie to be judged under the British blasphemy laws. Five days later, they sent a letter to Prime Minister Margaret Thatcher. The attempt was unsuccessful, because the British blasphemy laws were limited to Christianity.

These reactions in October shows how institutions —such as Islamic Foundation, Islamic Society for the Promotion of Religious Tolerance and The Union of Muslim Organizations— become a part of the ideology and use their power to make the book banned. Also, Penguin Publishing is another institution which became a target in these events.

In November 1988, Rushdie won the monthly Whitbread Prize for fiction with *The Satanic Verses*. If prizes are accepted as the apparatuses of institutions to support somebody or some specific ideas, Whitbread Prize can be considered a reaction to the protests against Rushdie. On November 1, “the day before Rushdie was scheduled to arrive in South Africa to speak at a conference on censorship the invitation was retracted” (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>)

The Rushdie Affair was such an international case that even the British Prime Minister had to comment on the event and take some precautions. On November 11, Prime Minister Thatcher commented on blasphemy: “there are no grounds on which the government could consider banning” (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>).

On December 2nd, “The Muslim community of Bolton held a bookburning with a reported attendance of 7,000” (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>).

1989:

On January 14, a copy of the book was attached to a stake and burnt with 1000 demonstrators, some of which were elected officials. In addition to this book burning, on January 29, 8,000 Muslims marched in London to protest *The Satanic Verses*. On February 12, 10,000 people marched and tried to attack an American Cultural Center in Islamabad, Pakistan. The American flag was burned. Hundreds of people were wounded and five people were killed. On the following day, sixty people got injured and one rioter was killed in the riot in Srinagar, India and on 14th February, Ayatollah Ruhollah Khomeini issued a *fatwa* for Rushdie:

In the name of Him, the Highest. There is only one God, to whom we shall all return. I inform all zealous Muslims of the world that the author of the book entitled *The Satanic Verses*--which has been compiled in opposition to Islam, the Prophet, and the Qu'ran--and *all those involved in its publication who were aware of its content, are sentenced to death.*

I call on all zealous Muslims to execute them quickly, wherever they may be found, so that no one else will dare to insult the Muslim sanctities. God willing, whoever is killed on this path is a martyr.

In addition, anyone who has access to the author of this book, but does not possess the power to execute him, should report him to the people so that he may be punished for his actions.

May peace and the mercy of God and His blessings be with you.

Ruhollah al-Musavi al-Khomeini, 25 Bahman 1367.
--Ayatollah Khomeini, 14 Feb 1989, and reprinted in *The Rushdie Affair*, 1990,p 27, emphasis mine

The riots have indicated that the process includes the ideology of people and, the comments of Thatcher have shown that it is a case not only between the ideologies of individuals (the author and the reader) but also between the dominant ideologies of countries (England and Iran). Moreover, Khomeini's *fatwa* makes the event not only between the dominant ideologies of countries but also between religions.

On February 15, "The government of Iran declared a national day of mourning, to be followed on Feb 16 by a Day of Protest and Revulsion" and on the following

day, in Tehran, 3,000 people met for a demonstration. Politicians said that England was “the enemy of the Qur'an and Islam and the manifestation of all things evil” (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>). These comments of politicians again prove that the ideology of governments can have a role in determining books to be read.

As a clearer example for the ideologies of countries, on February 17, Iranian President Khamene'i declared that Rushdie could be forgiven if he apologized. Also, forty people got injured in Srinagar, India and Rushdie apologized for the events but not for the content of the book the day after:

As author of *The Satanic Verses*, I recognize that Muslims in many parts of the world are genuinely distressed by the publication of my novel. I profoundly regret the distress that the publication has occasioned to sincere followers of Islam. Living as we do in a world of many faiths, this experience has served to remind us that we must all be conscious of the sensibilities of others. (reprinted in *The Rushdie Affair*, 1990, p. 29)

On February 19, Ayatollah Khomeini rejected that apology:

Even if Salman Rushdie repents and becomes the most pious man of [our] time, it is incumbent on every Muslim to employ everything he has, his life and his wealth, to send him to hell. If a non-Muslim becomes aware of his whereabouts and has the ability to execute quicker than Muslims, it is incumbent on Muslims to pay a reward or fee in return for this action. (reprinted in *The Rushdie Affair*, 1990, p.30)

The European Community warned Tehran and “recalled all 12 Heads of the Mission in Tehran” on February 20 (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>). After two days, “a molotov cocktail was thrown against the wall of London's central mosque at Regent's Park”, which is another symbol of affairs escalating between religions (ibid.). On February 24, Ali Akbar Hashemi Rafsanjani commented on Khomeini's *fatwa*: “any Muslim might carry out his duty. That has nothing to with the Islamic Republic. The British government withdrew its

diplomatic personnel from Tehran and demanded that Iranian diplomatic personnel quit London, but did not formally break off relations” (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>).

Again in February, in Bendi Bazaar, south Bombay, twelve rioters were killed and eight hundred people were arrested. On February 26, The British Council Library in Karachi was bombed and the security guard died. One person was killed in Srinagar in a riot on the following day.

On February 28, “Iran's parliament passed a bill stipulating a complete diplomatic break with the United Kingdom unless the British government declared ‘its opposition to the unprincipled stands against the world of Islam, the Islamic Republic of Iran, and the contents of the anti-Islamic book *The Satanic Verses*’” (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>). With this reaction, the conflict between the ideologies of governments/countries became clearer.

On March 2, 1989, there was a demonstration against Khomeini's *fatwa* in Paris. On the following day, the British Council Library in Dhaka was stoned and one hundred and fifty people got injured. “Iran broke off diplomatic relations with the United Kingdom” on February 7, 1989 (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>). These events point that the Rushdie Affair has a strong political dimension as well.

On 10th March, Ali Akbar Hashemi Rafsangani offered to burn all the copies of the book to solve the crisis. “Protests against *The Satanic Verses* in Bangladesh caused a nationwide, half-day long strike in which some fifty people were injured in battles against police agents guarding British and American property” on March 21 (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>).

books.com). On the following day, England expelled nine Iranians from the country, which made the total eighteen people. Two Muslims in Belgium were killed on March 29. One of them was an imam critical of Khomeini.

In April, two thousand people marched in Northern Malaysia. Hong Kong Muslims wanted the government to ban the book. Japanese Muslims chanted “Death to Rushdie” in the riot. On April 03, “Two bombs exploded on British property in Ankara, Turkey” (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>).

On June 19, “The High Court in London, England, agreed to a judicial review of the petition by the Muslim Action Group to try Rushdie and Viking under blasphemy laws. The petition was rejected a month later” (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>).

On September 14, “four bombs are planted outside bookshops in Britain owned by Penguin, publisher of *The Satanic Verses*” (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>). This event shows the repression on the publishing house.

1991:

The most brutal events in the Rushdie Affair are the threats to the lives of the translators. On July 3, 1991, “Ettore Capriolo, 61, Italian translator of *The Satanic Verses*, is beaten up and attacked with a knife in his flat in Milan by a man who says he is Iranian” and on July 12, 1991, “Japanese scholar Hitoshi Igarashi, who translated the novel, is stabbed to death in Tokyo by an attacker who flees” (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>).

1995:

On September 7, after six years under police protection and moving from safe house to safe house, Rushdie appears in London in his first pre-announced public appearance since the *fatwa* was issued.

1997:

On February 12, eight years after the first offer of a reward, the Iranian revolutionary 15th *Khordad* Foundation (Khordad is the name of a month in Persian calendar and this is the date of the event which took place on June 5 in protest against the arrestment of Ayatollah Khomeini) increases the bounty on Rushdie's head to \$2.5 million. Tens days after this, Iranian President Mohammad Khatami says the Rushdie Affair is "completely finished" (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>). On September 24, Iranian Foreign Minister Kamal Kharrazi tells British Foreign Secretary Robin Cook at the United Nations in New York that Iran will take no action to threaten Rushdie's life, nor encourage anybody else to do so. The countries agree to upgrade diplomatic relations. Rushdie says: "It means everything, it means freedom" (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>).

On October 4, some 160 members of the Iranian parliament say death decree against Rushdie remains valid. "A hard-line Iranian student group sets a one billion *rial* (\$333,000) bounty on the head of Rushdie" on October 10 (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>). Two days later, "Iranian religious foundation raises its \$2.5 million bounty by \$300,000" (*ibid.*).

1999:

On February 3, "Rushdie is granted a visa by the Indian government to visit his country of birth, triggering off a storm of Moslem protest" (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>).

2000:

On February 14, "An Iranian foundation has pledged to add interest to its \$2.8 million bounty on the head of British writer Salman Rushdie on the 11th anniversary of Ayatollah Ruhollah Khomeini's controversial order to kill the author of *The Satanic Verses*" (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>). The Rushdie Affair has not completely finished after all these events.

2001:

Death sentence on Salman Rushdie re-affirmed on 12th February.

2007:

Rushdie was awarded a knighthood for services to literature in Queen Elizabeth's birthday honors list published on June 16, 2007 Saturday. (Reuters) "I am thrilled and humbled to receive this great honour, and am very grateful that my work has been recognised in this way," Rushdie said (Addley, 2007, *The Guardian*). Iran has accused the British government of insulting Islam by awarding a knighthood to the author of *The Satanic Verses* Salman Rushdie on June 17 (Gordon, 2007, www.bbc.co.uk).

Pakistan deplored on Monday Britain's decision to award a knighthood to the author Salman Rushdie. Pakistan's parliament adopted a resolution condemning the knighthood and said Britain should withdraw it (Reuters). In Islamabad, British High

Commissioner Robert Brinkley was called to Pakistan's foreign ministry. "If someone commits suicide bombing to protect the honour of the Prophet Muhammad, his act is justified," the minister Sher Afgan Khan Niazi said, according to Reuters news agency. The minister later clarified his statement, saying extremists could use it to justify attacks (Gordon, 2007, www.bbc.co.uk). In Pakistan, 300 people protested Rushdie's knighthood. They burned a British flag and effigies of Queen Elizabeth and Rushdie (Reuters).

Iran's Foreign Ministry summoned the British ambassador to complain over Britain's decision to grant a knighthood to the author Salman Rushdie. In the meeting, Iranian Foreign Ministry official Ebrahim Rahimpour told Ambassador Geoffrey Adams that the decision was a "provocative act" that has angered Muslims. It has seriously wounded the beliefs of 1.5 billion Muslims and followers of other religions" (www.todayszaman.com). Mr. Rahimpour added that Iran held the British government and Queen Elizabeth II "responsible for the circumstance of this provocation". Adams said Rushdie was being honored for his works of literature and underlined that the British government respects Islam," the state Islamic Republic News Agency said (www.todayszaman.com). In the Tuesday evening meeting, Adams promised to relay Tehran's protest to London. Also on Wednesday, 221 lawmakers from Iran's 290-member parliament signed a statement condemning Rushdie's knighthood, state radio reported (www.todayszaman.com). "We deplore the decision of the British government to knight him. This, we feel, is insensitive and we would convey our sentiments to the British government. Salman Rushdie has tried to insult and malign Muslims through his writings and this had provoked very strong reaction and sentiments in the Muslim world," Aslam said. (Reuters)

Nuray Mert, in her column in the newspaper *Radikal* in June 26, 2007, reminds that just after September 11, the Nobel Prize was given to V.S. Naipul, who was known for his ideas against Islam. Mert adds that knighthood is not just a prize but it is a tool to draw attention to the regime in Iran these days when the USA is looking for a reason to attack Iran. Mert also finds it ironic that the spokesman of the Ministry of Foreign Affairs of the UK says they did not think that this prize could trigger such reactions but they hoped to repair the relationship between Britain and Asia.

All these events in the USA, the UK, India, Italy, Japan, Turkey, Hong Kong and Russia show that events, which were triggered by a book and its translation, are not necessarily between texts and people, but events and reactions can be between countries and even religions because of clashes of power. The ideology of authors, the ideology of institutions such as publishing houses, courts, foundations, governments and countries can have a great role not only in the process but also in selecting and excluding the books to be translated.

Reactions in Turkey

The Sivas Affair (July 2, 1993)

In Turkey, two main reactions followed the Rushdie Affair: The newspaper *Aydınlık* was attacked a few times because of publishing a serial on *The Satanic Verses*, which included translations of the second chapter of the book and essays on the affair. Thirty-seven people were killed when their hotel in Sivas, Turkey, was burnt down by the radical Islamists “protesting” Aziz Nesin, who was the editor-in-chief of *Aydınlık*.

In 1993, *Aydınlık* started publishing translated extracts from Salman Rushdie's controversial novel, *The Satanic Verses* and comments on the Rushdie Affair from May 26 to June 16. Then, Aziz Nesin became a target for radical Islamist

organizations who were gaining popularity in these years in Turkey. On July 2, 1993, Nesin attended the fourth *Pir Sultan Abdal Festival* (a traditional, cultural festival of Alawites) in Sivas (a Middle Anatolian city). A big mob of 15,000 chanting radical Islamists slogans went out of Paşa and Meydan Mosques and gathered around the Madimak Hotel at which Nesin was staying. A crowd of radical Islamists besieged the Madimak Hotel for several hours. “The Islamic Law (The *Sharia*)” and “death to infidels” were two of the slogans. They set fire to the hotel in an apparent attempt to kill Aziz Nesin. Calling for the death of Aziz Nesin, the rioters rampaged through the city after Friday prayers. They smashed shop windows and statues, and then assembled at the Madımak Hotel. One of them spilled gasoline on the ground floor of the hotel and set it ablaze and a lot of people were trapped inside the hotel. (Kaleli, 1994, p.25-35)

The comments of the government and politicians were really shocking as if they were talking about another event. The Prime Minister, Tansu Çiller, commented that “the institutions and the police department of Sivas are on duty. Our citizens who gathered around the hotel were not hurt in any way. None of them have been injured or killed. The event consists of a fire in a hotel and people who died in that fire” (Kaleli, 1994, p.87). This speech showed that Çiller considered the people who had been killed guilty and the killers as victims. In addition to Çiller’s comment, the words of Mehmet Gazioğlu, the Minister of Internal Affairs were intriguing:

The events were triggered by Nesin’s provocative speech, which was against the belief of public, so degrading Turks and religious people. The mob and fire were not deliberate or previously organized, but instantaneous. *A judicial inquiry was opened for Nesin.* (Kaleli, 1994, p.76, emphasis mine)

Erdal İnönü, Deputy Prime Minister, said that “the police tried to control the events without hurting the citizens and opened the way for firemen and so prevented even

worse events” (Koçak, 2003, p.29). However, the firemen could not reach the hotel till the evening and also they beat Nesin when they recognized him. In addition to the comments of the government members, Mesut Yılmaz, the leader of the mainstream opposition party ANAP that year, said that “this sort of events sometimes occurs in even football matches. Do not exaggerate the situation” (Koçak, 2003, p.29). Kenan Evren, the former president and also the leader of September 12 coup d’etat, also commented that “an unnecessary speech (of Nesin) started a conflict between the leftists and the fundamentalists. One can be atheist, but there is no reason to declare it to the public” (ibid).

Despite the unfortunate comments of the government and politicians, the Sivas Affair was one of the most tragic attacks on freedom of speech and human rights in Turkish history. Slogans of the radical Islamists showed this feature of the event clearly: “Aziz the Satan”, “End of secular regime!”, “The victory of Islam”, “The state of *Sharia*”, “Army of Muhammad is fear for secularists”, “Muslim Turkey”, and “Turkish Republic was founded in Sivas, and will be demolished in Sivas” (Sarihan, 2002, p.13).

Before the mob, provocative sheets had been given out to the locals saying:

Infidels, who are the supporter of Salman Rushdie, are traveling in our city freely to mock the believers. They will learn that there are real Muslims who are not afraid of being killed on the way of protecting the Prophet and our holy book. It is time to show the strength of your belief. As it is stated in the sura of Nisa, “fight with the friends of the Satan, no doubt that *Allah* will be with you”. (Kaleli, 1994, p.17)

Also, pavement stones had been piled up near the Madımak Hotel. When the mob started, the police chief of Sivas commanded the police not to intervene in the event. Also, the head of Sivas Municipality, Temel Karamollaoğlu made a speech and congratulated the radical Islamists (Sarihan, 2002, p.116). In the evening, the killers wanted Pir Sultan Abdal statue in the center of the city pulled down and they did what they wanted to do, but it was not enough for them. At the end, firemen got Aziz Nesin

out of the hotel. However, they did not recognize him. As soon as they realized that he was Nesin, the firemen and killers started to beat him because Cafer Erçakmak, a member of the parliament, said that this man did not deserve to be rescued but to be killed. In the end, both the government, politicians and some media institutions showed the people who had been killed as “provocateurs” and the killers as religious people who had been offended and so had “protested” them. (Kaleli, 1994, p.100-1, Saruhan, 2002, p.157)

Reactions to the verses and the book

The reactions in Turkey can be divided into three groups: the reactions of the religious people, the reactions of the leftists and the reactions of the liberals. One group of religious people is totally against Rushdie and his book while the second group states that everything can be discussed and that these discussions cannot harm Islam. Below are some examples from the book *Şeytan Ayetleri Tartışması*, which is the collection of all essays, letters and interviews in *The Satanic Verses* serial of *Aydınlık* and published in 1993 by Kaynak Publishing.

Prof. M. Said Yazıcıoğlu, Former Director of the Department of Religious Affairs, commented that “I think everything can be discussed. We can’t reach a consensus through censorship and by ignoring the affair” (İlsever,1993, p.25). M. Nuri Yılmaz, Director of the Department of Religious Affairs of that time, said that “If Rushdie’s *The Satanic Verses* shake the status of the Kor’an, let it. I read the novel; it is full of blasphemy against the Prophet Muhammad and the Kor’an. However, we are not afraid of this book’s being published” (İlsever,1993, p.26). Dr. Niyazi Kahveci, an expert in the Department of Religious Affairs, commented that “this 547-page book is

not just about Islam and the satanic verses, but it includes a lot of topics. The author's aim is not confronting Islam" (İlseven,1993, p.28).

The second group of the religious people has been totally against the book and they have accused Rushdie of inciting hatred. For instance, İsmail Acarkan (an Islamist poet) and Bahaettin Sağlam (an Islamist author) criticize Turan Dursun who claims that the satanic verses are true. They try to prove that the satanic verses are in conflict with the other suras: "Everybody has the right to criticize and also to react to criticism. However, this novel is a purposeful and planned activity. How can we explain the reason of using names considered holy by millions in his fiction?" (İlseven,1993, pp.47-8). Prof. Salih Akdemir, an instructor from Ankara University, The Faculty of Religious Affairs, also commented that "To have strong faith, we should question everything including God. The Kor'an is the book about which there can't be any doubts, as it is written in the sura of Bakara" (İlseven,1993, pp.55-6). Prof. Dr. Salih Tuğ, the dean of the Faculty of Religious Affairs, Marmara University, said that "Salman Rushdie's book is not a novel which was written within a scientific framework but one written in a subjective manner" (İlseven,1993, p.57). Another example is Sadrettin Yüksel, a *mufti/imam*, who said that "Rushdie is not only a renegade but also a guilty person who can be punished" (İlseven,1993, p.66). Prof. Dr. Hayrettin Karaman, a professor in the Department of Religious Affairs, Marmara University, has also criticized Rushdie:

Within the framework of fiction, Rushdie writes ugly words for Rasulullah and the holy names of Islam, sometimes through dreams but always by converting the reality. He uses a word connoting the name of an animal for our Prophet and also he gives the names of the wives of our Prophet to the prostitutes. Rushdie also claims that Satan disguised as Gibreel and misled the Prophet. These can't be tolerated. There are millions of Muslims all around the world.

Nobody has the right to insult them and to make fun of them. Rushdie thinks that he has the right to assault Muslims. (İlseven,1993, pp.68-72)

These comments show that the religious wing can be divided into two groups: first one is absolutely against the book while the second group claims that it won't hurt Islam.

As for the leftists, they are against banning and censorship. However, they share the idea that this book helps the imperialist, capitalist, European mindset which wants to categorize Muslims by claiming that there is a clash of civilizations. Thus, they think the book can be translated and read; however, while reading one should not forget that this counter-canon, this postcoloniality and the idea of "in-betweenness" serve for a capitalist aim. Below are the comments of Turan Dursun, Levent Taş, Yusuf Solmaz, Can Yücel and Mihri Belli.

Turan Dursun (a leftist author):

These verses are not fiction or speculation but the reality as it is seen in the sura of Hacc, verse 52, and the sura of Isra, verses 73-75. A secular person who thinks independently cannot be limited by the holy, untouchable themes of religions. We should struggle with the religious terror aiming to do that. This subject should be discussed in a coolheaded, scientific way. There is no need to exaggerate and overreact. Saying 'there aren't such verses' cannot make these verses vanish... Saying that these verses are the lies of atheists is preparing the ground for crimes encouraged by the *fatwas*... An Islamist is always revengeful. It is in the essence of the Kor'an and in its tradition as in Jewishness. (İlseven,1993, pp.33-7).

It should be remembered that Turan Dursun was killed by two terrorists while he was going out of his house on September 4, 1990. Just after his death, it was realized that a book titled *Kutsal Terör Hizbullah [Hizbullah the Holy Terror]* had been left in his house. Also, some of his books and articles were lost after the police investigated the house. (<http://www.milliyet.com.tr>)

Levent Taş also comments that:

The criticism of Islam by Salman Rushdie is no more than a satire which teases fundamentalism. As Islam does not have the tradition of scientific, historical, religious, political, organizational criticism as Christianity does, satire becomes

the most remarkable method and causes overreactions...Sensational reactions help anti-Islamic thoughts to grow in the West. (İlsever,1993, pp.63)

Yusuf Solmaz (an author):

We are not against the religious beliefs of people. However, we think that what make us human are our ideas. Conservative Muslims don't tolerate people who do not think the same way with them and actually by doing so they made Rushdie a world-wide known author. *If Khomeini hadn't issued the fatwa, Rushdie wouldn't have been so popular. Rushdie used The Satanic Verses to advertise his book and also himself and conservative people made him rich and famous.* (İlsever,1993, p.89, emphasis mine)

Can Yücel (poet):

There are two things to be discussed. The first one is the book itself as a novel. The second one is that an author is threatened and sentenced to death because of ideological reasons, indeed because of his thoughts, and this situation exceeds its national borders because of the events translators and publishers face and becomes an international affair. For the first point, I read the book and I think the novel is really bad. I even think that if Rushdie is punished, it must be because he wrote such a bad novel (of course not punished with death)! For the second point, I don't see any sacrilege against Islam and the Prophet in the book. I think all such claims are of fanaticism...Also, I consider the effort of Aziz Nesin not wrong but exaggerated. (İlsever,1993: p.118)

Mihri Belli (author, the former party leader of TEP- Turkish Labour Party):

If an independent thinker is a person who creates ideas or at least looks for the reality, and behaves as a researcher without prejudices, we cannot claim that Salman Rushdie is an 'independent thinker'...As Orhan Koloğlu said in his analysis of *The Satanic Verses* for *Aydınlık*, it is no doubt that Salman Rushdie used only medieval Christian resources for the Islamic themes he mentioned in *The Satanic Verses*. It is a fundamentalist thought full of the lies of crusade mentality. It is interesting that Rushdie, a Muslim Indian, wrote a book based on the approach of the West, which serves the crusade mentality which is still alive in the West. In both *The Satanic Verses* and other writings he shows us his real identity. An Eastern intellectual who is the admirer of the consumer societies of the West, who tries to adapt to the West by turning his back on his roots and who degrades the respectful values of the East only to be loved by the West. *Our reaction to the fatwa by Ayatollah Khomeini shouldn't cause wrong evaluations about the real identity of Rushdie and the quality of his book...The struggle for secularism is hand in hand with the struggle against imperialism.* (İlsever,1993, pp.135-6, emphasis mine)

These comments point out that leftist people are both against fundamentalism in Turkey and also imperialist, orientalist literature. Additionally, the leftists do not want to be blamed for another event like the one in Sivas. As seen in The Sivas Affair section,

ignoring various dimensions of the event, both politicians and some intellectuals have considered Nesin the provocateur of the Sivas Affair. The leftists are careful about preventing some other tragedies. They do not want the main point of the book, Rushdie's postcoloniality and westernized mindset, to be missed by tragedies and freedom of speech discussions.

As for liberal people, they consider "The Rushdie Affair" a limitation to the freedom of speech and they claim that a novelist writes fiction and nobody can limit fiction. They think that the book should be translated; however, they do not translate it themselves. The comments of Orhan Pamuk and Nedim Gürsel follow:

Orhan Pamuk (novelist):

People who haven't read the book talked about it and criticized the book and asked for it to be banned. I, as a novelist, resent this. I don't want Turkey to be a country where Imams decide what is going to be read. The book needs to be published and to be read...Also, Rushdie's style is magical realism. So, we can't take everything in the novel as facts. (İlsever,1993, pp.124-5)

Nedim Gürsel (author):

The Satanic Verses is an interesting novel which is not homogeneous. It includes dreams, visions and different stories. I think a novelist can take anything as a subject. Also, this book is not only on Islam, but mostly it deals with the integration problem between the English and the immigrants in England. Also, I found the identity search of Rushdie quite interesting. However, I must admit that using the names of the Prophet's wives for prostitutes is not right. One can understand the anger of conservative people, but it shouldn't be forgotten that the novelist just used the names and the characters are not the wives of the Prophet. I think the other part which caused offence is the one showing the Kor'an not as the word of God but as the strategies of the Prophet to persuade people, shaking the basic principles of Islam. (İlsever,1993, pp.128-131)

To sum up, liberals support Rushdie because of two reasons: freedom of speech and novels' fictional features, but they do not translate the book. As seen in this section, different groups want the book to be translated or not to be translated for different reasons.

Aziz Nesin

In the previous section, the comments of people from different ideologies were analyzed. This section of the thesis consists of Aziz Nesin's comments, which have a paramount role in comprehending the Rushdie Affair in Turkey. Nesin explains why he wants *The Satanic Verses* to be translated and relates it to the political and social circumstances of the 1990s with the following words:

People ask "Is it worth to take the risk of translating *The Satanic Verses*?", "Is it the right time to translate *The Satanic Verses*?", they say that "*The Satanic Verses* isn't a novel which *must* be translated into Turkish", "By trying to publish this book, you will start a confrontation in Turkey". I know publishing this book in Turkey isn't worth putting somebody's life in danger. I have never said *The Satanic Verses* is a great novel which must be translated into Turkish. I know this novel degrades Islam and I don't want any religion or sect to be degraded. However, I am against fanaticism, fundamentalism and barbarity no matter which religion it comes from, because these people hinder tolerance, the evolution of human beings and real democracy. So, my main problem is not *The Satanic Verses*, but to react against the idea of keeping ourselves in the darkness by accepting fundamentalism. The government ignored secularism and the second item of the constitutional law by banning a book on the wish of The Department of Religious Affairs. What I want to do is to react to both fundamentalism and to the anti-democratic, anti-secular act of the government. (Nesin, 1994, pp.175-6)

This declaration of Nesin clearly shows his aim of reacting against fundamentalist Islamists. Translating Rushdie is a reaction to these people and also Nesin thinks that only by reading people can discuss Rushdie's ideas and books. In another article in the newspaper *Aydınlık*, Nesin restates his reasons and the danger of banning books item by item in order not to be misunderstood:

1. First of all, we are against the banning of any book. Banning is a medieval attitude which is a sociological shame.
2. This book is banned because it degrades Islam and Muslims. You cannot ban a book due to religious reasons in a country whose constitutional law says it is secular. Banning a book due to religious reasons is fanaticism and fundamentalism.

3. The writer, translator and publisher cannot be killed for this very reason. What any logical Muslim has to do is to react with evidence and documents and by doing so to show the errors and lies of the novel.
4. Killing a person without any court decree is a crime, barbarity and vandalism.
5. Can Islam be demolished with this book? Are Muslims so weak as not to respond to this book?
6. Such concessions will not stop here and at this point. All our freedom and human rights will be violated at the end.
7. Despite all these bans and crimes, behaving as if nothing has happened shows that an individual is not a civilized human being, which is quite embarrassing.
8. Turkey is trying to prove to the West that it has a secular regime but it banned *The Satanic Verses* on August 24, 1989 by the cabinet with the 31st article of the press law 5680, which is hypocrisy).
9. The main problem is Turkey's getting away from secularism.
(Nesin, 1994: pp.178-9).

Nesin states his opinions quite clearly and the following events such as the Sivas Affair show that he is right to worry about the banning and the radical Islamist threat in the society. Nesin did not translate the book or make it translated. Just mentioning the possibility of translation made him so visible that he was denounced as 'sinful unbeliever' and accused severely of the death of people in Madımak, Sivas. This has led other leftists to avoid trying to translate *The Satanic Verses*.

To stress the specific ideology and translation relationship in the case of *The Satanic Verses* in Turkey, it should not be neglected that the only reason of absence in this case is not banning. When there is such repression, radical people, intellectuals,

generally translate the book illegally to protest the situation and to make the book read. However, there is no group that totally supports Rushdie in Turkey. One group is totally against him because they are conservative Muslims. The other group is made up of liberals who think repression is against the freedom of speech; however, they do not translate the book. The third group is composed of the leftists who probably are expected to protest the situation and to translate the book in spite of the danger for the translator. But, this group does not totally support Rushdie, either. They are against banning and crime and they support freedom of speech, but they think that Rushdie is an author of the imperialist, capitalist system and a part of the (pseudo) counter-canon created by the West. The left in Turkey think that Rushdie did not write the book just to criticize religions and they do not believe that he is innocent, because he works for the idea of the clash of religions (see also “The Reactions in Turkey” part). Even Aziz Nesin, who tried to translate the book, wrote that Rushdie could not defend what he did and he wanted to be popular and he became so (1998: p.205). So, even protesting the dominant ideology is again related with ideology and politics. As is clear, the same case leads to different, specific reactions in different ideological conditions.

CHAPTER 4

CONCLUSION

Ideology is a complicated term which is used in various disciplines with disparate scopes and in diverse contexts. It is also a popular debate in Translation Studies such as the ideological decisions of the translation process and the manipulation of a translated text according to the ideological skopos of translation. There are scholars presenting theoretical frameworks to study ideology in both Translation Studies and other disciplines. However, these works are mostly on the effects of ideology on the production stage of translated texts. This thesis aimed to focus on the effects of ideology on the selection and especially exclusion of texts or authors to be translated.

In the introduction part, the reasons for analyzing the selection and exclusion of translations were explained and it was stressed that silence is an “absence with a function” (Glenn, 2004, p.4). The levels of selection and exclusion were listed: the selection of the language, genre, author, text, specific linguistic items and their location and also selections of paratextual elements (the cover of the book, the location of the name of the translator). It was emphasized that these selections necessitate exclusions such as excluded languages, genres, texts, author and other alternatives during the process.

The theoretical part started with a reconsideration of the concept of ideology through Terry Eagleton, then pointed to the *time-specific*, *context (place) specific*, *individual specific*, *struggle-initiating* and *dynamic* features of the term. Then, the (assumed) key apparatuses, and the techniques and aims of ideology (traffic-lights effect) were revealed through Louis Althusser. This part continued with the definition of the concept of ideology of this thesis: not just as a specific thought system of a group

but as *a curriculum of power and controlling* with its apparatuses, institutions, aims directions, financial resources and political relations.

The thesis also concentrated on the power turn in Translation Studies —which stresses the intersection of ideology, power, identity, ethics and translation— and on some possible ways to trace ideology in Translation Studies such as considering translation a movement and ideology a curriculum with different dimensions.

The section “The concept of Selection in Translation Studies” included the comments of Lawrence Venuti, Douglas Robinson and Aijaz Ahmad. Venuti’s comment on exclusions and choices was emphasized: “by the very choice of a foreign text to translate” one initiates “an exclusion of other foreign texts and literatures” (1998: p.67). The ideology of institutions was revealed through Venuti. Additionally, Robinson’s claim that translation can be “a channel of (de-)colonization”, “a channel of communication”, “a lightning-rod for cultural inequalities” was significant for the theoretical part, because these aims can affect the selection of the texts to be translated (1997: p.31). This part focused on the dominant ideology of countries.

The section “The concept of “Selection” in Translation Studies” also included the ideas of Andre Lefevere. He was one of the first names who mentioned ideology concept in Translation Studies. Lefevere’s patronage concept explained ideologies of people and institutions. This section of the thesis lastly focused on the comments of Aijaz Ahmad on ideologies of countries, concepts and theories. Ahmad did not write directly about Translation Studies; however, his comments on the circulation of literary texts were also very important for Translation Studies. He wrote that “by the time a Latin American novel arrives in Delhi, it has been *selected, translated, published, reviewed, explicated and allotted a place* in the burgeoning archive of ‘Third World’

literature through a complex set of metropolitan mediations” (1992: pp.44-5, emphasis mine).

In the chapter titled “The Place of Selection, Abortion and Ideology in Translation Theory”, some questions about selection and exclusion are tried to be answered. The first question was what kind of books or authors ideology (curriculum) represses/ aborts/ excludes. To answer this question, the religious, ideological and sexual reasons were explained with detailed, specific examples through history. The second question was whether the reasons of those repressions come from inside (the local, particular demands of target system people) or outside (general tendency/ reaction in the world). Then, how ideology curriculum represses the books or authors was analyzed. The tools of this process were questioned. It was also questioned whether people in the target system realize this or not when ideology curriculum represses/ aborts a text/author. If they do, how do they react? If they do not, how does this affect the target system? To answer these questions, examples for reactions against the banning were given. It was another question that when the specific ideology in the curriculum changes whether the new authoritative group allows some aborted texts to be translated and aborts some others because of their specific ideology. The other discussions of chapter “The Place of Selection, Abortion and Ideology in Translation Theory” were what happens when there are conflicts within the ideology curriculum, how the decision-makers discipline the people in the institutions, and whether there are any conflicts between the ideology curricula of the source and target systems. The last and the most important question was how analyzing aborted texts/authors can help us in Translation Studies and what it signifies. Through these questions, this part stressed “what gets translated, what is valued and what is excluded” (Fawcett, 1997, p.107) and

what acts upon whom one reads, what one reads and how one reads, by looking into the overt and covert repressions, censorship, hindrances, selections and exclusions.

In the second chapter, both positive and negative criticisms of Salman Rushdie were reviewed. It was stressed that while one group thought he created a hybrid style through which the East and the West meet, others claimed that Rushdie is a privileged member of the colonizer countries through his counter-canon status.

After the criticisms for Rushdie, *The Satanic Verses* was summarized focusing on the provocative parts. Questioning the reliability of the Kor'an with the satanic verses, caricaturizing Prophet Muhammad as a leader who is obsessed with rules and an ambitious merchant and using holy names of Islam (especially giving the names of Prophet's wives to prostitutes) were the main reasons which created indignation. The key sections of chapter 3 were reactions in the world and in Turkey towards *The Satanic Verses*, which manifested the complex nature of the events. The reactions and events all around the world following the publishing of *The Satanic Verses* were chronologically listed from 1989 to 2001.

What made *The Satanic Verses* a different case was primarily its becoming a "taboo". Normally, translating a book into another language does not cause problems. However, translators occasionally have problems because of some political, social or ideological reasons. As a result, some books are banned, but the books have already been translated. Even the Kor'an, which is accepted untranslatable because it is the word of God, has been translated into several languages, and will be translated in the future too. However, *The Satanic Verses* have not been translated, and also it seems that it will not be translated in a lot of countries for years.

This affair also has international echoes: an Indian author in England writes a book, Ayatollah Ruhollah Khomeini issues a *fatwa* for the author, a Japanese translator

is killed, a Norwegian publisher and an Italian translator are wounded, a Russian publishing house decides not to publish the translation because of the letters of Muslim citizens in Russia and radical Islamists burn the Madımak Hotel in Sivas, Turkey, which gives rise to Sunni-Alawite tensions in Turkey.

A lot of people were killed in addition to the translators: At least six people were killed in the Pakistani city of Islamabad. Twelve people were killed and seventeen wounded in the Indian city of Bombay. Four bombs were planted outside bookshops owned by Penguin in Britain, the publisher of *The Satanic Verses*. Thirty-seven people were killed in the Madımak Hotel, Sivas, Turkey.

The second prominent feature of the case was its ideological network, which could be analyzed at six levels. First one was the ideology of the author and its reflection on the text. Rushdie's approach to Islam, the Prophet Muhammad and religion and his orientalism are the main causes of indignation and the main problems making translations highly dangerous, even fatal. The Rushdie Affair showed that the ideology of the author can make a book aborted.

The second level was the ideology of the translator and its relation with the author's, whether the ideology of the author or the ideology of the translator will dominate the translated text. However, in this case there was a different dimension, too. The Rushdie Affair made translators highly visible in contrast to their general invisible status in the world, even though the case was not related to their ideology but the author's. The Japanese translator, Hitoshi Igarashi was killed in Tokyo and the Italian translator was stabbed in Milan in 1991. In 1993, Rushdie's Norwegian publisher William Nygaard was attacked and severely injured in Oslo (<http://en.wikipedia.org/wiki>). The newspaper *Aydınlık* was attacked a few times because it published some parts of *The Satanic Verses*. The Madımak Hotel in Sivas, Turkey, was burnt down due

to the pretext that Aziz Nesin, who had said he would have the book translated, stayed in the hotel, and thirty-seven people died.

In Turkey, banning was not the only reason for the absence of the translation of *The Satanic Verses*. There was nobody to take the risk of translating *The Satanic Verses*, because the Islamic right wing was totally against the book and the leftists could not support Rushdie totally, because they considered him a part of the (pseudo) counter-canon created by “the West”. Additionally, they did not want to be accused of being provocateurs or causing tragedies such as the Sivas Affair taking into consideration the comments of the government and politicians after the Sivas Affair. Thus, the ideology of prospective translators and the conflict between their ideology and Rushdie’s affected the selection and translation as well.

The third level was the ideology of institutions such as publishing houses, ministries of education, foundations, governments, translator organizations and the judicial processes of a country. In “The Rushdie Affair: The Timeline of Reactions” part, it was revealed that there are a lot of institutions which directly affected the affair and also were affected by it: Through India Customs Act the book was banned in India on October 3, 1988. Islamic Foundation in Leicester sent extracts to the other Islamic groups and institutions to warn them about the book one month after the book was released in October, 1988. The chairman of Islamic Society for the Promotion of Religious Tolerance sent a letter to the publishing house of *The Satanic Verses* on October 12, 1988. Penguin Publishing also received a letter by U.K. Action Committee on Islamic Affairs in the same month. The British Council Library in Karachi was bombed in February, 1989. In March, the British Council Library in Dhaka was stoned and one hundred and fifty people got injured. The European Community warned Tehran because of Khomeini’s *fatwa*. The Union of Muslim Organizations organized a meeting

to make Salman Rushdie judged under the British blasphemy laws in October, 1988. In June, 1989, The High Court in London agreed to a judicial review of petition because of the activities of Muslim Action Group, but this petition was rejected in July. As a reaction to all these events, in November 1988, Rushdie received the monthly Whitbread Prize. These actions of different institutions showed that governments, publishing houses, courts, committees have ideologies and tools to support or abort a book. (<http://onlinebooks.library.upenn.edu/banned-books.html>, <http://www.banned-books.com>)

The fourth level was the (dominant) ideology of the countries (whether translation is used as a tool of colonialism or identity forming process or something else). *The Satanic Verses* was banned in 20 countries. Ayatollah Ruhollah Khomeini issued a *fatwa* with a price on the head of Rushdie. Meetings and protests of 1000, 3000, 8,000 and sometimes 10,000 people all around the world have shown the scope of the event. Additionally, Prime Minister Thatcher, the government of Iran, the Iranian President Khamene'i and Iranian Foreign Minister made official statements about The Rushdie Affair. These made the Rushdie Affair a conflict not just between people but between the countries and then between the religions.

The fifth level was the ideology of concepts (such as "translation", "visibility", "freedom", "responsibility", "target-orientedness", "meaning", "colonization"): The Rushdie Affair proved that the terms "postcolonial", "freedom of speech", "fiction", "visibility of translators", and the status of publishing houses could mean different things in different contexts, and in different cases.

The last level was the ideology of theories. Theories are created in a specific context and sometimes they can be used as tools of the dominant ideology, which can lead to differences in the perception of these theories. For instance, Salman Rushdie is a

postcolonial author and *The Satanic Verses* is a novel written in the style of magical realism in Europe; however, in Turkey, it is either a book degrading Islam or a fiction which is a part of the colonialist, imperialist system.

To recap, this thesis claimed that discussing “who” is (not) translated and “what” is (not) translated precedes “how” it is translated. Moreover, who or what is not translated operates as a silence/absence showing what is left out/excluded and by doing so, sheds light on presence, i.e. the selections of translated ones. This thesis focused on the prominent role of ideology in this selection process as distinct from its effects on the process of translating and on the presentation and reception part. To present this role of ideology on the selection part, *The Satanic Verses* by Salman Rushdie was selected, because it was an extreme case which clearly revealed the absence of translation, its sociological, religious and ideological reasons, results and factors.

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APPENDIX

TRANSLATIONS OF SOME PARTS OF *THE SATANIC VERSES*
PUBLISHED IN AYDINLIK IN MAY-JUNE, 1993

SALMAN RUŞDÜ Şeytan Ayetleri

(Bölümler - 1)

Çenden, çorak için,
diş bir şarkı mırıldıyor
du. Cebrail, herişte, gökleri
denliktaki atarak, yere iner
ken, ilkin ölmüş olmağa ge-
mekle, Hesho-ho! Vey yüzü
şun, uşanına, komak için,
ilk başında, birlemek gerekir
işte, tam ilkin, adlama
missan, nasil, ölebilirsin?
Acel, çekmemiş, sönüle
nasil, kazanmış, sevdiğinin
kalbini? Babar, dünyaya
gelmek, istiyorsan, yeni,
denir. Birkiş, sabahı, salak
Sok,meden, herşeyi, önce,
Veni, yılm, ilk, gün, ya, da, o
şvarlardaki, gerek, heriş,
kin, karı, canlı, adam, duru
şov, yüzünde, parşayı, da
kanatlarını, yarıdım: öl-
maksızın, 10, Bin, metre
Yükseklikleri, İngiliz, Kana-
lına, doğrudan, niş, geçmiş
end.

uçuyordu, kayınlak taşın,
Şan, ayın, altında, Cebrail,
ta, ki, yüksek, perdeden, bir
çığlık, geçey, delip, geçene
kadar, "melodinin, canı, ce-
henne". Sözçükler, bü-
za, kesmiş, beyaz, geçede
kristalleşip, havada, asılı
kaldı. "Filmlerde, şarkıcıla-
ra, play-back, yapmaktla, ye-
tirdin, öyleyse, şu, cehen-
nem, güldürüyü, kendine
sakla, artık."
"Sesi, sitem, gör, memiş
şolisi, Cebrail, doğaçlama
gazelimi, söylerken, ayı-şı-
ğında, sığıyor, havada, kân
kalebe, kleme; kân, kütba-
galama, yüzüyor, tostopar-
lak, ölüyor, neredeyse, sö-
ken, şatağın, neredeyse
sonsuzluğuna, karşı, kolla-
rını, bacaklarını, acip, süzü-
lüyor, pozlar, veriyor, şaha
kalkıyor, yatıyor, hatifliği
ciddiyette, kapışırıyordu.
Duyduğı, alaycı, sese, doğ-
ru, vovavandı: "Aaa, Salad,

baba, demek, senşin, ne
güzel... Seni, gid, moruk,
Bunun, üzerine, bütün, düğ-
meleri, ilkin, giyi, bir, takım, el-
bişey, içinde, kolları, yana, bi-
tişik, haide, katışında, me-
lon, şapkanını, örümaya,
cak, olmasını, kabullenip
başışağı, inişe, geçen
müşkülpesent, fiadeli, diğer
göbe, bu, tür, takma, isimler-
den, nefret, eden, birisine
özgü, yüz, ifadesini, takırdı.
"Hey, seşseni, ..diye, bağır-
dı, Cebrail, "Güzel, Londra,
ha, ha. Geldik, İstet, Aşağı-
daki, orospu, çocukları, ne
olup, bittüğünü, anlamayacak-
lar. Gökteşi, yıldıırım, ya, da
Tanrının, gazabına, uğra-
diklarını, sanacaklar. Orta-
da, hiçbir, şey, yokken... Ne
girş, ama...? Yemin, ederim
pat, pat! "Durup, dururken...
Büyük, patlama, sonra, dü-
şen, yıldızlar, Evrensel, bir
başlangıç, zamanın, doğu-
şunun, minyatür, yankısı.
Jumbo, Jet, Boston, Uçuş
No: A1-420, hiç, uyarı, ol-
maksızın, paramparça, ol-



du; büyük, çürüyen, güzel, nışmayayım; Güzel, Lond-
kar, beyazı, ışıklı, kentin, ra, Vlayetin, başkeni, ge-
Alphaville'in, üstünde, par-
çalandı. Ama Cebrail, bir-
işim, verdi, o, kente, ben, ka-
layaların, tepesinde, kısa

Cebrail Aleyhisselam

ömürü, henüz, olgunlaş-
mamış, güne, toz, haline
gelmis, Ocağ, havasın, da-
ğılıp, saçılırken, bir, ışık, gö-
rünüp, kayboldu, radar, ek-
ranlarından, inceimsi, hava,
bedenlerine, dödü, felaket-
lenm, Eversenden, denizin
sütümsü, soğğunluğuna,
dek, uzanan, bedenlere.

Aynı, zamanda, evel
birkaç, gün, memme, vâtrü,
uşakta, yalnızca, görevleri-
ni, yapan, makul, memura-
gımler, üzere, olan, beşer-
lere, önerilen, pozisyonları,
yani, başaşağı, düdüğü,
ğün, Cebrail'in, sıradan
tarzda, düşünmesi, sönüle
mesinden, biraz, rahatsız
duydu. Feriste, tipik, öle
konitülü, olmağ, yan, işi
heyecanlı, bir, aktör, gibi
leri, ve, kolları, ha, ha, ha,
küçaklaşıp, boslu
dövenken, Selahattin, bi-
lama, daldı.
Aklarında,
yenden, doğuşları, o
ceden, karataştırılmış
girislerinin, beklendiği
bulutlarla, kaplı, bir, yer
di.

"Pabuçlarım, ..
malı", diye, şarkı, söyler
du, Cebrail, "Acele, ..
ev, sahibi, ulusa, düdüğü,
yarı, bilmçin, hücrme,
ötürü, bu, eski, şarkı,
giltize'ye, çeviriyordu.
SÜRE

Ömrünü, henüz, olgunlaş-
mamış, güne, toz, haline
gelmis, Ocağ, havasın, da-
ğılıp, saçılırken, bir, ışık, gö-
rünüp, kayboldu, radar, ek-
ranlarından, inceimsi, hava,
bedenlerine, dödü, felaket-
lenm, Eversenden, denizin
sütümsü, soğğunluğuna,
dek, uzanan, bedenlere.

Aynı, zamanda, evel
birkaç, gün, memme, vâtrü,
uşakta, yalnızca, görevleri-
ni, yapan, makul, memura-
gımler, üzere, olan, beşer-
lere, önerilen, pozisyonları,
yani, başaşağı, düdüğü,
ğün, Cebrail'in, sıradan
tarzda, düşünmesi, sönüle
mesinden, biraz, rahatsız
duydu. Feriste, tipik, öle
konitülü, olmağ, yan, işi
heyecanlı, bir, aktör, gibi
leri, ve, kolları, ha, ha, ha,
küçaklaşıp, boslu
dövenken, Selahattin, bi-
lama, daldı.
Aklarında,
yenden, doğuşları, o
ceden, karataştırılmış
girislerinin, beklendiği
bulutlarla, kaplı, bir, yer
di.

"Pabuçlarım, ..
malı", diye, şarkı, söyler
du, Cebrail, "Acele, ..
ev, sahibi, ulusa, düdüğü,
yarı, bilmçin, hücrme,
ötürü, bu, eski, şarkı,
giltize'ye, çeviriyordu.
SÜRE

Ömrünü, henüz, olgunlaş-
mamış, güne, toz, haline
gelmis, Ocağ, havasın, da-
ğılıp, saçılırken, bir, ışık, gö-
rünüp, kayboldu, radar, ek-
ranlarından, inceimsi, hava,
bedenlerine, dödü, felaket-
lenm, Eversenden, denizin
sütümsü, soğğunluğuna,
dek, uzanan, bedenlere.

Aynı, zamanda, evel
birkaç, gün, memme, vâtrü,
uşakta, yalnızca, görevleri-
ni, yapan, makul, memura-
gımler, üzere, olan, beşer-
lere, önerilen, pozisyonları,
yani, başaşağı, düdüğü,
ğün, Cebrail'in, sıradan
tarzda, düşünmesi, sönüle
mesinden, biraz, rahatsız
duydu. Feriste, tipik, öle
konitülü, olmağ, yan, işi
heyecanlı, bir, aktör, gibi
leri, ve, kolları, ha, ha, ha,
küçaklaşıp, boslu
dövenken, Selahattin, bi-
lama, daldı.
Aklarında,
yenden, doğuşları, o
ceden, karataştırılmış
girislerinin, beklendiği
bulutlarla, kaplı, bir, yer
di.

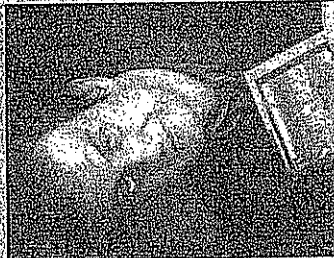
"Pabuçlarım, ..
malı", diye, şarkı, söyler
du, Cebrail, "Acele, ..
ev, sahibi, ulusa, düdüğü,
yarı, bilmçin, hücrme,
ötürü, bu, eski, şarkı,
giltize'ye, çeviriyordu.
SÜRE

SALMAN RÜŞDÜ Şeytan Âyetleri

(Bölmeler - 2)

Planörün İngiliz, Ke-
lamda ki İrmi mi? sapka Rus,
sana vursun hep aynı. Bu-
lula! Kabarmış sayıyor. Üstleri-
ne doğru geliyor. Bekli şa-
kta birer pektici emüran, yü-
vallahtarak ilerleyen azameli
firina bulutlarını, kumtüsle
kumulo nimbus term varattığı
büyük gözünden ötürü. Bekli
sözünün arkasından ötürü (Bil-
giyi) (Göz) (Ölmek) (Diğer)
kerazat alaya almaktı. mes-
çak değışiklikler meydana
gelirdi. Türier özelliklerini yo-
ğun çevre baskısı altında ka-
zanır.
Ne özellik? Hangi özel-
likler? Yavaş olun, yaradılış
kayıp göz arasında olup biter
mi sanıyorsunuz? O habere
vahy de bir anda gelmez...
Şu kişise bir bakımı Olgan-
dış bir durum fark ettiniz mi?
Hızla düşmekte olan iki es-
mer adam. Hiç de öyle sıra-
ya düşürebilişiniz, çok yük-
seğe tımanmışlar, kendileri-
ni çok yüksekte görmüşler.

'Cebrail boyunca eğince...'



güneşin yakınından üçmüs-
lar. Bu mu olup bitem?
Hayır değil, dikeyim.
Cebrail Feriştin'in ağzın-
dan çıkan seslerden derişite
düşen Bay Saladin Çamça
kendil dizeleyle karşılık ver-
di. Feriştin'in duyduğu gaca
göğünde sürüklenen sesler
de bihyadıyız-binyedyüz-
kırksektiz-yılan arasında ya-
şamış olan Bay James
Thomson'ın şirinden beste-
lenmiş eski bir şarkıya atıldı.

(II. BÖLÜM) MAHOUND

Cebrail kaçınılmaza bo-
yun eğince, göz kapakları
ağrıması melekliğinin görüm-
lerine doğru süzülünce, ana-
cığna yanışır. Kendisini de-
ğişik adla çağırır anacığlı.
Şeytan, der ona; tıpkı Şeytan
gibi, tipatıp, deminden deri-
elinde memurların ögle öğü-
nüne kente yetişilecek sat-
raklarla dolanıp durmakta-
dır da ondan, Şeytan, çekici
yumuşak, kadim ahiyle hava-
yı dillim dillim eder. Hinduların

Çakıp, gittiyi! Misirli Hacer'e
Zemzem kaynagını gösteri-
yor, bimarın serin sularından
döğünne-basımsı. Ama ardin-
daktı, altındaki kent senlik ka-
ulupş markülün eollihesim)
bölün ö bildik üriyirihim)
haydi yallah, direnişim)
lakün başmıza bakaladık)
başına. Melekler kolvayış-
vekekeri süyayışim)
Brer araca çevelimiz)
Sizin yitici ezdimiz)
dururial. İnsanlar)
çelün çevadır, her işin)
konıda kışku duvabililer)
kendigöğünün udu)
den-bile. Kanlı)
gerisindekiinden o)

İnaçsıtlık değil. Aşırı ke-
sinib-kapanmış, bimsi. Ken-
disi bitür inarç.
Kuşku.
İnsanlık durumu, peki ya
meleklük durumu? Allahlan-
rıya İsa'nın arasında, onların
kuşkuyla keşitildiği olmuş mu-
dur? Ölmüşür, günün birin-
de-Tanrı'nın İstencine karşı
gelerek Taht'ın ardına giz-
lenip listidışmışlar. yasak-
lanmaları sörmüya yelışmiş.
İle: Karşı soruları. Taslanam
boyfe mi? Tartışma güdür-
mez mi? Özgünlük, eskilerin
o en eskisi. Oysa harıca
yönelim becerilerini kul-

SURGE

SURGE

'Cahiliye'de su düşmandır'

SALMAN RÜŞDÜ Şeytan Âyetleri

(Bölümler - 3)

MAHARUT (Maharut)
(Devam)

Tecmen beklenileceği gibi, geniş aklı, kâralı, omuzlar geniş, kalıcağıdır. Ota boyu arpacıdır. Ota düz bezi bürümüş, bir bedeni sarmalıdır. Özü ornuzundan asyor. İki gözleri, kız kırplığı gibi uzun arpacıklı. Bacakları bir şeye benzetemeseniz de onun uzun adam atan, aygına çabuk biri. Yetimler çanı hedef olmayı öğrenmiş. Yürek bis yüyüs, çabuklukla diğni luma sağırlığına gelmiştir. Gözleri taşıran kazıya çalıkları, pelesenk adaları min arından çıkagelir, otaktı bir adam, yumuşak kaşlı, tecmenin biridir. Evet, yenden belirlenir. İhtat bir iftihar, vallahı yaban- lığa çekilir. Bişme Dağın (1) tepesine, keşintisiz bir ayı

başkalaştırma dâvâveresini öğrenmiş, ondan, simyayla yeni uydurmuş bengliklerinin kurmasını dokunmuş yurttalarını. Bu insanlar, göçebe-göçmüştür. Bu insanlar, kum tepeleri gibi koksuz oldukları, daha doğrusu, yurdun yolculuğuna kendisi olduğu bilgisine kök saldıkları, çağdan topu topu üç dört kusak uzaklaşmışlar. -Çyca göber yolculuktan büsbütün vazgeçebilir, zorunlu bir çileden öte bir yarı yoktur onun, iş ulasmaktadır. D. avıysıyla, Cahiliyeliler daha dün o da açığöz tecmenler olmakta, büyük kervan yollarının keşifçi yerleşip kum tepelerini ismenlerinin boyunduruğuna koşmuşlardır. Artık kumun başına gücü kent tecmenleri buyuktur. Kalba dökü- lüp, Cahiliye nişegri buğru sokaklarının kaldırımını döşer, geceleyin pirtinli kumdan margallar altın yalınlarla ipil ipil işler. Pencere- lerde, tecmen konaklarının sonsuz yükseldiğindeki kum



duvaclarına açılmış, yarı gimsi pence relerde cam vardır. Cahiliye için geçitler, arabaları, pür rüz süz silsileler, kilerle üzerinde timgir yollar, Arasıra bütün kökçüllüğün fe, büyük bir dalganın çözüldüğü, aşarak geçen yağışlı bir su parçının, içinde kırk dokuz tekeler, batak kollar, kaynar şen sıvı bir yıkımın, kabarpı ke kof kum kaleleri, içiçiyede sakalar, içine bir zoru- rulukluktur. Gözden çıkana- mayacak, bu yuzden de hic dalğının göldüğün kurarım kendi köndime. Ama dağa malga, yokuşlu kıraat, Cahiliye de su odumandır. Tuzun kaplılarda taşınırken hiç de külmemesi gerekir (ceza ya- sası bu küralı, gözmeylelere karşı acımasızdır). çünkü

bulabilmek için, ta pelerle uzandı, yayılır, genirir. Ken- rin süy, yaralı, sınırlarıyla kaymakardan gelir, burnu- dan, bir de çember içinde adam. Sonra da, çekip gitmiş, Hacer ü Esved Evrin yan- basımdaki dillere desten Zenzemdir. Burada, Zenzem de bir beşgisi, adam- dan sayılmalıyın bir sübu vardır, o tehlikeli can sıvı- sıdır. Bir de adı vardır. Halli.

Bir tecmenler, kenti, Ca- Hacer, cadı, talan dibi- niye, Boyun adıyla Köpek başığı (2) Yürümeycek, deñmek rahim önu bırakıp, gidip- sibi keşilene dek, beşer emzidi. Sonra ki lebe ya- mandı. Önce, Salıya, son- Mer'v'yi, kendini bilme- umu suzuluktaki, bir çav- deve, bir insanoglu, çav- işir mi diye bir ona bir- di işte, o zaman b götün- kosuyordu. Bir şey gö- Cibril, kadını, Zenzem- suarım gösterdi. Boy- Hacer, yaşadı, oysa- Hacer niye toplandı? Onun yaşamasını kollar- için mi? Hayır, hayır, kadınları, bu geliş- kazandırdığı onur- gelisinin, bildiği, bir- Osevan, işin adını, bir- galyonla tabiri, bir- sinden, önemlisiz, pas- eviyolar.

(1) Bişme (Coner) Ma- Hira ile ayın köşer- (2) Kureyş köpekbağı- İr. SURECİ

bu tecmenler, kenti, Ca- Hacer, cadı, talan dibi- niye, Boyun adıyla Köpek başığı (2) Yürümeycek, deñmek rahim önu bırakıp, gidip- sibi keşilene dek, beşer emzidi. Sonra ki lebe ya- mandı. Önce, Salıya, son- Mer'v'yi, kendini bilme- umu suzuluktaki, bir çav- deve, bir insanoglu, çav- işir mi diye bir ona bir- di işte, o zaman b götün- kosuyordu. Bir şey gö- Cibril, kadını, Zenzem- suarım gösterdi. Boy- Hacer, yaşadı, oysa- Hacer niye toplandı? Onun yaşamasını kollar- için mi? Hayır, hayır, kadınları, bu geliş- kazandırdığı onur- gelisinin, bildiği, bir- Osevan, işin adını, bir- galyonla tabiri, bir- sinden, önemlisiz, pas- eviyolar.

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(1) Bişme (Coner) Ma- Hira ile ayın köşer- (2) Kureyş köpekbağı- İr. SURECİ

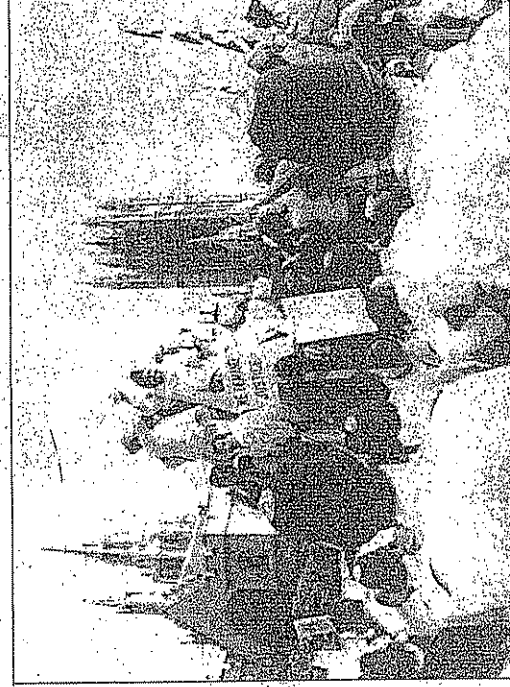
Erkekler sizin, dişiler Allah'ın mı?

diştüğümüz zaman? Allah'ın başka yakvadıkları- nız kaybolup gider fakat O sizi karaya çıkararak kurtarıncaya yüz çevirsiniz. Zaten insan pek hankördür. Onun karada da sizi yere batırmasından veya başına taş yağdırmasından güvendede misiniz? Sonra kendinize bir koyucuyu da bulamazsınız. Yoksa sizi tekrar denize döndürüp, üzerinize ortalgıyıkın bir fırtına gönderip, inkarlarınızdan ötürü sizi suda boğmasından güvende misiniz? O zaman bize soru soracak bir yardımcı da bulamazsınız. Andolsun ki biz insanogüllarını şereflilikle, onların karada ve denizde gezmesin sağladık, temiz yerlerie onları rızıklandırdık, yaratıklarımızın pek çoğundan üstün kıldık. Bir gün bütün insanları önderleriyle beraber çağırırız. O gün kitabı sağından

O zaman seni dost edendir. Muhammed'in yüzü gördüğünü gömür yahut mader. Ey inkarcılar! Onun gördüğünü hakkında kendisiyle haklılık haklılık mıdır? Andolsun ki Muhammed Cebrail'in simininde bize karşı bir yardımcı da bulamazsınız. Orada mı va. conetti?

YILDIZ

Batmakta olan yıldızlara andolsun ki Muhammed azmanlısı esapnamıştı. Onun kendinden üstün olduğunu bildiğini bir vahiy ileddi. Onun konuşması ancak O'na, Cein kuvvetlere sahip ve güçlü olan Cebrail öğretilmiştir. En yüksek utuk la ikân değrubürmüştü. Sonra yaklaşıp ve inmiştir. A'aları ki yay atalığı ka dar belki daha da yakın olacaktır. Allah'ın balancızın lakdi, adlardan başka bir şey değildir.



veniler işte onlar kitapları. Bu dünyada kalbi kör olanlar, ahirette de kör ve daha şaşkındır. Ey Muhammed! Seni, şırlar.

SALMAN RUSDU Şeytan Âyetleri

(Bölümler: 4)

Bu gün Cahiliye misler gibi konuşuyor. Arabistan'ın Arabe'ye Odörifea'nın hoş kokuları havada uçuyor. Ve derler ki...

YONELME

Nice şababalar, haksetmişler, merhul ve kalav'ı verdim. Bu, ancak banadır. Ey insanlar! Ben sizin için anaokul bir uyanıyım. Someritçe verilmis rızık vermedi, inana ve yaradılış islemleridir. Âyetlerimizi tartışarak bozma, çalışmaları işte onlar çönmüştür. Ey Muhammed! Sen den önce gönderdiğim kitaplarda, bu kitabın, şeytan'ın, çirkin, zülmata vesvese karıştırmanızı önler. Allah, Şeytan'ın, karıştırdığı şeyden önce, Allah'ın, karıştırdığı şeyden önce, Allah'ın, karıştırdığı şeyden önce...

GECELEYİN YÜRÜTÜLMÜ

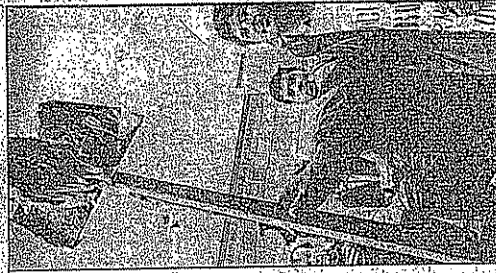
Denizde bir sıkıntıya

SALMAN RUSDU
Şeytan Ayetleri

(Bölümler: 5)

MAHARUT (Devam)

Bugün Cahiliye misle-
gibi kokuyor. Arabistan'ın
Araba, Obornera'nın (1) hoş
Rokjari havada uçuşuyor.
pelesenk, hiyarsambel, lar-
cın günlük mur, Hacilat
hurma sarabı içip, İbrahim
şahinini koca panayırında
obasıya. Aralarında: enişik
şeytan bir göbişiyor; bol ak
çayışile içinde uzun boylu bir
adam. Maharut'un bir baş-
boyu daha uzun denebilir.
Sakal sarık; kamikli yuzü-
nün beşimini almış, yürüdü-
nünde güdün, kıvraklığı
ölümde ihsanlığı var. Adı
he? Gördün adını da aile ve-
nyor elben, düşünü'de de-
gıştırmış. Bur Keřim-Ebu
Şimbeliştir; Cahiliye'nin Bü-
yükbaba, güzellere güzel
kavim, Hırdin, İnceastı Kentin
yolumun kudretinin başkânı
varlığının baaduhı, hesabı yok,
kendi kâbilatındaki yiş-yak
şarabınakkar onun, devesi,
beşi, Kopekbalığı boyunun



Evinden dışa doğru yayılır.
Ebu Şimbelin korseği, birinci
halkada, en içteki çember
dedir. Şimdi çemberin çapı
boyunca kıvrılan dolambaçlı
yollardan birinde, hacıların
leyerek, Hacer-ul-Esved

'Adlandırılmayan' adlandırılmak,

her dişin yersine daha sağla-
mı çıkar, daha derthine ge-
deyse kuzu gibi. "Ne bu dal-
gınlık Başkan Bey? Belirli
bir", "Büyükbaba", "Kamîl tacı"
başını sallıyor. "Kamîl tacı"
na bayılıyorsun", diye. Ouzam
lan omuz silkiyor. "Ouzam
ış bu", diye karşılık veriyor.
"Adlandırılmayan", adlan-
dirmek, saf tutmak, tartışma-
yı kıskırtmak, dünyayı bitir-
lendirmek, ayık tutmak.
Sıllarının, açığı, yaralarını
kân ırmakları, akşaa'ınına
besletecek. İşte yeğli
İpaal bu.

SURECE

kendini, beğenmiş hatunlar,
Ebu Simbel'e gelince here-
deyse kuzu gibi. "Ne bu dal-
gınlık Başkan Bey? Belirli
kızdırmağacığım bilsem,
ne saşın başını yokuşorusun,
çekiver kıvrugunu gışın dik-
yeceğim". Ebu Şimbel o
çarpık sırtışıyla, sırtlıyor.
"İne ün, ne ün, diyor. "Baha-
süt dişlerini dökmekten am-
ma da ünlendin böyle. Dik-
kaldı de o dişleri biz sök-
meyelim". Takılıyor, orak
değilmiş gibi konuşuyor
ama gücünün büyüklüğün-
den ötürü, bu adirmazlığını
da bile bir gözdeği kokusu
var. Oğlan adımı izleye.
Simbel'i adım adımı izleye.
rek karşılık veriyor. "Çekilen
bütün Cahiliye de en çok

Cevirive İlliklın not:

- 1. Okuduğunuz bölümün, kitaplan seçilmiş bölümleridir. Olay ve kişiler hakkında bilgi vermez amaçlayan başlangıç bölümü dışında, kendi içlerinde bir bütünlük taşıyor olmasına dikkat et-
mişir.
- 2. İsimler arasındaki tutarsızlık dikkatinizi çekmiştir. Cebrelli, "Cibril", Mahabud'u "Maharut" olarak düzeltilmiştir.
- 3. İlk bölümdeki "İngiliz, Kanar", "Manş, Denizli dir. Yaptıkları "doğum", parçasından ötürü "Kanar" sözcüğünü kullanmayı seçmişizdir.
- 4. Gerektikçe metnin çetrefilliği ve çökmekle birlikte açık olması, gerekse yapılan göndermelerden ötürü ekatabilecek sorunları dipnotlarla çözmeye çalışacağız.

diğer kolu panayırın ayrı
ayrı bölgelerini denetim
altında tutuyor, kokularla
baharatlar, kızıl Cadılar-
da, Kara Cadılar'daysa
Kümasıa deti. Gümüş
sacılılar, kümesi değerli
madenlerle kılıçlara kar-
şıyor. Eğlence, zar, çen-
giler, hurma sarabı, es-
rar çekilmesi, boyun dö-
düncü, költünün-ışi. Be-
neklî Deve Sahipler'inin,
Bunlar ayrıca köle alim
sahiplerini yürütüyor. Ebu
Şimbel bir genç cadım-
dan için bakıyor. Haclar
oturmuş, sol ellerinde
patla keselerini sımsık
tutuyorlar, ara sıra bir
akça keseden sağ avuca
aktarıyor. Cengelleri tire-
dikçe buram buram lerli-
yor, gözleri hacıların par-
mak uçlarından bir an or-
sını ayırmıyor, akça akı-
şı durdu muşdu oyun da-
lıyor. Büyük adam söy-
le bir yüzünü buruşturup
cadım ötürünü indiriyor.

barasına, karşılık küleş-
tin, hayvanlarını yılanle-
rin çimine tutularak çevri-
dayan, gurklayan, işle-
yan bu kenin onca kaht-
ni arasından geçip gidil-
yor. Bir büyüç karış, bir
an başını kaldırıp yüzüne
bakmayı, akıl edemedi
önüne cömelliyor. "Bir ölü-
zalin gönlünü mü celmek
istersin, cidim? Düşmä-
min avcunun içine mi
düşsün istersin? Bana
bırak, küçük düğümle-
me bırak". Sonra kalkı-
yor, düğümü bir içi sallı-
yor, inean yasaınının tu-
zagını ama kime konuş-
tuğunu görür, gömmez ko-
lu karadil kırıp, yanına
düşüyor, ağzının içinde
bir şeyler, gevşeleyerek
kurların için çöküyor.
Dört bir yanda güdü-
lü, ilis kakış, Ozanlar ku-
tuların üzerine çıkıp
ayaklarının dibine akça-
lar, tiratan hacılara söy-
leler çekiyor. Bir lakımı re-
cez bahrinden sıllar okuyor,
elisaneye bakılırsa, devenin
yürüyüş adimlerinden çık-
mış dört hecelik üçüleriyle,
başkaları kasıde söylüyor,

Evinden dışa doğru yayılır.
Ebu Şimbelin korseği, birinci
halkada, en içteki çember
dedir. Şimdi çemberin çapı
boyunca kıvrılan dolambaçlı
yollardan birinde, hacıların
leyerek, Hacer-ul-Esved

SALMAN RÜSDÜ Şeytan Âyetleri

(Bölümler 6)

MAHARUT (Devam)

Yarılarından berdeli bir ahiretan geçiyor; kâfil hatimelerden bir, seviz, müceddullerinden omuzları üstünde parayı şeyrine yıklmış. Ebu Simbel, genç Baal'in votüsünden çekmek belin sesi açılıyor; taifi bir dinden kalıyor; usulca Şerri denirmiş; geçiyordum; kim deri, me dersin, şöyle bir kömüşüm diyor. Büyükbâş'ın üstüğü, kârisinde; Baal'in ağızla çıkıyor. Blim'in arından koşarken; bile; ne yapıp; sabir avında; avcıyı avladığı; şerifini; uyarıdır; rivayet; Ebu Simbel'in eli; kasıyorsa; voldsasın; alısaginden tutulmuş; orta; yentideki; kul; yuasına; doğru; sürüklüyor.

Sana bir iş vereceğim", diyor Büyükbâş; Edebiyatla ilgili bir iş; Ben; siniflarımı; bilim; yaktı; ilgileme; usuller; verildi; kara; yama; sarıllı; pek; az; uyak; tutturabiliyor.

Pekçok ozan kana kan koşmaları yazarak geçiyor; işte bu kan övücü koşmacılar içinde en üstününü buldum; Baal' olgusunu onaylamayan yok. Uzmatıca Büyükbâş'ın küğük dokunmasından incinmesini onuyor. "Bu kiltürle ilgili bir konu" diye karşılık veriyor. Ebu Simbel'in dill; artık ta-dından; yemeyecek; ne; de; "Diyelim; öyle" diye; fışkıyor; Hacer'dil; Esved; Baal; brak; da; senden; bur-cacık; şeyi; istemey; hakkım; olsun; ha? İkimiz; de; aynı; hanımın; kullarıyız; ya; da; ben; öyle; sanıyordum.

İşte burada Baal'in yünden kan çekiyor; güve-ni; çat; diye; yanıp; kof; bir; ka-buk; gib; yere; düşüyor; Bü-yükbâş; de;ğişiklik; anlama-muş; gibi; yergici; Ev; in; içine; göğü; sürüklüyor.

Cahiliye'de; bu; vad; yer; yörtünün; tam; ortasında; der-ler; geçegen; oluşturu; lugu; sıralarda; bu; noktanın; çev-resinde; dönüp; durmuş.



Adem buraya gelince bir tarıksıkla karşılaşmış; Kosko-caman; kıpkızıl; bir; yakutu; tesiyen; sört; zömrdil; direk; bu; sayvanın; altında; da; onun; ruhunun; suretimiş; gi-bi; yine; kendinden; ışık; sa-çına; gelindiginde; Tan-sureli; sonsuzsa; dek; yerü-züne; bağlamak; için; çevres-i-ne; sığlatın; duvarlar; örmüş; ilk; ev; buymuş; Pekçok; kez; Hacer'le; ismail'in; mealeğin; araya; girmesiyle; sac; kalma-sından; sonra; İbrahim'in; bel; yükselen; hilal; bir; de; seik; bakişil; tekisiz; Kan; Al-çatan; hilal; Demiro; garkio; onun; da; İspanları; var; Hubel; ile; kain; tepeden; duğu; kıtsal; yuvaya; ulaş-egilıyorlar; Aydımlık; yüzü; Uzza; güzelik; ile; sevda; tan-rıcaşı; karahilik; kıyru; Mana; sevimsiz; sevinçsiz; Nektir; da; İste; güneş; tam; menali; Bakan; surada; da; dev; Neşr; kanat; çırıyor; kentez; kı-likli; tam; Aa; ş; da; gökku-şagını; tutan; Kuzeh...; Hacı-ların; oburluğunu; doyurmak;

'Cahiliye'de ölümler tapısı hüküm sürüyor'

korunup susuzluğunu gidermek için bu ne tarı bölüğü, taş seli böyle, değil mi? Tanrılar, yolduları avartmak için, tıpkı hacılar gibi, dört bir yandan geliyor; Pullar da bir-iki; müsarası; parayıra; Ebu Simbel'ine; avakta; katılan; temsici;ler; benziyor.

Büyükbâş'ın, Ebu Sim-bel'in; ailesi; -daha; doğrusu- nu; söylemek; gerekirse; ka-risi; Hind'in; ailesi; -kainin; gü-ney; kapısında; Lat; rapna-gının; derleim; elinde; tutu-yor; (Ayrıca; doğu; kapısın-daki; Menat; tapınağı; ile; ku-zeydeki; Uzza; tapınağının; da; gelini; atıyorlar.) Büyük-baş'ın; varlığını; kaynağı; iş-te; bu; ayrıcalıklar; dolayısı-yı; la; kuşkusuz; Baal'in; anladığı; şuna; göre; Lat'ın; kul; so-yerliğinin; bu; lanıçaya; bağ-ıllığı; bütün; Cahiliye; biliyor; işte; bütün; derdi; buymuş; Anınca; ilreyişleriyle; Baal; seccede; duruyor; Hahime- lendisine; şükranlarını; sunu-yor; O; da; sevecektik;le; bak-ıyor; O; ama; tanrıcağı; yüzündeki; anlatıma; da; bağlanmaz; hani; Ba-yük; bir; aymazlık; için; HACEK

SALMAN RÜŞDÜ
Şeytan Âyetleri
(Bölümler - 7)

MAHARUT (DEYAM)
Hala evde dememiş di-
yor. Hamza, Hali'yi de kay-
gılamış. Ama saatler oldu,
ne yapıyor? Big, Kürüsü
ona, önce mi ediyor, par-
maklarını mı buruyor, kir-
leli takileri? Salma'nın vire
başlıyor mu? Simbel böyle
söylüyor, diyor, bir şeylik-
zini gövdenin bana. Bilal sa-
da katla tutuyor... İste! Şi-
nik bütün ister, ölmüş, be-
nim ona inancım tam. Ya-
vac, dönmeyecek. Ham-
za, ölmüş bir neyile
yaşlıyor. Ya Bilal, sana de-
di ki, keş söylenecek?
İnançlı Tanrı'ya saktı.
Çün Elici'yi yalnızca bir in-
san, Hali' getirilmeden pati-
harut vasi. Hamza'nın tzeri-
ne yapıyor, sövüyor. Onun
Elicisi'ni? Alması ölabilish
mıdır? Alması ölabilish
ama. Hamza sücunun ya-
nıya bir, tıkat patlatıyor.
Korluğunuza belli almeyin,
diyor, korkudan ötürüz pat-

'Ebu Simbel Allah'tan bir iyilik istiyor'



muş gibi, Sücun başlıyor.
"Yok ona bir şey! Hiçbir şey
yok!" Hamza onu susturu-
yor.
Yüce Tanrımız, Ev deki-
lerden ötürün, üç yüz alt-
mış milyon yalnızca üçünü
tanıyan, yalnızca üçünü
gönlü yatıp teslim edecek
bu, teslim.
"Tanrı'dan başka Tanrı
yoktur" diye başlıyor Bilal.
Kardeşleri de ona katılıyor.
"Ya Allah! Maharut kızmış
görüyor. İnancınlar El-
çini, sözünü, dinlemeyecek
mi? Hepsini sus pus olup
ayaklarını kuma sürüyor.
"Allah'ın Lat'i, Uzza Yi,
Mənattı onaylamasını işli-
yor. Karşılığında bize boş-
görü gösterileceğine, daha
sı tesmeir'atınmacadımıza
guvenek, veriyor, bunu gü-
bette. İnanlı Salma'nın soru-
termek için ben Cahiliye kü-
buluna, seçileceğini; Onerisi
bu.
İnanlı Salma konuşuyor:
"Bu bir tuzak. Birme'ye ci-
kıp da böyle bir bildiriye
geri dönersen, sana, sora-
cak, nasıl oldu da Cibril'i
tarı da bu vahiy'indirmesi-
ni sağladın? Sana düzen-

'Maharut Allah'tan bir iyilik istiyor'

kalıyor, onlardan uzaklastı-
yor. Zamem kuvusunun öbür
ucundan abdest alıp namaza
duruyor.
"İnsanlar karanlığa gömül-
müş, diyor Bilal; musuzluğa.
"Ama anlayacaklar. Duyacak-
lar. Tanrı bildirir. Acı hepini
kapsamış. Hamza bile sınıış
Maharut sarılmış, onu izle-
yenler zangir zangir oluyor.
Ayağa kalkıyor, üç geçiri-
yor, dolanıp onların yanına
geliyor. "Hepiniz beni dinle-
yin", diyerek bir kolunu Bi-
lal'ın, öbürünü amcasının
omuzuna atıyor. "Dinleyin; bu
ilginç bir oheri."
Kucaklaşmanın o'ğrında
duran Hali' sert çıkıyor: "Ayar-
tıcı bir anlaşma. Ötekiler fik-
liyor. Hamza sücyla telli dille
konuşuyor. "Eyi Hali, daha
demim Elici'ni de bir insan ol-
duğunu söyledim de ona za-
yır duyduysen sen değil miydin?
Şimdi ne öldr? Şimdi de ben
mi senin üstüne yürüydüm?
"Maharut ortalığı yatıştır-
yor. "Aramızda çekişsek ci-
kar yol bulamayız." Tartışma-
yı taribilim öçeyine çekme-
ye çalışıyor. "Onerilen Allah'ın
o üçünü kendine eşit sayması

deği. Lat'i bile. Yalnızca
ra arada, daha aşağı bir
tanınması.
"İhsanlar gibi," diye pa-
Bilal.
"Hayır", diyor me's
kavrayan İnanlı Salma'n
melekler gibi. Büyükbaş
adamlar.
"Meleklerle bilisler;
Maharut, "Şeytan ile O-
Hepimiz, zaten, bunların
gimi; Tanrı'ya, insan ara-
bir yerde olduklarını
ediyorsun. Ebu Simbel'in
digi, bu büyük topluğa bi-
nedini, daha alınmaz. U-
neki, hem şunu da so-
ym. Cahiliye bir bütün ca-
bizim olacak.
"Peki ev yonitardan
lanacak mı? diye sofi-
Salma, Maharut bunun bi-
lenmedigi karşılığı veyi
Salma'nın başını sallıyor. Bu
lar seni yılmak için yapıyor
Bilal ekliyor: "Tanrı dö-
mez." Hali' ağladı ağlaya-
"Eyi Elici, sen ne diyorsün
Lat, Menat, Uzza -bunlar
Üçü de dişil Tanrı akışi-
Şimdi de tanrıçalar mı
başımızda? O üğursuz kü-
cadılar ha?"

Ev Elici, gel kulek ver hele.
Senin leksevelerin, o bir-
bir bir geymez Cahiliye ös-
Görünüşü işte.
"Her yerde aiyaya aliyorlar
işte Hamza şimdi iyice
kaygılanmış görünüyor.
"Önceden bunların ge'dişle-
rine kınak asmadın. Şimdi
nuştuktan sonra ne öldr?"

bu, tesim.
"Tanrı'dan başka Tanrı
yoktur" diye başlıyor Bilal.
Kardeşleri de ona katılıyor.
"Ya Allah! Maharut kızmış
görüyor. İnancınlar El-
çini, sözünü, dinlemeyecek
mi? Hepsini sus pus olup
ayaklarını kuma sürüyor.
"Allah'ın Lat'i, Uzza Yi,
Mənattı onaylamasını işli-
yor. Karşılığında bize boş-
görü gösterileceğine, daha
sı tesmeir'atınmacadımıza
guvenek, veriyor, bunu gü-
bette. İnanlı Salma'nın soru-
termek için ben Cahiliye kü-
buluna, seçileceğini; Onerisi
bu.
İnanlı Salma konuşuyor:
"Bu bir tuzak. Birme'ye ci-
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geri dönersen, sana, sora-
cak, nasıl oldu da Cibril'i
tarı da bu vahiy'indirmesi-
ni sağladın? Sana düzen-

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ra arada, daha aşağı bir
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"İhsanlar gibi," diye pa-
Bilal.
"Hayır", diyor me's
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melekler gibi. Büyükbaş
adamlar.
"Meleklerle bilisler;
Maharut, "Şeytan ile O-
Hepimiz, zaten, bunların
gimi; Tanrı'ya, insan ara-
bir yerde olduklarını
ediyorsun. Ebu Simbel'in
digi, bu büyük topluğa bi-
nedini, daha alınmaz. U-
neki, hem şunu da so-
ym. Cahiliye bir bütün ca-
bizim olacak.
"Peki ev yonitardan
lanacak mı? diye sofi-
Salma, Maharut bunun bi-
lenmedigi karşılığı veyi
Salma'nın başını sallıyor. Bu
lar seni yılmak için yapıyor
Bilal ekliyor: "Tanrı dö-
mez." Hali' ağladı ağlaya-
"Eyi Elici, sen ne diyorsün
Lat, Menat, Uzza -bunlar
Üçü de dişil Tanrı akışi-
Şimdi de tanrıçalar mı
başımızda? O üğursuz kü-
cadılar ha?"

SÜREC

SALMAN RÜŞDÜ Şeytan Âyetleri

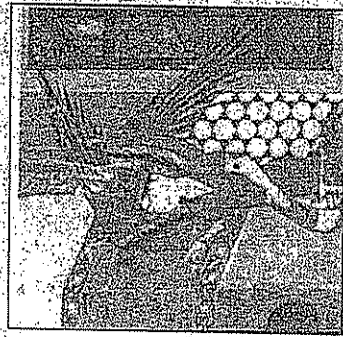
(Bölümler: 8)

MAHARUT (DEVAM)

Acil gerinlik: Yorgunluk, başın yataak odasının gözle-
Hanza sahası: Alanında ya-
Zal: Kaldırıldığını avutan bir-
kasko gibi: Ellerini arasına
tayıyor onu. "Bu işin içinden
çıkarmakta bizim bir yardımı-
mız olmaz, vâgenim" diyor.
Dua: "Cibril'e sor."

Cibril: "Düşün, kim du-
yuyor? Benim, bakış açısy-
da, kimi kez, göz zilyetimin
bakışına gören düşü. Al-
kaynak: Çerçeve çevrimmesi
kimi: "Bak, dedi, gözümün
kimlerden: "Görüyor, burun
için: "Yüksek bir vinçin: "Tep-
sinden: "Yükseklerim: "Önden
Kısalım: "Görüntülerini: "Z-
işyerek doluyor, ya da aş-
Gıllayış: "Görünmeden ara-
larına karışıyor, topuğu üz-
ünde: "Görerek: "Üç yüz: "Altmış
de: "Eşitlik: "Bir çevrim: "Vaka-
tanım: "Eşitlik: "Yüksek: "Belki de
Bakış: "Ebu Simbel: "Yürür-
şim? Ben şurada: "Öturmüş
filme bakıyorum, oyuncunun
farklı bir: "Kayırmalı: "Cekim de-

Başmelek Ölümlü Kişinin Önünde Titiyor



Cebrafil'in 15. yy. da yapılmış temsili bir resmi.

çak; beñse kara-
basanlara batmış
zavallı bir övün-
yüm, bir hat bildi-
gim, yok, tüh, ne
diyeyim ben sana,
imdat, imdat.
Cahiliye deni-
Bicme, Tepe, ye-
nizi çağırın sesler gelir, ka-
ulasmak için kuytu
geçitlerden yürü-
mek gerekir, bura-
da kum, ak, eski-
dir, çok çok eski-
den, derizhiyari
kümelerinin, süz-
güldü ar, kum de-
güldü, kapkara,
kopkoydu, gün
ışığını söğürür.
Bicme düşsel bir
hayvan gibi önlünde çöker.
Omurgası boyunca yukarı
çıkarsınız. Yaprakları kalın,
sütlü, ak çiçekli son ağaçları
genide bırakarak yukarı çı-
kıldıkça daha da irileşen,
sonunda koca koca duvarla-
ra benzeyen, geniş kapa-
yan kaval arasımdan lür-
manırınız, Kertenkeleler,
göçeler gibi, göğün rengine
yağmış dımlıyor; keñdinden
geçmiş, ben ona bağlayım,
gobek bağlaya, pasparlak bir,
ışık kordonuyla, hangimiz

han, sinemanın yaza-
yan, etsanelerden bir
şu kapıdan giriver-
cektir, of rezil olca-
ğım, elim, ayagım çö-
zülde, bihim erdim di-
ye düşünür kişi, nolur,
ir olur, başarıyım.
Onun dehasinin aki-
mına, çalkantısına ka-
pılıp gidersiniz, o sizi
bezeyip dönatabilir.
İlki bir yüksek ata-
macı gibi, ama gere-
ğini yapı yapamadı-
ğınızı, ağırlığınızı kal-
dırıp kaldıramadığını
bir siz bilirsiniz, işin
kötüsü bir de o. Cib-
ril'in korkusu, düşüñün
yarattığı keredisinden
korkusu Maharut'un gelişine
karşı koymaya zoruyor onu,
başından savmaya, ama
geliyor işte, kurtuluş yok,
başmelek çözümünü tutuyor.
Hani düşler vardır, arka-
nızdan bir sahneye inventer
hiç ihtiyacı yokken, gökyüzü
bilimiyorsunuzdur, tek satır
berberlememişsinizdir, ama
herkes gözünüzüzdür, ög
herkes size bakıyor. Tıpkı,
bunun gibi bir duygu. Ya da
düşünüz o bildiğimiz, Sha-

kespare deki karaderili ka-
dini oynayan beyaz oyuncu
büktü. Sahneye çıkar çık-
maz bir de bakmış gözükle-
ri hâlâ gözünde, ayı, ama
elleni karaya boyamayı da
unuttuğundan kaldırıp göz-
lüğünü de çıkarıyor mu
sana, ay ki ay. İşte bunun
gibi de, Maharut vahi için
bana geliyor, teklahtı, sece-
heğimim, secesin, yoksa tek
tarifi, lüpinisi da öteklersi-
gözünü yumsun, diye, sira-

hangimizin düşünce-
mek olanağır. Gaba-
doñu boyunca iki yon-
akıyoruz.
Bügün, Cibril,
rül'un burattıcı, yopun-
la birlikte kendi, urun-
günü da duyumsuyor
kuşullarını. Ayrıca o
denli gereksindikliğini
yumsuyor ama Cibril
ri bilmiyor henüz. Bir
dan da soran dinleyi-
yor. Maharut soruyor,
sıklar, gösterildi onları
inamadılar. Senin
galdığını, tüm kentinin
önünde göğsümü ye
zemin sularında yikay
he, bedenimin içine, ye-
diğini gördüler. Coğru
bunu, yine de gidip
taşıyorlar. Hem sen ge-
yin gelip ben Kudus
duğunda, ben kutsal
üzünde doluşup de-
en ince ayrıntısına va-
tam bir kesinlikle anı-
dım mı onlara? Bunun
tine tansiktian kuşku di-
bilir mi, ama yine de
gidiyorlar.

SÜRE

SALMAN RÜŞDÜ Şeytan Âyetleri

(Bölümler - 9)

MAHARUT (DEVAM)

Ama, yorgunluğunu atınca bambaşka bir aykırı bir aykırılığa, diñleme dediği duruma geçiyor. Karında bir san- bşuyluyor, doğmaya çal- san bir şeyin, işi gibi, işe simdi. Havada uçar vere- bakat. Cibril Allah'ın bulak, baş lümim; böyle anlarda baş melek geçerken. Ya- vâcimi içindeymiş gibi gel- yör, karındaki burunluym- ben. Uyuyanım, göbeğin- den çıkan melekim, doğu- öteki benim. Maharut ise yâtmış diñliyor; kendenen deymiş, ben ona bağıl- yim; göbek bağıyla, pas- parlak bir ışık kordeliyle, hangimiz; hangimizin dü- sünde, söylemek olanak- sız. Göbek kordonu bo- yunca, iki yöne de akıyo- luz.

Bugün Cibril; Maha- rûl'un bunalıçlı yoğunlu- ğuya birlikte kendi umut- suzluluğunu da duyumsu- yor. Kendi kuşklarını. Ayrıca onun ne denli ge- rekşindiğini de duyumsu- yor ana. Cibril dizeleri bil- miyor henüz. Bir yandan da soran diñleyiş diñliyor. Maharut soruyor: Tansık- lar gösterildi onlara ama inamadılar. Sâmin bana geldiğini, tüm kentin göz- leni önünde göğsümü yar- dığını, gördüler, yüreğini Zemzem'in sularında yi- kayıp yine bedenimin içi- ne yerleştiğimi görüder. Çoğu gördü bunu, yine de gidip taşlara tapıyorlar. Hem sen geceleyin gelip beni Kudûs'e uçurduğün- da, ben kutsal kentin üye- rinde dolaşıp dönünce en ince ayrıntısına varasıya tam bir keskinlikle anlatma- dım mı onlara? Bunun

'Tansıklar gösterildi onlara ama inamadılar'

üzerine lansıktan kuşku duyulabilir mi, ama yine de Lat'a gidiyorlar. İşleri kolaylaştırmak için elinden geleni yap- madım mı? Sen beni ta- Divân'a çıkarmıştın da Al- lah inananlara günde kırk kez secde gibi ağır bir yü- kümütlük yüklemişti hani. Dönüş yolunda gördüğüm Musa yük çok ağır demiş- ti, dön de azaltısın diye yalvar. Dört kez geri dön- düm, döndüğünde de Musa yine çok, geri dön dedi. Ama döndüncüsünde Al- lah, ödevi beş vakte indir- dim artık. Daha çoğunu dilenmeye utandım. O, comertliğiyse kırk yerine beş kez buyuruyor, onlar yine de Menat'ı seviyor, Uzza'yı istiyor. Ne yapı- biliriz? Onlara ne bildire- yim? Cibril ağzını açmıyor, verecek karşılığı yok, bi- rak yahu, sorup durma. Maharut'un sıkıntısı kor- kunç. Soruyor: Onların, melek olması değil mi?



İngiltere'de yaşayan Müslümanların Salmanın Rüşdü âyetlerine yaptığı bir gösteri.

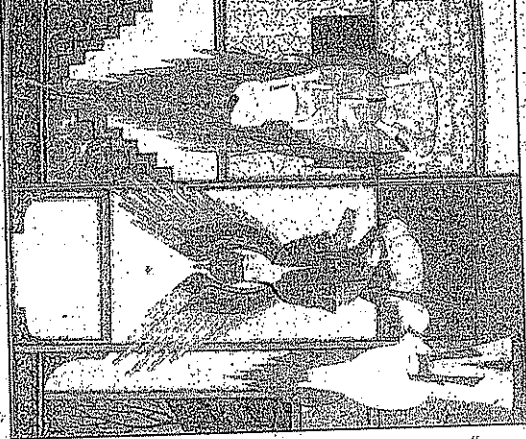
'Maharut gözlerini sım sıkı yummuş

SALMAN RÜŞDÜ
Şeytan Âyetleri
(Bölmeler - 10)

MAHARUT (DEVAM)
Yarıyoldan çok uykuya
yakin yarıyoldan çok uya
hikâye dönük Cibril Ferişte o
sencil görümlerinde bütün
soruları karşıladığımi bien o
Bilin yüz göstermemesinin
hırsıyla doludur çoğu kez, o
bir araya çıkmaz, en gerek
gerek gerek duyduğunda
ben ölüp giderken yanmda
olmayan o. Bütün bu ölüp bi
târleri Allah, İsyân, İnanç
onun adına oysa. Biz burada
onun adına kıvranıp acı çe
kerken o yine ortalarda yok
İli. Varlık uzaktaki duru
yor, yeniden yeniden dönüp
gelenise bu sahne, bu ken
dinden geçmiş. Tatıç, bu
çıkış, bu işk şeridi, sonra bu
Hil, rolünde hermi yukarıdan
aşığı-bakıcı hermi aşağıdan
ükaryi-gözleyici Cibril. Bu
aşkınlık kişinin de aklı ba
şından üpmüş. Yalvac'ın
ülüğü, varlığı Cibril'in kol
fır kanadını kırıyor, sesim
çikmiyor diye düşünüyör

o sıkıgımay, o gücü duymu
samaya başlıyor, işte benim
çeneme zorluyor; açılıyor,
kapınıyor, güğ, Maharut'un
İçinden bağlayarak benim
ses telerime ulaşıyor, işte
ses çiyor.
Benim sesim değil ben
nereden bileyim bu sözcük
leri eğilmiş bir konuşmacı
değilim ki ben hiç olmadım
hiç olmayacağım ama bu
ses benim sesim değil bir
Ses.
Maharut'un gözleri talaşı
gibi açılıyor, bir görme göz
leri dikmiş öylece bakıyor,
ha; evet, doğru, anımsıyor
Cibril, benim bu, gördüğü
benim. Dudaklarım oynuyor,
oynatıyor. Neyle, kimin eli
me? Biliyorum, söyleye
mem, Yine de, işte şuramda,
ağzımdan, boğazımdan çıkı
yor, dillerimin arasından ge
liyor. Söz.
Sesinin uluğu, ölmek de
iş değil heri.
Anımsama: Tanrı bu
görüldüğün içinde yok.
Tanrı bilir ben kimin ul
ğırım.

Cahiliye de, kuyunun ya
nında Maharutu bekliyorlar.



Hız Muhammed'e peygamberlik yerleşmesinde; kusa bir sür
sonra, Cibril Hz. Muhammed'in evinde O'na göründü.
(Zeren Tanrı, "Siyer-i Nebi / İslam, Tasvir, Sanatında Hz.
Muhammed'in Hayatı, Hürriyet Vakfı Yayınları, s. 27)

kendi bölümünü beklemeye
alışık Hamza tezun teprağın
içine çönelmiş çakıllarıyla
la bir evin tutturmuş. Talaş
kayın duyusunu falan yok o
la güllerce, hatıralara ora
da katıldığı ölmüş. Bugün
kenti bayağı, işsiz, yitmiş
kim yok panayır, yitmiş
büyük cadılarında özantları
yarışmasını dinlemeye git
miş. Bu sessizlikte yalnız
Hamza'nın elindeki taşların
sesi, bir de Bigme Dağ'dan
yolu buraya uğramış bir çift
kaya güvercininin gurkama
ları duyuluyor. Neden sonra
kollar-adımları ışıyorlar.
Sotuk-sotuga Haliit geli
yor, keşfi kaemiş. Elci geri
dönmüş, ama Zemzem'e
gelebilen. Şimdi hepse ayığa
inilmiş, alışmış düzenden
ayrılmışlar. Ellerinde hurma
yapraklarıyla, dallarıyla bek
lesenler Hamza ya soruyor:
Bildiriyok demek ki? Ama
halâ, soluğunu bastırmaya
alışan Haliit başını sallıyor
"Bence ölücek. Görünüşü
tipki, sözün verildiği zamân
lardaki gibiydi. Ama benimle
Kenüşmedi, dosdoğru panâ
Yerine yücüdü?"
Hamza tartışmayı kesip

baş, geçiyor, önleme düşü
yor. Çömezler, sayılan yirmi
bulmuş, yüzüne sofsuca bir
"İksitimi anlatırım, takmarak
onun ardından benim eğilme
yerlerine doğru gidiyor. İpe
inde yalnızca Hamza dos
doğru panayıra bakıyor gibi.
Benekli Deve Sahipleri
nin cadılarının, dışında Ma
harut'u görüyorlar, gözlerini
yümüş öylece duruyor, işle
dövi için gönlünü bekliyor.
Bir an duruyor, sonra şir çä
dırına giriyor.
Cadira dirdiklerinde din
leyiciler bu (...) Yalvac'la (...)
hospeldin ey biçli.
Bu sıkı genei bir sayı
terisi, bütün kalabalığı
gözlerini sım sıkı yummuş
ilefedikçe yuhlar, ısıklar ke
siliyor, bir sessizlik çöküyor.
Maharut gözlerini bir an ol
tik bir yana fırlatıyor.
"Pek çok o zaman topla
burada" diyor aşkınlık
kendimi onlardan bir
câk değilim. Ama El
ben, burada toplanan
hepsinden daha yüce
den ayeller gelirdim.
SUFİ

Yunanlı sureti. Ebu

doğrulup Maharut'a

yor, "Hosgeldin, M

hospeldin ey biçli.

Bu sıkı genei bir sayı

terisi, bütün kalabalığı

gözlerini sım sıkı yummuş

ilefedikçe yuhlar, ısıklar ke

siliyor, bir sessizlik çöküyor.

Maharut gözlerini bir an ol

tik bir yana fırlatıyor.

"Pek çok o zaman topla

burada" diyor aşkınlık

kendimi onlardan bir

câk değilim. Ama El

ben, burada toplanan

hepsinden daha yüce

den ayeller gelirdim.

SUFİ

Arslanı saldılar. Barış az daha dursun hel

SALMAN RUSDU
Şeytan Ayetleri
(Bölmüler - 11)

MAHARUT (DEVAM)

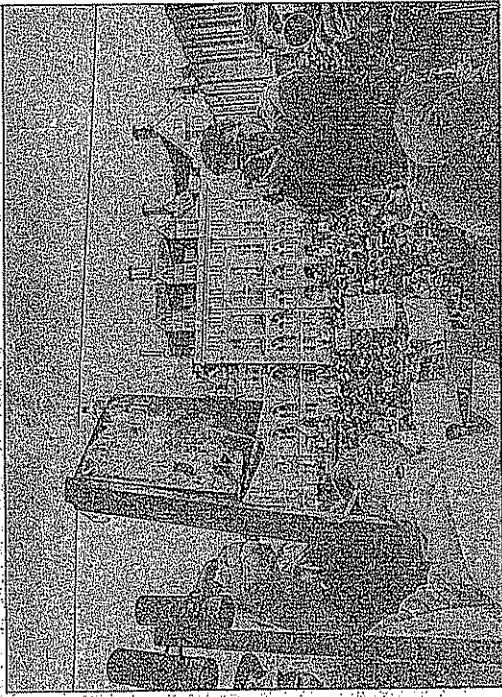
Dinleyicilerin sabır taşıyor. Dinin Yeri tapınaktır. Cahiliyeler, de hacılar da öğrenmeye gelmiş buraya. Susturmuş adamı A'in diyor. A'at Ebu Sribai yeni den sözle karışıyor. Tamim der ki seninle konuşuyorsun. "Bir anda bütün cadir sessizliğe girmişti."

Mahtarut, yazıcılar kaleme saılıyor. "Kestiyeyen bağışlayan Allah'ın adıyla"

"Batan yitirize andolsun: Arkadaşımız saptarmış, az marmış."

"Konuşması kendi buyulmuş yıla değildi. Bu jüdürlük olan ota vahlıyor. Zoru, güçlü verdi öğretilmiştir."

"En yuce ufukta doğruluğuna, göçlüler, güçlüsü. Sente yaklaştı, aralar iki yavuzlularında, daha ya-



Kapatı gözlerinin kırıkları üzerinde nemin izi bile yok. Korkunç öcünü almak için yıllarca bekleyeceği birta kim cinayetler işleniyor. Yaavaş in amcası Hatim za, bu tasallı ukunun ala-

adamaklıt şaşırılmış olan topluluk. Büyükbş Ebu Slin belin bağpamaklarını kulak memelatinde görürüp iki eli nin, parmaklarını açarak yükksek sesle "Alahu Ekber" sözünü söyledikleri görüyor hayretler içinde. Ondan sonra dizleri üzerine çöküp düğünceli alını yere koyuyor. Karısı Hind de hemen ona uyuyor.

Bunlar olup bitirken, su-cu Halit acık çadır örtüsünün yanında kalımtı. Şimdi orada toplananların hepsinin, gerek çadırın içindeki kalabalığın, gerekse dışarıdaki kadimil erkekli insan selinin sıra sıra diz çöküşüne bakarken gözlerine inanan başları, bir göle atılmış çakı taşlarıymışçasına, dışarıya doğru bir dağa yayılıyor-luk, içerdeki gibi dışarıdakiler de, kenil koruyucu tanrıçalarını tanyan gözü kapalı Yaavaş'ın önünde diz çöküp (...) havaya dikiyor.

Elçiyse topluluğun tapırmasında katılmak istemezmiş gibi hep öyle avakta duruyor. Sucu, gözyaşlarına bo-

çakaranlığında kırılmış başını önüne eğmiş, tek her köge başında nlar mı görmeye dersin? Geçmişin lükarla, döbü öla-layan. Hamza'nın savas "Kılıcını" "Dünyada ne söy-dye görüyorsun kendisine savaşa ta da hizmetlemlerine uşagina. "Dünya da bir yerde kal-ceğini kabul etmişlerim. Gördüğün vüracaksın. İstediğimi şimdiki ile kanla yımaktadın. İstediğime hazırlıca deri kınımda ama. Bū gece ayıyor uşagina. Af-dilar. Barış az hele."

de. Arkasında bir kahkaha duyuyor, burçlarda yankılanan uzak bir güllüş, belki de ona öyle geliyor. Sağına soluna bakıyor; canavar suratları üzerinden yığıp girmiş. Şenlik gysient İpnde panayırda dönen Cahiliyeler çevresini almış, gültüşüyor.

"Biz Mesir Diyanet İşleri Başkanı Kur'an; Kerim Anlamı. Arkasından Yaavaş ama İngilizce meblağ kalıplık. * * * Lüls

