THE CITY AND ITS TRANSLATORS

ISTANBUL METONYMIZED AND REFRACTED IN THE LITERARY NARRATIVES OF AHMET HAMDİ TANPINAR AND ORHAN PAMUK IN TURKISH, ENGLISH AND FRENCH

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BOĞAZİÇİ UNIVERSITY
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Thesis Abstract

Şule Demirkol Ertürk, "The City and its Translators. Istanbul Metonymized and Refracted in the Literary Narratives of Ahmet Hamdi Tanpınar and Orhan Pamuk in Turkish, English and French"

The present thesis explores the relationship between city and text, examining a selection of literary narratives of Istanbul by two main figures of Turkish literature: Ahmet Hamdi Tanpınar and Orhan Pamuk. The selection consists of a section from the Turkish of Tanpınar's narrative "İstanbul" (1945) from his *Beş Şehir* (1946) and of a chapter from Pamuk's *İstanbul, Hatıralar ve Şehir* (2003) in addition to their translations into English (*Five Cities*, trans. Ruth Christie, forthcoming; *Istanbul, Memoirs and the City*, trans. Maureen Freely, 2006) and French (*Cinq Villes*, Paul Dumont, 1995; *Istanbul, souvenirs d'une ville*, trans. Jean-François Pérouse, Valérie Gay-Aksoy and Savaş Demirel, 2007). In two case studies, following parallel chapters devoted to the contextualization of Tanpınar's and Pamuk's narratives**,** the selected texts are explored and analyzed in depth in three stages. In the first stage, the selected sections in the Turkish of Tanpınar and Pamuk are themselves examined as "translations" of the "text" inscribed in the city, on the assumption that cities can be analyzed as a "discourse" (Barthes, 1985) and read as a "cultural text" (Wirth-Nesher, 1996). In the second stage, the Turkish texts serve as the "source texts" of the interlingual English and French translations that are discussed. A third stage is explored in the analysis of the chapter from Pamuk in which the author not only translates Istanbul but Tanpınar's version of Istanbul as well, by "translating" Tanpınar as an author, "rewriting" (Tymoczko, 1999a; Lefevere, 1985) him and "refracting" (Lefevere, [1982] 2000; Damrosch, 2003) his authorial identity. Thus, in three stages, the present thesis examines different representations of Istanbul also by foregrounding the "metonymics" of translation (Tymoczko 1999; 2000; Paker 2010a) and the role of all the translators. The choices of the translators of Istanbul are investigated with special emphasis on the translators' "cognitive states" (Boase-Beier, 2003) and "attitudes" (Hermans, 2007). Based on textual and contextual analyses, this thesis aims to show that Translation Studies provide useful and relevant tools, concepts and methodologies for analyzing literary narratives about cities and their circulation in and between languages and cultures.

Tez Özeti

Şule Demirkol Ertürk, "Şehir ve Çevirmenleri. Ahmet Hamdi Tanpınar'ın ve Orhan Pamuk'un Edebi Anlatılarında, Türkçe, İngilizce ve Fransızca Dillerinde, İstanbul'un Çevirisinin Metonimik Yönleri ve Kırılımları"

Bu tez, şehirle metin arasındaki ilişkiyi araştırmakta ve Türk Edebiyatının iki önemli yazarının, Ahmet Hamdi Tanpınar ve Orhan Pamuk'un, İstanbul üzerine yazdıkları edebi anlatılar arasından bir seçkiyi incelemektedir. Yapılan inceleme, Tanpınar'ın *Beş Şehir* (1946) kitabında bulunan "İstanbul" (1945) anlatısından ve Pamuk'un *İstanbul, Hatıralar ve Şehir* (2003) başlıklı kitabından birer bölümü ve bunların İngilizce (*Five Cities*, çev. Ruth Christie, yayına hazırlanmakta; *Istanbul, Memoirs and the City*, çev. Maureen Freely, 2006) ve Fransızca (*Cinq Villes*, çev. Paul Dumont, 1995; *Istanbul, souvenirs d'une ville*, çev. Jean-François Pérouse, Valérie Gay-Aksoy ve Savaş Demirel, 2007) çevirilerini ele almaktadır. İki vaka analizinde, Tanpınar'ın ve Pamuk'un anlatılarının bağlamlarının araştırıldığı bölümlerin ardından, seçilen metinler, üç düzlemde, derinlemesine çözümlenmektedir. İlk düzlemde, şehirlerin birer "söylem" olarak incelenebileceği (Barthes, 1985) ve "kültürel birer metin" olarak okunabileceği (Wirth-Nesher, 1996) kabulünden yola çıkılarak, Tanpınar'ın ve Pamuk'un Türkçe anlatılarından seçilen bölümler, şehrin sunduğu "metnin" birer "çevirisi" olarak incelenmektedir. İkinci düzlemde, bu Türkçe metinler, Fransızcaya ve İngilizceye yapılan dillerarası çevirinin kaynak metinleri olarak ele alınmakta ve bu aşamada dillerarası çeviriler tartışılmaktadır. Üçüncü bir düzlem de, Pamuk'un kitabından seçilen bölümün incelenmesi aşamasında ortaya çıkmaktadır. Bu düzlemde, Pamuk'un sadece İstanbul'u çevirmekle kalmadığı, aynı zamanda Tanpınar'ın İstanbul versiyonunu da çevirdiği görülmekte, bununla birlikte yazarın Tanpınar'ı da "çevirdiği", "yeniden yazdığı" (Tymoczko, 1999a; Lefevere, 1985) ve Tanpınar'ın yazarlık kimliğini "kırılıma uğrattığı" (Lefevere, [1982] 2000; Damrosch, 2003) anlaşılmaktadır. Bu tez, bu üç düzlemde, İstanbul'un farklı temsil edilme şekillerini incelemekte ve çevirinin "metonimik" özelliğini (Tymoczko 1999; 2000; Paker 2010a) ve çevirmenlerin rollerini ön plana çıkarmaktadır. İstanbul'un çevirmenlerinin kararları, çevirmenlerin "bilişsel durumlarına" (Boase-Beier, 2003) ve "tavırlarına" (Hermans, 2007) vurgu yapılarak incelenmektedir. Metin ve bağlam çözümlemesine dayanan bu tez, Çeviribilim'in, şehirler üzerine kurulu edebi anlatıları ve bunların diller ve kültürler içinde ve arasında dolaşımını incelemek için yararlı ve uygun kavramlar ve yöntemler sunduğunu göstermeyi amaçlamaktadır.

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CONTENTS

CHAPTER 1: INTRODUCTION……1

CHAPTER 2: THEORETICAL FRAMEWORK AND METHODOLOGY ……13

The City in Literature ……13

Metonymics of Translating Istanbul …… 22

Refractions and the "Attitude" of the Translator …… 23

Methodology …… 28

CHAPTER 3: AHMET HAMDİ TANPINAR'S ISTANBUL ……..... 41

Contextualizing Ahmet Hamdi Tanpınar's "İstanbul" (1945) Narrative ……. 42

Ahmet Hamdi Tanpınar's Reception in Turkey: Critical Views on Tanpınar and His response …… 42

"Civilization Change" in Ahmet Hamdi Tanpınar's Work …… 52

Tanpınar's Politics ……... 60

Poetic Prose and the Notion of "Mazmun" in Tanpınar ……. 65

A Textual Analysis of Ahmet Hamdi Tanpınar's "İstanbul" in Turkish and in English and French Translations …… 74

Metonymics of Translating Istanbul: Tanpınar's Translation of the City... 76

A City of Dreams and Poetry (Analysis of Segment 1) …… 78

The Choices of Interlingual Translators: Ruth Christie and Paul Dumont ..90

The Use of Adjectives (Analysis of Segment 2) …… 90

A Distanced Look at the City (Analysis of Segment 3) …… 92

Reconstructing the Translators' Cognitive States …… 96

Deciphering Tanpınar's Conception of Religion (Analysis of Segment 4) …… 98

Exploring the Historical Context of Tanpınar's Source Text (Analysis of Segment 5)……..... 103

Re-creating the Poetic Tone of Tanpınar's Source Text (Analysis of Segment 6)…… 110

Recontextualizing the Historical References in Tanpınar's Source Text (Analysis of Segment 7) ..…… 114

Re-creating the Metaphoric Expressions in Tanpınar's Source Text (Analysis of Segment 8) ……... 118

Problematizing the Use of Personal Pronouns in Tanpınar's Source Text (Analysis of Segment 9) ..…….122

Tanpınar, Christie and Dumont Describing the "Real Istanbul" (Analysis of Segment 10) ……. 125

Re-creating the Metaphors and Cultural References in Tanpınar's Source Text (Analysis of Segment 11) …… 129

Tanpınar's "Attitude" as the City's Translator ……..138

The Translator's Value Judgment (Analysis of Segment 12) …….. 139

The Translator's Perspective (Analysis of Segment 13) ……. 143

The Translator's Ideals (Analysis of Segment 14) …….. 145

The Translator's Personal Style (Analysis of Segment 15) ……. 147

The Translator's "Attitude" (Analysis of Segment 16) ……150

Conclusions ……. 154

CHAPTER 4: ORHAN PAMUK'S ISTANBUL ……..... 158

Contextualizing Orhan Pamuk's *İstanbul, Hatıralar ve Şehir* (2003) …… 158

A Novelist of Istanbul ……... 158

East – West ……..... 164

"On the Edge of Europe"…… 167

Criticizing Nationalisms …… 173

A Textual Analysis of Orhan Pamuk's "Yıkıntıların Hüznü" from *Istanbul, Hatıralar ve Şehir*, in Turkish and in English and French Translations …176

Metonymics of Translating Istanbul: Pamuk's Translation of the City…. 177

A Ruined City of *Hüzün* (Analysis of Segment 1) …….. 183

A Mediated Look (Analysis of Segment 2) ……. 187

Refractions and Implicit Meanings ……... 196

The Choices of Interlingual Translators : Maureen Freely, Jean-François Pérouse, Valérie Gay-Aksoy and Savaş Demirel …… 199

Repetitions and Historical References (Analysis of Segment 3) … 204

Stylistic Choices (Analysis of Segment 4)…… 207

The "Attitude" of Interlingual Translators in the "Interculture" (Analysis of Segment 5)…… 211

Pamuk's "Attitude" as the City's Translator……. 216

Pamuk's Istanbul: A Poor Provincial City (Analysis of Segment 6) 217

Pamuk's "Attitude" as Tanpınar's Translator …….. 219

Assertion Through Translation (Analysis of Segment 7)…… 219

Translating a Translation (Analysis of Segment 8)…….. 222
The Omniscient Translator (Analysis of Segment 9)……228
Articulating the Argument (Analysis of Segment 10)…….. 231
Tanpınar as a "Nationalist" Author (Analysis of Segment 11)…….234
Flash Forward (Analysis of Segment 12)……. 240
"Türk İstanbul" (Analysis of Segment 13)……243
The Translator's Intervention: How to Weave a Tangled Tale? ……... 253
Selecting Parts of the Source Text (Analysis of Segment 14)……. 254
Reorganizing the Selected Parts (Analysis of Segment 15) …… 258
Conclusions …… 261

CHAPTER 5: CONCLUSION …… 267

REFERENCES …… 275

APPENDICES …… 286

A. INTERVIEW WITH RUTH CHRISTIE…….. 286
B. INTERVIEW WITH VALERIE GAY-AKSOY …….. 292
C. INTERVIEW WITH JEAN-FRANCOIS PEROUSE …….. 305
D. SEGMENTATION OF THE ANALYZED SECTION FROM TANPINAR'S "ISTANBUL" (TANPINAR'S TURKISH SOURCE TEXT) ……... 311
E. SEGMENTATION OF THE ANALYZED SECTION FROM TANPINAR'S "ISTANBUL" (RUTH CHRISTIE'S TRANSLATION INTO ENGLISH) ……..317
F. SEGMENTATION OF THE ANALYZED SECTION FROM TANPINAR'S "ISTANBUL" (PAUL DUMONT'S TRANSLATION INTO FRENCH) ……...324
G. SEGMENTATION OF THE ANALYZED SECTION FROM PAMUK'S *ISTANBUL, HATIRALAR VE ŞEHİR* (PAMUK'S TURKISH SOURCE TEXT) ……332
H. SEGMENTATION OF THE ANALYZED SECTION FROM PAMUK'S *ISTANBUL, HATIRALAR VE ŞEHİR* (MAUREEN FREELY'S TRANSLATION INTO ENGLISH) ……338
I. SEGMENTATION OF THE ANALYZED SECTION FROM PAMUK'S *ISTANBUL, HATIRALAR VE ŞEHİR* (JEAN-FRANCOIS PEROUSE, VALERIE GAY-AKSOY AND SAVAŞ DEMİREL'S TRANSLATION INTO FRENCH) …….....344

CHAPTER 1

INTRODUCTION

The present thesis is an attempt to explore and analyze a selection of literary narratives of the city of Istanbul and their translations into English and French. Through an analysis of the narrative "İstanbul" (1945) by Ahmet Hamdi Tanpınar (1901-1962) and of Orhan Pamuk's (born1952) book *İstanbul, Hatıralar ve Şehir* (2003), and of their translations into English (forthcoming; 2006) and French (1995; 2007), I will set out to show that narratives of the city undergo an intricate process of translation. One principal aim of the thesis is to illuminate the role of the "translators" (a) in the production of the Turkish narratives about the city of Istanbul which I will explore as a process of translation (b) in the circulation of these narratives in the medium of other narratives which "rewrite" or "translate" older ones and through the translation of these narratives into foreign languages.

At this stage I would like to explain what I mean by the "narratives of the city". Descriptions of cities are abundant in fiction but in some narratives cities not only provide a space for the story plot to be developed but become one of the major elements, sometimes even more important than the main characters. Ahmet Hamdi Tanpınar's novel *Huzur / A Mind in Peace* (1949; 2008) is one such novel: in a talk dating from 24th January 1950, Tanpınar declared that Istanbul was the main character of *Huzur* (Işın, 2003, p. 29). However in my case studies I will not analyze

novels but articles and memoirs. Ahmet Hamdi Tanpınar's "Istanbul" is a long article about Istanbul drawing on the author's experiences in the city. Orhan Pamuk's book is not a novel either. It contains the author's memoirs and his reflections about the city, as the title indicates properly. Both narratives reflect a literary look at the city and thence deserve a literary investigation.

The narratives to be analyzed were especially chosen because of their literary importance and the ties between them. Research a propos of literary production on Istanbul in Turkish and of translations into English and French has become more relevant due to Orhan Pamuk's winning the Nobel Prize in literature in 2006. Most important is the fact that Professor Horace Engdahl, Permanent Secretary of the Swedish Academy and Member of its Nobel Committee, who made the presentation speech for Orhan Pamuk at the award ceremony, focused on Istanbul and congratulated Pamuk for making his native city "an indispensable literary territory, equal to Dostoyevsky's St. Petersburg, Joyce's Dublin or Proust's Paris – a place where readers from all corners of the world can live another life, just as credible as their own, filled by an alien feeling that they immediately recognise as their own" (Engdahl, 2006). Thereafter Orhan Pamuk's *Istanbul, Hatıralar ve Şehir* (2003) became a world-wide bestseller, being translated into English in 2006 and into French in 2007. It can serve as guidebook for tourists but also as a literary guide for those interested in Istanbul, since Pamuk refers to many authors who wrote about Istanbul before him. Therefore this book is important also for having brought some canonical figures of Turkish literature like Yahya Kemal Beyatlı (1884-1958) and Ahmet Hamdi Tanpınar to the attention of western readers and publishers. In fact Anglophone publishers are more interested now in the works of Tanpınar who, strangely, had to wait until the twenty first century to be translated into English. In

the first year of the millennium *Saatleri Ayarlama Enstitüsü* (1961) / *Time Regulation Institute* (2001) was translated by Ender Gürol. In recent years the interest in Tanpınar's work has been growing. In February 2008, Erdağ Göknar's translation of *Huzur* (*A Mind at Peace*) was published, and *Beş Şehir / Five Cities*, which includes the narrative "Istanbul" has been translated by Ruth Christie into English and is awaiting publication. The translations of the works of Tanpınar into French were begun before those into English. *Beş Şehir / Cinq villes*, was translated into French in 1996 by Paul Dumont and published by Publisud, with the support of UNESCO, in the series "Collection of Representative Works". Apart from this, no translations of Tanpınar appeared in French until 2006, the year *Yaz Yağmuru / Pluie d'été* was translated by Haldun Bayrı, and was followed by *Saatleri Ayarlama Enstitüsü/ L'Institut de la remise à l'heure des montres et des pendules*, by Timour Mouhidine, in 2007. Both books were published by Actes Sud.

It can be said that there is an increasing interest in Anglophone and Francophone receiving cultures in the translation of modern literary texts about Istanbul. The translations of Mario Levi's *İstanbul Bir Masaldı* into German (2008) and into Italian and Bulgarian (to be published) and books like *Istanbul Noir* (2008), and *ReBerth: Stories from Cities on the Edge*, (2009) including stories by Hatice Meryem and Murathan Mungan are also evidence of such an interest.[1] This interest is one of the reasons why I wanted to focus on translations of narratives of Istanbul.

Nevertheless, I also would like to mention that, long before the rise of such a trend, the books of Latife Tekin, which reflect a very different landscape of the city

[1] I would like to note that this interest seems to be in line with the interest in Turkish literature in general, fed by many sources amongst which the Translation Subvention Project (TEDA) financed by the Ministry of Culture and Tourism of the Republic of Turkey and the Cunda Workshop of Turkish Language (TEÇCA) initiated by Saliha Paker. The selections edited by Suat Karantay (1993; 2006; 2009) and the website of Contemporary Turkish Literature conceived again by Karantay are also very important in that context since they aim to "help familiarize the non-Turkish speaking realms with Turkish literature" (Karantay, retrieved May 24, 2010 from http://www.turkish-lit.boun.edu.tr/frameset2.asp?CharSet=Turkish).

of Istanbul, were translated into English by Ruth Christie, Saliha Paker and Mel Kenne, and into French by Alfred Depeyrat and Ali Semizoğlu and found ground to be discussed in international literary circles. John Berger (1996), Peter Brooker (2002) and Saliha Paker (1996; 2001; 2010a) are some of the authors who wrote about Tekin. Paker's argument in her latest article about Latife Tekin is very inspiring and is also at the basis of the present thesis. Paker delves into Tekin's *Buzdan Kılıçlar /Swords of Ice* and discusses "Tekin's original as a translation in itself, but also as one embodying a translation poetics that can be read as a manifesto of literary-political and ideological opposition and resistance, especially to the expectations of the Turkish leftwing élite" (2010a). In the same article Paker reminds her readers of Tekin's words who said in an interview given in 1989 that she considers herself as a translator: "I choose to describe myself as a translator... rather than a writer. I find it more meaningful to think of myself as one who translates, who transfers the mute, 'tongueless' world of the dispossessed into the language of this world" (Tekin quoted in Paker 2010a). Paker's perspective, in which the original work is conceived as a translation, constitutes an important basis of the present thesis.

Latife Tekin's works could also be included in the present thesis but I had to restrict the case studies to only two cases, in order to analyze the selected works in detail. I first of all wanted to delve into Ahmet Hamdi Tanpınar's "Istanbul" because it focuses on the transformations that the city underwent during the transition period from the Ottoman Empire to the Republic of Turkey and on the "civilization change" that occurred in Turkey in the same period. Apart from its historical importance, Tanpınar's "Istanbul" took my attention also for its stylistic features. All these aspects will be illuminated in following chapters. Orhan Pamuk's book was selected

for its international reputation and its ties with Tanpınar. In his book, Pamuk not only reflects his view of the city but also reviews Tanpınar's look at the city, through which he "translates" Tanpınar's Istanbul and his authorial identity.

In this thesis, I propose to consider Tanpınar and Pamuk, who gave a special place to Istanbul in their *oeuvre*, as the "translators" of the city, and to look into their narratives about Istanbul as "translations". Tanpınar and Pamuk translated the text inscribed in the city into their native language which is Turkish. Their narratives or "translations" were translated, in a second step into foreign languages by different translators, who were, in my case studies, Ruth Christie, Paul Dumont, Maureen Freely, Savaş Demirel, Valérie Gay-Aksoy, and Jean-François Pérouse. In other words, I will consider Tanpınar's and Pamuk's texts about Istanbul, in the first step, as "translations". They will become, in a second step, "source texts" for interlingual translations. Another translation process also appears in the book of Orhan Pamuk where he not only translates the city, but Ahmet Hamdi Tanpınar's translation of Istanbul as well while quoting, paraphrasing, selecting and rewriting Tanpınar's words. It can even be said that Orhan Pamuk goes much further to "translate" Ahmet Hamdi Tanpınar himself as an author, to "rewrite" him, to "refract" his authorial identity. An intricate process of translation occurs.

Now, let me explain what I mean by translating a city. While referring to the narratives of cities as "translations" and to authors of these narratives as "translators" of cities, I do not use the words "translation" and "translator" just as metaphors. I also mean that authors read the city as a *text* and translate it into a natural language. Such a conception of translation may bring to mind the classification of Roman Jakobson, who defined three kinds of translation including "intersemiotic translation", which he defined as "an interpretation of verbal signs by means of signs

of nonverbal sign systems" (Jakobson, [1959] 2000, p. 114). Jakobson's categorization is based on his assumption that any linguistic sign may be translated into another alternative sign. In this context, he discussed the translation of verbal signs into other signs be it from verbal or nonverbal systems. However he did not consider the opposite direction: the translation of nonverbal signs into verbal ones.

A different approach may be found in translation studies. Michaela Wolf compared the work of the translator to the one of ethnographer and put them together as the "the first readers" of the other culture as is presented in the foreign culture/language text (Wolf, 1995, p. 128). She then explained that according to Clifford Geertz, social and cultural activities, events and forms of expression could be regarded as text, as "fantasy products built by social material". Wolf adopted Geertz's definition of culture as a "montage of texts" (Wolf, 1995, p. 128).

The idea of conceiving culture as text is not only present in Geertz's approach. As early as 1957, Roland Barthes, in his *Mythologies*, undertook an analysis of mass culture as a discourse, providing an ideological criticism of and a first semiological approach to this discourse. Ten years later, in 1967, he went more deeply in the semiology of the urban and clearly put that the city could be analyzed as a discourse (Barthes [1967] 1985). The importance of his insight was that he did not want to use the "language of the city" just as a metaphor but was willing to concretize this language with the contribution of semiology. However Barthes provided neither a detailed methodology nor examples. Nevertheless, he suggested starting with readings, adopting the point of view of the readers, who were in this case, the readers of the city. After having the readings of very different readers with different relations to the city, Barthes claimed, we can analyze these readings with

scientific tools to reveal the language of the city. But as also mentioned by Barthes, we only have a few examples of such readings which are all given by authors.[2]

Since these "readings" are also writings about cities, I claim that they can be studied as "translations" of the city, where the source text inscribed in the city is read, interpreted and retold in a target text by the translators, who are in this case, the authors themselves.

Meanwhile, I would like to mention that writing about a city, or *translating* a city into words, is an intricate intervention. Research of literary scholars, which will be delved into in the following section, witness a complicated interaction between personal, cultural and aesthetical influences. But before handling these discussions more deeply I would like to quote an inspiring passage from Italo Calvino, from his *Invisible Cities,* where he told stories of imaginary and fabulous cities. Responding to Kublai Khan, Calvino's narrator Marco Polo presents a sensitive approach to the text inscribed in a city:

> In vain great-hearted Kublai, shall I attempt to describe Zaira, city of high bastions. I could tell you how many steps make up the streets rising like stairways, and the degree of the arcades' curves, and what kind of zinc scales cover the roofs; but I already know this would be the same as telling you nothing. The city does not consist of this, but of relationships between the measurements of its space and the events

[2] Roland Barthes's discussions on urban semiology had an important place in cultural studies but did not go without criticisms. Deborah Stevenson stressed the contribution of Barthes but criticized his latest work to be more psychoanalytic than social : "in contrast with his earlier formulation of semiotics with its emphasis on ideology and structural power, this approach totally neglects the social and political contexts within which the urban text is produced emphasizing, instead, the primacy of personal readings and sensory experiences" (2003: 61). It is true that Barthes' approach changed in time while his work surpassed the limits of structuralism. His stress on human body and subjectivity was maybe most clear in *Plaisir du texte* (1973). In fact, as Stevenson pointed out, Barthes' 1967 text has traces of his interest in psychology and this can easily be seen since Barthes overtly refers to Sigmund Freud and Jacques Lacan. Nevertheless Stevenson's criticism may be challenged. Stevenson puts a clear cut differentiation between individual psychological responses and social contexts. She puts apart the body and the social, voting for the latter. However, as it is asserted by recent research on the body and on social and cultural psychology, human body is not only a biological phenomenon but is also a social creation (Synott ,1993) and human psyche is regulated by cultural traditions and social practices (Shweder, 1991, p. 72). Thereof the distance between psychology and sociology is not to be taken as insurmountable.

> of its past: the height of a lamppost and the distance from the ground of a hanged usurper's swaying feet; the line strung from the lamppost to the railing opposite and the festoons that decorate the course of the queen's nuptial procession; the height of that railing and the leap of the adulterer who climbed over it at dawn; the tilt of a guttering and a cat's progress along it as he slips into the same window; the firing range of a gunboat which has suddenly appeared beyond the cape and the bomb that destroys the guttering; the rips in the fish net and the three old men seated on the dock mending nets and telling each other for the hundredth time the story of the gunboat of the usurper, who some say was the queen's illegitimate son, abandoned in his swaddling clothes there on the dock.
>
> As this wave of memories flows in, the city soaks it up like a sponge and expands. A description of Zaira as it is today should contain all Zaira's past. The city, however does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls. (Calvino, 1978, pp.10-11)

In the pages above I tried to illuminate how I conceive of the "translations" of the city. Now I would like to focus on the "source texts" of these translations. Putting the narratives of the city as "translations" I assume their source text to be "the text inscribed in the city" or the city itself. Each author read the city as a source text but translate it differently, just as there can be many translations of a same literary text in a given target language. I argue that these differences depend on the "partiality" and on the "metonymics" of translation (Tymoczko 1999; 2000; Paker 2010a). As it was underlined by Maria Tymoczko, "Meaning in a text is overdetermined, and the information in and the meaning of a source text is therefore always more extensive than a translation can convey. […] As a result translators must make choices, selecting aspects or parts of a text to transpose and emphasize. Such choices in turn serve to create representations of their source texts, representations that are also partial." (Tymoczko, 2000, p. 24). The partiality is also the reason why translation is

metonymic. In Tymoczko's words, "[f]or the receiving audience the translation metonymically constructs a source text, a literary tradition, a culture and a people, by picking parts, aspects, and attributes that will stand for wholes. Such metonyms of translation play a part in establishing a symbolic order within which a people is construed or even construes itself" (Tymoczko, 1999a, p. 57).

Considering Tymoczko's insights about the partiality and the metonymics of translation and the translator's role in selecting aspects to translate, I would argue that authors writing about Istanbul, or translating Istanbul, select parts of it, since it could not be reflected entirely. Istanbul is different in Orhan Pamuk's, Ahmet Hamdi Tanpınar's and in Latife Tekin's books. Authors select parts of the city, from its geography or from its cultural history, to reflect in their works. They all focus on other landscapes of Istanbul, underlining its different characteristics, and on different persons and communities living in different districts. As a result it can be said that "translators" of Istanbul select parts of the "real" city to represent in their narrative and in the final product, the selected parts stand for the whole city and establishes a symbolic order within which a city and its people is construed. These choices of the translators of Istanbul which may be in relation with literary, cultural and historical contexts in which authors and translators worked, will be delved into in the following chapters with a special focus on the translators' "cognitive states" (Boase-Beier, 2003, p. 253) and "attitudes" (Hermans, 2007, p. 76).

But why not just read the texts as literary narratives instead of translations? I suggest that adopting such a translational point of view may provide new space for exploring cities in literature. Thereby the scope of literary studies concerning cities may be widened with the support of theoretical approaches developed in the field of Translation Studies that provides space for studying literature not only within the

boundaries of one language and one culture, but in a larger context considering the transfer between languages and cultures as well as the role of agents acting in these processes. Translation is a process of transfer, and focusing on transfers may help the researcher to better understand the world in which we live. This is what André Lefevere and Susan Bassnett argued about the study of translation:

> Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain 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 in its positive aspect can help in the evolution of a literature and a society. Rewritings can introduce new concepts, new genres, new devices, and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of increasing manipulation of all kinds, the study of the manipulative processes of literature as exemplified by translation can help us towards a greater awareness of the world in which we live (Lefevere and Bassnett, 1992, p. xi).

I think that what Lefevere and Bassnett stated about the study of translation is also valid for the study of the narratives of cities, where ideology and poetics play important roles.

Today, the importance of translation as a concept and of Translation Studies as a discipline becomes more apparent. Translation Studies is now a well established discipline which is to inspire and feed other disciplines. That's why Susan Bassnett (1998) called, after the "cultural turn" in translation studies, for a "translation turn" in cultural studies. This call is having responses. A recent book published in Turkey, based on a PhD dissertation prepared at Columbia University by Esra Akcan, explored the interactions between German and Turkish architects in the first half of the twentieth century. Akcan argued that "translation theory opens up a fruitful

discussion area for explaining interpenetrating histories of modernization" (my translation) ["Bu kitap, çeviri kuramının, modernleşmenin iç içe geçmiş tarihlerini açıklamada üretken bir tartışma alanı yarattığını öneriyor] (Akcan, 2006, p. 10) and she used the concept of translation as a trope (Akcan, 2006, p. 13). A research which gave more importance to "translation proper" and which discussed the role of translation in world literature, was given by David Damrosch (2003), a professor of Columbia University again, who stressed that "the study of world literature should embrace translation far more actively than it has usually done to date" (Damrosch, 2003, p. 289). Damrosch's insights about translation and about the circulation of literary texts between cultures will be discussed in the following chapters.

Before I proceed with Chapter 2, I would like to provide an overview of the thesis. Chapter 2 offers a review and critique of literary approaches to the analysis of cities in fiction. In the same chapter, I also try to illuminate my theoretical framework and methodology based on a translational approach to stylistics, semiology and critical discourse analysis. In Chapter 3, I explore Ahmet Hamdi Tanpınar's Istanbul. In the first part of the chapter I try to contextualize Tanpınar's "Istanbul" exploring his reception in Turkey, focusing on the discussions which surrounded the work, discussing his style and his politics. In the second part of Chapter 3, I undertake a textual and comparative analysis of Tanpınar's translation of the city and of its interlingual translations into English and French, and try to illuminate the effects of the cognitive states of translators and of their attitudes on their choices which are at the basis of the metonymics of translating the city. Chapter 4 investigates Orhan Pamuk's Istanbul. The chapter consists again of two parts. In the first, I explore the context in which Pamuk produced his "translation" of Istanbul and discuss the role of the city in the work of the author. I also explore his critical

views about world politics, which have a determinative role in his "translation" of Istanbul. In the second part of Chapter 4, I provide a textual analysis of a selected chapter from Pamuk's *Istanbul, Memoirs and the City* comparing the Turkish source text to the translations into English and French. I focus again on the cognitive states and attitudes of translators. But in Chapter 4 I do not consider Pamuk only as a translator of the city but also as one who translated Tanpınar's Istanbul and refracted the author's literary identity.

CHAPTER 2

THEORETICAL FRAMEWORK AND METHODOLOGY

The present chapter consists of four parts. In the first part, my aim is to provide a survey about literary studies concerning the representation of cities in literature and to emphasize the role of translation and translators in the production and circulation of the narratives of cities. In the second, third and fourth parts of the chapter, I provide discussions about my theoretical framework and methodology.

The City in Literature

Theoretical studies on cities have developed in the twentieth century and keep its weight in the 21st. The wide range of books and articles about the subject and their multiplicity in numbers (see for example Singh and Pandit 1988), point to the special attention given to cities in the last century.

Deborah Stevenson (2003) traces back the study of the city to the nineteenth century, and to the work of the pioneers of sociology, Karl Marx, Friedrich Engels and Max Weber. She also points to the urban subdiscipline developed within sociology in the twentieth century (Stevenson, 2003, p. 4). Even if constructed as a subdiscipline, urban sociology, trying to explore the relationships between city and society, still cooperates with other disciplines such as human geography, urban planning, economics and history (Stevenson, 2003, p. 4).

While the city was being analyzed in the scope of social sciences, literary scholars undertook analyses of cities in literature. The city in literature was analyzed from several points of view including how the growing of cities changed literature, how authors textualized cities and what the relations between real cities and imaginary ones were. Nevertheless, literary scholars did not explore the translation of urban narratives. The subject was not studied in depth by translation scholars as well. Little research was undertaken in the field of translation studies. A recent book by Sherry Simon (2006) about Montreal examined linguistic and cultural divisions of the bilingual city and analyzed them through translation. Another exploration of the city in translation was undertaken by Maria Papadima (2006) who discussed the difficulty of translating, in literature, the proper names related to cities such as the names of streets, squares or quarters, questioning how the local connotations of various corners of cities may be rendered in translation of fiction for foreign readers who are not familiar with the everyday life of the city in question. Apart from these two works, the translation of urban narratives does not seem to be problematized in translation studies or in literary studies whereas it has a crucial importance since the cityscape which is reflected in literature may be telling differently in different cultures, for different reader groups. It is true that authors import elements of "real" cities into their fictive works and as Hana Wirth-Nesher underlines, "these urban elements signify to a reader within a particular culture a whole repertoire of meanings" (Wirth-Nesher, 1996, p. 10). But the question what happens to this "repertoire of meanings" when texts are translated into foreign languages and works imported into various receiving systems can be problematic since readers from other cultures may be unfamiliar with the contexts covering such elements. The same foreignness may be at work for translators as well. Translators would adopt personal

strategies when faced with such challenges. As the process of translation is multidimensional and depends on agents (Lefevere [1982] 2000; 1992), it may undergo various interventions. But before investigating the translational aspects of cities in literature in the following chapters, I would like to give an overview of how the city was explored in literary studies.

The discussion on cities in literature seems to originate from the fact that cities underwent a dramatic expansion during the nineteenth and twentieth centuries. Raymond Williams (1973) undertook the subject with its various aspects in a book-length discussion and Irwing Howe (1973) dedicated an article to the changes observed in literary forms with the emergence of modern cities. Howe offered a survey of how the city was depicted in western literature, comparing it to pastoral narratives and discussing the changes in narrative patterns, literary decorum, vocabulary and character types brought by the entrance of the city in literature, underlining the complex relationships allowed by the city. Robert Alter also pointed to the impact of growth of cities, but instead of constructing direct links between changes in the real world and literary conventions, he concentrated on the effects of these changes on urban experience. Interpreting a series of "imagined cities" by Gustave Flaubert, Charles Dickens, Virginia Woolf, James Joyce, and Franz Kafka, Alter questioned the ways the city entered literary imagination. He focused on the *personal response* of writers to the shifts of modern cities which transformed the urban experience. In Alter's words "[t]he *perception* of the fundamental categories of time and space, the boundaries of the self, and the autonomy of the individual began to change. What novelists managed to be progressively more subtle and more persuasive in registering, what sets them off from journalists, is the shifting pulse of *experience* felt by the individual, how the *mind* and the *senses* take in the world,

construct it, or on occasion are confounded by it" (Alter, 2005, p. xi) (emphasis mine). It is clear that Alter makes a difference between the real city and the city *experienced* by authors. I find this distinction important for my analysis as well, for its focus on the author as a person experiencing the city and on the text, not as a copy of the outside world but as a mediated production influenced by its author's experience. As I will illustrate in the following chapters, Tanpınar's and Pamuk's narratives of Istanbul have traces of each author's personal way of experiencing the outside world and the city. Such mediatedness is a common point of city narratives and translations which are produced through a chain of mediations including various agents.

The changes in "real" cities were not only considered to be affecting literature in a simple interaction. Instead, literature has also been conceived as marking the city. Richard Lehan, explored, in this respect, the interrelations between historical changes of cities and literary genres. In a book dedicated to the study of "The City in Literature" (1998) he discussed literature in terms of urban modes, and the city in terms of literary modes. He emphasized the mutual effects of history and urban literature on each other. He stressed the plurality of "realisms" and explored the ties between literary genres and changes in urban life underlining both sides of the interaction.

Lehan first suggested that representations of cities in narratives were not produced in a vacuum but depended on some "narrative conventions that pre-textualized a work and gave rise to literary movements" (Lehan, 1998, p. xiv). Such a conception of literature is in line with Lefevere's, who claimed that literature was "embedded in the environment of a culture or society" (Lefevere, [1982] 2000, p. 235) emphasizing the deterministic role of "poetics" and "ideology" on literature

(Lefevere, 1992). Departing from this point of view, Lehan found that "the city that emerged from these texts would also be part of a larger narrative reality" and formulated a theory of narrative modes which he explains as following:

> Over a period of time I formulated a theory of narrative modes, which took me from the rise of the novel to comic realism, romantic realism, naturalism, modernism, and post-modernism –each mode offering a radically different view of reality, including a radically different view of the city. I came to see that literary elements were reconceptualized in the face of historical and cultural change, including the commercial, industrial, and post-industrial realms through which the city evolved. Thus as literature gave imaginative reality to the city, urban changes in turn helped transform the literary text. (Lehan, 1998, p. xiv).

Lehan's point seems important since, as I will try to illustrate in the following chapters focusing on Tanpınar's and Pamuk's narratives of Istanbul, representations of cities in narratives depend not only of the author's experiences (which have their importance as well) but also of the "poetics" of the time and space in and for which the author produces the narrative. Moreover, the "poetics" are also influenced in their turn by the historical and cultural changes. Taking this mutual interaction into consideration is important for an extensive analysis of cities in literature.

Lehan's approach falls into line with Peter Brooker (2002) and Hana Wirth-Nesher (1996), who also underlined the mutual interaction between real cities and narrated ones. Hana Wirth-Nesher made the two sidedness of this relation more apparent when she pointed to "tours of London based on Sherlock Holmes and other detective or crime fiction as well as tourist sites originating in fictional texts" (Wirth-Nesher, 1996, p. 11). Another example given by Wirth-Nesher is the mark of James Joyce's *Ulysses* in contemporary Dublin "first as actual sites –Larry O'Rourke's pub or Maginni's dancing academy, which have been preserved as landmarks solely because of their appearance in Joyce's novel; second as literal inscriptions on the city

streets –bronze plaques with quotations from the text have been cemented onto the city sidewalks that mark the spots of Leopold Bloom's peregrinations" (Wirth-Nesher, 1996, p. 11). Peter Brooker, on his side, examined "certain kinds of urban stories, those comprising some of the texts of modernist and postmodernist literature and film and in how they interpret the changing physical forms, subjective and social experience of the city" (Brooker, 2002, p. 1). He read these texts to "understand how they have read the city, but also to discern how urban forms and processes have enabled or limited those reading" (Brooker, 2002, p. 1). He conceived "the 'imaginary' and the 'actual' as existing in a constitutive dialogue" and explored "how urban identities are made, undermined or re-imagined" (Brooker, 2002, p. 1). He argued that "literature and film can contribute to a contemporary critical and reconfigured urban imaginary, by modeling possible alternative narratives of identity and sociality" (Brooker, 2002, p. 187).

Actually, while discussing the reciprocal relation between narrated cities and the real cities, one should first make clear the distinction between the two. As Virginia Woolf mentioned well "[a] writer's country is a territory within his own brain; and we run the risk of disillusionment if we try to turn such phantom cities into the tangible brick and mortar" (Woolf, quoted in Chapman Sharpe, 1990, p. xi). Woolf's words make it clear that the ties between real and imaginary cities are not to be conceived as natural or unmediated. And when it comes to the reading of these narratives, it can be said that readers or critics should not expect to learn the real cities from the narrated ones. As William Chapman Sharpe explains, "[w]e cannot pretend to know, from the study of literary texts, the actual Paris of Baudelaire or the London of Blake, Wordsworth, or Eliot. But through our reading we can begin to understand how these cities were perceived by the poets who lived in them, and also

how the literary representation of that perception has been shaped by earlier texts about the city." (Chapman Sharpe, 1990, p. xi). The reading of the narratives of cities may introduce the reader to the imaginary world of authors, which is of course determined by poetical and historical factors, but could tell very little about the actual cities.

It is true that some authors gave important place in their work to some special cities which caused them to be remembered together. Lawrence Durrell's *Alexandria Quartet* or Paul Auster's *New York Triology* are such works. This is one reason why literary research has been focusing on the peculiar relationships between authors and cities. Susan M. Squier's book (1985) on Virginia Woolf's London, Alexander Welsh's monograph (1986) on the "City of Dickens" and the volume edited by Michael Begnal (2002) on "Joyce and the City" are several examples of such a concern. But moreover, what interests me and what I try to reveal in the present thesis is the passage from one city into another, from the real one to the imaginary, from the imaginary to the real, from one language into another. And this passage is absolutely a mediated one. Some literary scholars delving into the narratives of cities have emphasized this mediation.

Susan Squier's exploration of the works of Virginia Woolf is inspiring with its threefold inquiry and its emphasis on social context. Squier dug into the works of Woolf to reveal that Woolf used the city of London "to explore the cultural sources and significance of her experience as a woman writer in a patriarchal society" (Squier, 1985, p. 3). Squier follows, in her analysis, three interrelated directions: the personal, the cultural and the aesthetical. Primarily, she explores the city scenes in Wolf's works considering their ties with the author's personal and psychic life, but also paying attention to the culture they symbolize and by which they are inspired.

Squier also examines how Woolf responded to other literary treatments of the city while constructing her own aesthetics. Exploring Woolf's works in these three directions, Squier argues that the city was important for Woolf because "she found in the city the confluence of her personal, cultural, and aesthetic concerns" (Squier, 1985, p. 11).

The personal, cultural and aesthetical aspects of cities in literature, is also stressed by Hana Wirth-Nesher. In addition to that, Wirth-Nesher conceives the city as a text, the way I mentioned in the introduction. Her exploration of cities in literature is also based on Roland Barthes's conception of the city as a discourse, as a language. This approach can be observed in all stages of her argumentation. She begins by explaining that she explores "the way in which a locale that exists in the 'real city', where it already serves as a *cultural text*, functions as a problematic site for the novel's main concerns" (Wirth-Nesher, 1996, p. 9) (emphasis mine). The city text, as she refers to, is not a classical text and "can never be read in its totality" (Wirth-Nesher, 1996, p. 10). It is more likely to be a "writerly text" defined by Roland Barthes, which never ends.

The city text as the "real" city never stands on its own. It has ties to older texts. As Wirth-Nesher puts it "the city text is a palimpsest of the history of its representation in art, religion and politics" (Wirth-Nesher, 1996, p. 11) because "the 'real' city cannot be experienced without mediation as well; it is itself a text that is partly composed of literary and artistic tropes" (Wirth-Nesher, 1996, p. 10).

Hana Wirth-Nester also refers to "translation". First as a trope. As a part of her analysis, she identifies four aspects of the cityscapes that could be found in the representation of cities in literature: the "natural", the built, the human and the verbal and she puts that "in each of the novels […], an individual author has translated these

four features of the city into literary strategies of the representation of the metropolis in fiction. In each case, a different aspect of city discourse may be highlighted, such as the built environment in Dreiser, the human environment in Woolf and the verbal in Joyce" (Wirth-Nesher, 1996, p. 14) (emphasis mine).

In a chapter entitled "Translated Cities: Domesticating the Foreign" she inquires into *The Ambassadors* of Henry James and Henry Roth's *Call It Sleep* and explores the experience of a tourist and of an immigrant in a foreign city. She finds that "in 'translated cities,' landscapes are read against the knowledge of more familiar places, as the tourist and the immigrant attempt to familiarize a strange new place by translating it into their own terms. […] This is most often accomplished by the establishment, recognition, and appropriation of landmarks" (Wirth-Nesher, 1996, p. 112). She reveals five features in a tourist's "reading" of landmarks: a totalizing impulse, an atemporal reductiveness, an analogical tendency, cognizance of only public landmarks and a perspective of anticipated remembrance.

Wirth-Nester's reference to translation is valid but translation is used here only for discussing the position of a stranger in a foreign city. Translation fits well with Wirth-Nester's context and she undertakes an illuminating analysis but the importance of translation studies to the exploration of narratives about cities can go further, and exploring the journey of these "translated" texts in other languages may widen the scope.

The insights of the literary scholars mentioned above may give an apercu about recent research in literary studies concerning cities. It can be said that researchers do not only focus on the representations of cities in literature but they also question the mutual influences of literature on the cities and of the cities on literature. Researchers seem to consider cultural and historical contexts as well as the

subjectivities of authors and their response to other writings about cities preceding theirs. Nevertheless, questions considering the translations of narratives about cities seem to be overlooked in these studies.

Metonymics of Translating Istanbul

Maria Tymoczko stated that "[a] piece of literature customarily evokes its culture through consequential and telling signals or details, typically parts or aspects of the culture that are saturated with semiotic significance and emblematic of the culture as a whole, both in terms of objective structure and subjective experience" (Tymoczko, 1999a, p. 45). In this respect she explored the metonymics of translating "postcolonial" (Tymoczko, 1999a) and "marginalized" (Tymoczko, 1995) texts and questioned what happened "when the metonymic aspects of the story are opaque rather than transparent to the receptor audience?" (Tymoczko, 1999a, p. 46). Her discussion was based mainly on the translation of marginalized texts and on the "massive obstacles facing translators who wish to bring the texts of a marginalized culture to a dominant-culture audience" (Tymoczko, 1999a, p. 47).

Tymoczko's approach to the "metonymics of translation" has a central role in this thesis, but I do not use the notion only in exploring the interlingual translations of the selected narratives of the city of Istanbul. I also focus on the metonymics of translating the text inscribed in the city. In this respect, I analyze Ahmet Hamdi Tanpınar's and Orhan Pamuk's selected narratives of the city of Istanbul as translations of the city and try to illustrate their metonymic aspects. I argue that Istanbul presents a multitude of overlapping images amongst which translators of the city choose some to transpose in the texts that they produce, since the city could not

be reflected entirely. This is also the reason why the city is represented differently in the writings of the two authors. The "translators" of the city select parts of the "real" Istanbul to transpose in their writing and in the final product the selected parts stand for the whole city. I explore in the present thesis, the choices of the translators of Istanbul which may be in relation with literary, cultural and historical contexts in which authors and translators worked with a special focus on the translators' "cognitive states" (Boase-Beier, 2003, p. 253) and "attitudes" (Hermans, 2007, p. 76).

Refractions and the "Attitude" of the Translator

The concept of "refraction" is used, in this thesis, to explore the representation of Ahmet Hamdi Tanpınar's work and authorial identity in Orhan Pamuk's work. As will be illustrated in Chapter 4, Orhan Pamuk refers many times in his writings to the works of Tanpınar and to his writings about Istanbul. While doing so, Pamuk seems to "refract" Tanpınar's authorial identity and his way of representing the city. Tanpınar's texts and authorial identity, refracted in Pamuk's rewritings, travel the world through the translations of Pamuk's works in various languages. It can be said that Tanpınar and his works are subject to a double refraction: first in Pamuk's rewritings and secondly in the translations of Pamuk's works in other languages.

As André Lefevere ([1982] 2000) showed focusing on the translations of Berthold Brecht's work and as David Damrosch (2003) gave an interesting example while discussing the reception of Milorad Pavic's *Dictionary of the Khazars* in different receiving cultures, the image of a work or of a writer may be very different

abroad from what it is at home. Difference may be seen in translated texts, as a result of translation strategies, and also in the writings about these texts and their authors.

Nevertheless, Lefevere claims that this difference is not to be seen as a lack, but as a fact. He explains that "[a] writer's work gains exposure and achieves influence mainly through 'misunderstandings and misconceptions,' or to use a more neutral term, refractions. Writers and their work are always understood and conceived against a certain background or, if you will, are refracted though a certain spectrum, just as their work itself can refract previous works through a certain spectrum" (Lefevere, [1982] 2000, p. 234).

Examples given by Lefevere and Damrosch are special cases where the degree of refraction seems to be very high. Such a strong refraction may not occur in all translated works. But discussions provided by Lefevere and Damrosch on this subject give clues for a better understanding of the changes that works may undergo when translated into foreign languages, and rewritten in the works of other writers. As Lefevere puts it clearly, refractions occur not only in translation but in many other kinds of writing: "([r]efractions are to be found in the obvious form of translation, or in the less obvious forms of criticism […], commentary, historiography […], teaching, the collection of works in anthologies, the product of plays. These refractions have been extremely influential in establishing the reputation of a writer and his or her work" (Lefevere, [1982] 2000, pp. 234-235). Italo Calvino, while writing about the classics, also pointed to the fact that works are surrounded by other works which rewrite them and defined the classics as "those books which come to us bearing the aura of previous interpretations, and trailing behind them the traces they have left in the culture or cultures (or just in the languages and customs) through which they have passed" (Calvino, 2000, p.5). Unlike Lefevere, Calvino reacts

negatively to paratextual elements which rewrite the text and says that “there is a reversal of values here which is widespread, which means that the introduction, critical apparatus, and bibliography are used like a smokescreen to conceal what the text has to say and what it can only say if it is left to speak without intermediaries who claim to know more than the text itself” (Calvino, 2000, pp. 5-6.). One can disregard rewritings, like Calvino did, considering that they blur or change the original works, but I mostly agree with Lefevere, who considered refraction as a fact rather than condemn it because it is true that writings always travel through rewritings and it is through travels that cultures touch each other. As Lefevere points out “[i]n the past, as in the present, rewriters created images of a writer, a work, a period, a genre, sometimes even a whole literature. These images existed side by side with the realities they competed with, but the images always tended to reach more people than the corresponding realities did, and they most certainly do so now” (Lefevere, 1992, p. 5).

Taking refractions as facts, it is possible then to focus on them for questioning the interactions between cultures and exploring how cultures see each other. Lefevere emphasizes that “[a] refraction (whether it is translation, criticism, historiography) which tries to carry a work of literature over from one system into another, represents a compromise between two systems and is, as such, the perfect indicator of the dominant constraints in both systems. (Lefevere, [1982] 2000, p. 237). Therefore, analyzing refractions as a space of negotiation between cultures, it may be possible to know more about the attitudes of cultures against each other.

It ought to be underlined that agents have a very important role in these negotiations. Translators as rewriters make choices not in a vacuum but in a cultural space, where they are confronted by the expectations of both source and receiving

cultures. Therefore, it can be argued that translators belong neither to the source nor to the receiving cultures. They are not "in-between" either (Tymoczko, 2003). They are part of an interculture (Paker 2002) and this interculture is not only the intersection of source and target cultures but a bigger space. That is why translators can be located, like the works themselves, in an "elliptical space" with two foci, pointed to by David Damrosch, who used Lefevere's notion of "refraction" to explain the dynamics of world literature and said that "[w]orld literature is […] always as much about the host culture's values and needs as it is about a work's source culture; hence it is a double refraction, one that can be described through the figure of the ellipse, with the source and host cultures providing the two foci that generate the elliptical space within which a work lives as world literature, connected to both cultures, circumscribed by neither alone" (Damrosch, 2003, p. 283).

In the light of Lefevere's and Damrosch's insights, I will focus in this thesis, on refractions that occur in the writings and rewritings about cities. But I would like to emphasize that my use of the notion of "rewriting" is different than Lefevere's. Actually Lefevere used this notion to refer to several writing practices such as "interpretation, criticism, historiography, the putting together of anthologies or translation" (Lefevere, 1985, p. 233). Here I use it to refer to a more specific practice: Pamuk's "translation" of Tanpınar's Istanbul through the "rewriting" of Tanpınar's several works. It can be seen in Pamuk's book that he refers to many authors who wrote about the city before him. In doing so, he selects parts of the writings of these authors and rewrites them from his own perspective. Tanpınar is one of the authors who are referred to many times in Pamuk's book and it can be seen that Pamuk "rewrites" Tanpınar in his book, by paraphrasing or quoting his sentences, commenting on them and rearranging the quotes to fit his own argument.

In such a context, I especially use the notion of "rewriting" to emphasize the mediated nature of Pamuk's writing. Through the analyses of Tanpınar's and Pamuk's narratives in Turkish and their translations into English and French, I intend to reveal the role of translators in the reshaping of the narratives of cities, which travel through translation and through refractions.

At this stage I will explore the choices of the translators of Istanbul, Tanpınar and Pamuk and the ones of the interlingual translators, Ruth Christie, Paul Dumont, Maureen Freely, Jean François Pérouse, Valérie Gay-Aksoy and Savaş Demirel, and try to find out their "attitude" since as it was underlined by Theo Hermans "[f]or as long as a translation remains a translation, then it will always have a translator's presence and therefore a translator's subject position inscribed in it, however well hidden may be." (Hermans, 2007, p. 27).

Theo Hermans discussed in a recent book (2007) "what happens when translators translate texts they strongly disagree with or disapprove of, especially when ideological and moral values are at stake?" (Hermans, 2007, p. 56). He claimed that "[i]f the values inscribed in a foreign text are felt to be reprehensible, the translation itself may attest to the translator's critical opinion of them even if those values are being reported word for word" (Hermans, 2007, p. 65), and stated as a result that "the translation speaks for more than one voice and its words say more than what they say. The translator both speaks for the original author and signals reservation." (Hermans, 2007, p. 65). In this context Hermains argued that "The translator's attitude frames and invades the performance of translation" (Hermans, 2007, p. 83). Hermans' emphasis on the translator's "attitude" is worth close attention. This attitude is not only apparent when translators translate texts they disagree with but in all translations since translations are marked by the subject-

position of their translators. Therefore I agree with Hermans on the point that "All translating is translating with an attitude" and that "all translations contain the translator's subject-position" (Hermans, 2007, pp. 84-85). And I would like to add that, all translations of cities do also contain the translator's subject position which is determinative of the way that the city is represented in translation i.e. of the "metonymics" of translating the city.

Methodology

In the present thesis, I conceive the city as a cultural text, and set out to analyze a selection of narratives about the city of Istanbul as *translations* of the text inscribed in the city, into a natural language, which is Turkish. I also construct an analysis of the translations of these narratives into other natural languages, specifically English and French. I question the reasons why cityscapes appear different in the writings of different authors. How are these differences reflected in stylistic features? What connects these narratives and the aesthetical, cultural and historical contexts in which they were produced? Do translations into other languages modify the representation of cities? How and why? How do interlingual translators read and interpret the source narratives of cities? How do they rewrite them? It is clear that, asking such questions, I cannot use a simple method. Instead I prefer adopting a methodology which could help me to discuss the subject in its textual and contextual aspects.
As Maria Tymoczko points out, today, research in translations studies better combine linguistic and cultural points of view, embracing "microscopic" and "macroscopic" looks together. I agree with Tymoczko when she says that:

> [W]ith the explosion of knowledge in both linguistics and social theory […] it is no longer possible to approach any text in a simple or unproblematized manner, least of all translations which de facto link two languages and two cultures. In a sense two new infinite orders have opened up: the virtually inexhaustible possibilities suggested by segmenting texts into smaller and smaller linguistic units, and the equally inexhaustible possibilities suggested by the relationship of texts to layer upon layer of context, including the context of other texts (Tymoczko, 2002, p. 11).

Taking into account the emergence of these "two infinite orders", Tymoczko argues that "the best work shows a convergence –working toward the microscopic from the direction of the microscopic, or vice versa, so that one's data from the macroscopic level are complemented and confirmed by data from microscopic level" (Tymoczko, 2002, p. 17). She suggests that texts and contexts should be analyzed in their both linguistic and cultural aspects, in other words, with both microscopic and macroscopic dimensions. In line with the insights of Tymoczko, I would like to propose in this thesis, a methodology combining stylistics, critical discourse analysis and semiology referring to Jean Boase-Beier's, Teun A. van Dijk's and Roland Barthes's contributions. Let me explain how I combine these three models.

I would like to start by examining how stylistics underwent important discussions and changes in the second half of the twentieth century and in the first years of the 21st, since after Roman Jakobson's preliminary contributions, who is known as having "a crucial influence on the development of modern poetics" (Macey, 2000, p. 208) and his famous speech "Closing statements: Linguistics and poetics" (Jakobson, [1958] 1996) referred to as "one of the great manifestos of modern structuralism" (Macey, 2000, p. 208). Jakobson insisted on the differences between literary and non-literary texts and claimed that the *poetic* function was of a primordial importance in literary texts, which makes their difference from other text types. But for Jakobson, the poetic function appears to be an *intrinsic* property of

literary texts, and maybe for this reason he does not take into consideration the role of the reader. Jakobson's approach, suitable for the study of the intricate patterns in literary texts, has been criticized for consisting of "mechanical, lifeless, sterile exercises, and largely irrelevant to the interpretation of the literary work that they are describing" (Weber, 1996, p. 2). Jean Jacques Weber explains that Jakobson and his followers "have no difficulty in identifying the relevant stylistic features, since the selection is made on the basis of purely formal criteria" (Weber, 1996, p. 2). This shortcoming of formalist stylistics was challenged by a functionalist approach pioneered by M. A. K. Halliday, who introduced the criterion of stylistic significance. As Weber made it clear, in the scope of functional stylistics, "a formal feature is only considered stylistically significant if it is functional, if it has a particular meaning or effect value" (Weber, 1996, p. 2). The contribution of such a functionalist point of view seems to be important since the researcher will have to make choices in focusing on some aspects of texts and since it appears impossible and moreover senseless to deal with all the formal elements inherent in texts.

Quarrels in the field of stylistics became more vigorous when Stanley Fish attacked both formal and functionalist approaches. Weber explains that "Fish rejects Jakobson's view of style as an inherent property of the text and sees style as dynamic effects produced by the reader in the process of reading the text" (Weber, 1996, p. 2). Fish votes for a reader-oriented stylistics and calls for the study of "reader's assumptions, expectations and interpretive process" (Weber, 1996, p. 2). Nevertheless Fish's approach is bound with the danger of relativism which he tried to overcome with the notion of "interpretive communities" claiming that the readers' interpretation depends on the interpretive community in which they belong (Weber, 1996, p. 2). Fish's insistence on the role of the reader has its merit but, as underlined

by Michael Toolan (1996), his notion of "interpretive communities" needs to be discussed painstakingly.

What is important for my research is that in the 1970s, in line with the development of critical discourse analysis, the "context" gained more importance in stylistics as well. The style was searched for, until then, by the formalists only in the text, and by the reader-oriented approaches only in the readers' mind, but in the 1970s, it started to be seen as "an effect produced in, by and through the interaction between text and reader" (Weber, 1996, p. 3). As Jean Jacques Weber explains, and as I assume in the content of this thesis "meaning and stylistic effect are not fixed and stable, and cannot be dug out of the text as in an archeological approach, but they have to be seen as a potential which is actualized in a (real) reader's mind, the product of a dialogic interaction between author, the author's context of production, the text, the reader and the reader's context of reception – where context includes all sorts of sociological, cultural and intertextual factors" (Weber, 1996, p. 3). The interaction becomes even more complicated, when in translation studies, are taken into consideration the context of reception of the translator as a first "real" reader of the text, the new text produced by the translator, the reader of the translated text and the final reader's context of reception.

Jean Boase-Beier and Kirsten Malmkjaer, who have undertaken stylistic analysis of translations, proposed new approaches to translation studies in line with recent developments in stylistics.

Malmkjaer focused on "writer-orientated" stylistics and searched for a methodology for writer-oriented analysis of translated texts, where the writer is the translator. Malmkjaer clearly put that "in the case of translated texts, the writer is, of course, the translator" and explained that "translators may […] approach their

projects with very specific aims in mind for the text to be created" (Malmkjaer, 2004, p. 13). As explained by Malmkjaer, the writer-orientated analyses of non-translated writings try to understand "*why* a writer may have chosen to shape the text in a particular way to make it mean in the way it does" (Malmkjaer, 2004, p. 14). Delving into such a questioning, one should of course not forget that writers are not always free in their choices but are bound by linguistic limitations. Taking this limitation as granted, then as underlined by Malmkjaer "explanation at the level of writer-orientation is provided in terms of factors which are to a greater or lesser extent within the writer's more or less conscious control, such as political or religious persuasion, or ideological or gender position" (Malmkjaer, 2004, p. 15).

When it comes to a writer-orientated analysis of translations, Malmkjaer argued that such an attempt needs a specific analytical method which she named as "translational stylistics". Malmkjaer also provided an example where she analyzed the translation of Hans Christian Andersen's *Den lille Pige med Svovlstikkerne / The Little Girl with the Matches*. Malmkjaer starts her analysis with the stylistic comparison of source and target texts and tries to understand why the translation was produced the way it is. She focuses on the "alternative sets of means of expression" which are used and which could be used alternatively in translation and discusses their "effects on the reading mind" (Malmkjaer, 2004, p. 18). The relativity problem appears here once more but Malmkjaer, who is aware of such a problem, accepts that her analysis has subjective aspects, noting that "the reading mind" is "mine, in this case" (Malmkjaer, 2004, p. 18). Following the discussion on textual elements and their effects, she also questions possible reasons for the choices of the translator revealed in the analysis. At this stage, she goes beyond the limits of textual data and provides "parameters for translated (mediated) texts" (Malmkjaer, 2004, p. 22). She

puts that: “a) A mediated text is affected by the mediator’s interpretation of the original; b) Mediation through translation always has a purpose; c) The purpose the translation is intended to serve may differ from the purpose the original text was intended to serve; d) The audience for the translation is almost always different from the audience for the original text” (Malmkjaer, 2004, p. 22). Malmkjaer’s emphasis on the purpose of the translator reminds the functionalist approach to translation (Nord 1997) and Hans Vermeer’s (2000) skopos theory.

The relevance of Malmkjaer’s method for my research is its use of both textual and contextual elements to explicate the differences between source and target texts and to reveal the possible reasons of these differences focusing on the translator, questioning how she/he could have read the text and responded to it. One shortcoming is the fact that, adopting such an analysis method, the effects of textual features on the reading mind can nothing but be discussed from the point of view of the researcher. But today, we all know that the subjectivity of the researcher cannot be completely avoided. The data obtained from the text may be objective in all analysis but when it comes to select some of them and arrange in a way to formulate a coherent argument, the researcher will have to intervene with a purpose and this intervention will inevitably produce subjectivity. Nevertheless, the subjectivity should not be seen as something to blame but as an inevitable condition. The most important is to be aware of the limits of any objective research. Deindre Burton clearly puts that she is “unhappy with the tacit assumptions behind almost all the work in this field, that presumes that it is the legitimate task of the stylistician to observe and describe phenomena in a ‘neutral’ and ‘objective’ way” and she follows: “I take it as axiomatic that *all* observation, let alone description, *must* take place within an already constructed theoretical framework of socially, ideologically and

linguistically constructed reality, whether the observer/describer of observations is articulately aware of that framework or not" (Burton, 1996, p. 225). The resistance to the illusion of "neutrality" in research is also pertinent in critical discourse analysis (CDA). Teun A. van Dijk strictly underlines that "unlike much other scholarship, CDA does not deny but explicitly defines and defends its sociopolitical position. That is CDA is biased - and proud of it" (van Dijk, 2002, p. 96). However, this does not mean to leave scientific principles at all, since stylistics and CDA has always been based on methodological textual analysis and on empirical data. Therefore, it can be said that today, all research in any field, even based on strongly constructed theoretical and methodological tools, should be aware of the limits of its "objectivity" and "neutrality".

Before going more deeply in a discussion about CDA, I would like to concentrate on Jean Boase-Beier's stylistic approach to translation studies, which is in line with Malmkjaer's.

Jean Boase-Beier's approach to stylistics follows recent developments in the field. She explains that "style has ceased to be viewed only in terms of its linguistic features and has come to include such issues as voice, otherness, foreignization, contextualization and culturally bound and universal ways of conceptualizing and expressing meaning" (Boase-Beier, 2006, p. 2). An important aspect of Boase-Beier's approach to stylistic features of translation is the view that style results from choices. And she links this view to the notion of "mind style" which she defines as "the linguistic style that reflects a cognitive state" (Boase-Beier, 2003, p. 254). It can be seen that Malmkjaer and Boase-Beier both underline the mind and choices of agents: of authors, translators and readers. I would like to explain a little bit more

how Boase-Beier conceives the choices and the cognitive state of agents, to illuminate the links between textual data and the world beyond it.

According to Boase-Beier, style is the result of choices which come about as a result of the "cognitive state" of the author (or of the translator). The "cognitive state" is in turn the product of various interacting factors including "knowledge of linguistic and stylistic forms and constraints, of literary convention, cultural background, and intended audience" (Boase-Beier, 2003, p. 253). Boase-Beier also indicates that the term "cognitive state" has a larger scope than the "world view" of the translator since "a world view is in general seen as a 'pattern of beliefs and cultural assumptions' (Wales 410) and thus does not necessarily include the various types of knowledge (as opposed to belief and assumption) suggested above as influences on choice" (Boase-Beier, 2003, pp. 253-254). Nevertheless, Boase-Beier also acknowledges that choice is also influenced by "the personal world view of the author" (Boase-Beier, 2003, p. 254). The role of the reader is also underlined by Jean Boase-Beier. She says that "we cannot ignore the role played by the reader in reconstructing that state of mind from the style of a text" (Boase-Beier, 2003, p. 255) and claims that "reading is a highly interactive process" (Boase-Beier, 2003, p. 257). The context is also given importance for the reconstruction of the cognitive state.

Jean Boase-Beier illustrates her stylistic approach to translation with some example analyses. In one of them, she examines two translations of a poem by Christian Morgenstern. In her analysis, she firstly deals with the source text and comments on its stylistic features. Then she focuses on two following translations to reveal that different aspects of the source text were highlighted in target texts. Her conclusion deserves attention: "It is common in stylistics, especially when considering mind style, to see reading as an attempt to reconstruct from clues in the

style the cognitive state of the author with the set of attitudes, beliefs, and intentions that influence it. But in fact what the contrasting analysis of two different translations of the same poem has shown is that the reader adapts the reconstitution to his or her own view of the world" (Boase-Beier, 2003, p. 263). Boase-Beier's conclusion stresses the influence of the world view of the translator as well as the factors surrounding the production of the translation, such as the cultural and professional background of translators, the intended audience and marketing strategies.

It appears clearly in Kirsten Malmkjaer's and Jean Boase-Beier's works that stylistics no longer consists of "mechanical, lifeless, sterile exercises" (Weber, 1996, p. 2) and goes beyond the text to discuss it in a larger context. It can be said that these analyses merge textual and contextual data, adopting both microscopic and macroscopic points of view as recommended by Maria Tymoczko (2002).

In line with the stylistic approaches discussed above, CDA covers also, by definition, textual and contextual factors. As Teun A. van Dijk explains, CDA is not just a method, nor a theory to be simply applied to social problems. It is rather a "critical perspective on doing scholarship" (van Dijk, 2002, p. 96). "It focuses on social problems and especially on the role of discourse in the production and reproduction of power abuse or domination" (van Dijk, 2002, p. 96). The narratives of the city of Istanbul which will be examined in this thesis, have an important social aspect since they produce discourse about the identity of the city. In those texts, "the reproduction of power abuse or domination" may not be so apparent as for example in texts produced as a part of political campaigns. But the world view and the political attitude of the author may be inserted between the lines and may intervene in the construction of an identity for the city through textual representation. Therefore, an analysis of narratives about cities and of their translations should

consider this social aspect and for such an analysis, the point of view of CDA is of major relevance.

Teun A. van Dijk's approach to CDA focuses on social and cognitive aspects of discourse. But he also mentions that "CDA needs a solid 'linguistic' basis" (van Dijk, 2002, p. 97) and that "discourse analysis obviously always needs to account for at least some of the detailed structures, strategies and functions of text and talk, including grammatical, pragmatic, interactional, stylistic, rhetorical, semiotic, narrative or similar forms of verbal and paraverbal organization of communicative events" (van Dijk, 2002, p. 97). It appears that to analyze social and cognitive aspects of discourse, linguistic tools are needed, which supports again Tymoczko's claim for putting microscopic and macroscopic approaches together.

It can be seen that stylistic analysis and CDA both consider the text and context together. The cognitive state and social environment of the author are given importance, while the role of the reader and of her/his context of reception are underlined with special attention. This kind of a conception seems to have ties with the innovative contributions made to literary studies by Roland Barthes, who also emphasized, in all his work, the role of the reader and the interaction between the author, the text and the reader, as well as the importance of the context.

Therefore, in the present thesis, I shall adopt a methodology considering these developments in stylistics, CDA and semiology.[3] I shall analyze some narratives of

[3] Sündüz Öztürk Kasar also emphasized that semiotics could contribute to various literary and translatorial practices. She said: "the semiotics provides, in the field of literature, a method of reading and analysis for both the reader, editor, publisher and literary critic or for the semiotician, i.e. for everyone who undertakes the quest of meaning in literary texts" (my translation) ["la sémiotique fournit, dans le domaine de la littérature, une méthode de lecture et d'analyse à la fois pour le lecteur, le réviseur, l'éditeur et le critique littéraire ou l'analyste sémioticien, donc pour tous ceux qui entreprennent la quête du sens à partir du texte littéraire]. (Öztürk Kasar, 2009, p. 164). Öztürk Kasar explored the interactions between semiotics and translation studies in several other articles more in details. (Öztürk Kasar 2005; 2006; 2009). Her research is deeply rooted in Emile Benveniste's and Jean Claude Coquet's contributions to linguistics and to semiotics (Coquet, 2002; Benveniste, 1966; 1974).

the city of Istanbul and their translations, focusing on the roles of authors (who I consider as translators of the city), and the translators (who translate these texts into other languages), delving into the respective historical, cultural, social and linguistic contexts surrounding the production and reception of narratives in Turkish, English and French. In this research, each interlingual translator will be considered as a real reader of the source text and as the writer of the target text. The possible readings and the interpretations of source and target texts will be discussed considering the contexts which can influence the agents (authors and translators). In this perspective, before delving into a deep reading and analysis of the chosen narratives of Istanbul, I will question their contexts of production and reception. I will discuss literary, cultural and historical milieus in which Ahmet Hamdi Tanpınar and Orhan Pamuk produced their narratives and the respective milieus in which translations were produced.

When it comes to textual analysis, I will use a critical approach fed by the insights of Jean Boase-Beier, Teun A. van Dijk and Roland Barthes. Basically I will follow the line proposed by Barthes in his *S/Z* but I will use his methodology partly, just as a tool for analysis. I will not, like Barthes, try to find out several codes upon which the narrative is constructed, but will try to reveal the "plurality" of the texts. The relevance of Barthes's methodology to my research is its emphasis on the reading experience and on the "plurality" of the text, which covers ideological and stylistic features. Let me explain.

Barthes gave a primordial importance to the notion of *écriture*, which he defined as "a variety of literary style, a somehow collective version of it, the body of the traits of language through which an author assumes the historical responsibility of her/his form and is connected through her/his verbal work to an ideology of the

language" (my translation). ["une variété du style littéraire, sa version en quelque sorte collective, l'ensemble des traits langagiers à travers lesquels un écrivain assume la responsabilité historique de sa forme et se rattache par son travail verbal à une certaine idéologie du langage"] (Barthes, 1999, p. 25). It can be seen that Barthes's conception of *écriture* was strongly linked to style. The relation between *écriture* and style became more apparent when he said that "Yet this style serves to praise a new value, writing, which is excess, overflow of style toward other regions of language and subject, far from a classed literary code (exhausted code of a doomed class)" (Barthes, 1994a, p.76) and concludes that "style is somehow the beginning of writing [*écriture*]" (Barthes, 1994a, p.76). Given the importance of style and *écriture,* Barthes also indicates that the style is to be searched for, "in the plurality of the text" (Barthes [1969] 1984, p. 158) (my translation). I would like to quote a passage where Barthes explains his approach to textual analysis:

> Textual analysis does not attempt to *describe* the structure of a work; it is not a matter of recording a structure, but rather of producing a mobile structuration of the text (a structuration which shifts from reader to reader down through History), of staying within the signifying volume of the work, within its *signifying process*. Textual analysis does not seek to know by what means the text is determined [...] but rather how the text explodes and scatters. Hence we shall take a narrative text, a tale, and shall read it, as slowly as will be necessary, stopping as often as we must (*deliberation* is a crucial dimension of our work), trying to locate and to classify *without rigor*, not all the meanings of the text (which would be impossible, for the text is open ad infinitum: no reader, no subject, no science can exhaust the text) but the forms, the codes which make meanings possible. We shall locate the *avenues* of meaning. Our goal is not to find the meaning, nor even *a* meaning of the text[. . . .] Our goal is ultimately to conceive, to imagine, to experience the plurality of text, the open-endedness of its *signifying process.* (Barthes, 1994c, p. 262)

Following Barthes's insights, I will inquire the "plurality" of the narratives of Istanbul. Comparing source and target texts, I will try to discuss how translators read

the “plurality” of source texts and how their readings shaped the mind style in the target texts as a result of their cognitive states.

CHAPTER 3

AHMET HAMDİ TANPINAR'S NARRATIVE OF ISTANBUL

The present chapter is an attempt to explore Ahmet Hamdi Tanpınar's Istanbul with a special focus on his long article titled "Istanbul" (1945)[4]. The chapter consists of two parts. In the first I set out to contextualize Tanpınar's "Istanbul" exploring the discussions that surrounded Tanpınar's work. By this means I intend to illuminate the social, cultural, historical and literary contexts in which the work was produced and received. For this purpose, I examine several articles and criticisms about Tanpınar together with his responses. I discuss, in this context, the issue of "civilization change" in Tanpınar's fictional and non-fictional works and his approach to politics. I also explore in the first part of the chapter, the discussions about Tanpınar's style and his use of language. The data collected in the first part provides the basis for the textual analysis presented in the second part of the chapter.

The textual analysis covers the examination of a selected section from Tanpınar's "Istanbul" and of its translations into English by Ruth Christie, (forthcoming) and into French by Paul Dumont (1995). During the analysis, I read Tanpınar's selected narrative as a "translation" of the text inscribed in the city and try to illuminate the "attitude" (Hermans, 2007, p. 76) of Tanpınar as a "translator" of the city who chose aspects of it to emphasize in the text that he produced.

[4] Ahmet Hamdi Tanpınar's "Istanbul" was published for the first time in 1945, in the 92nd, 93rd and 94th issues of the magazine *Ülkü*. Then it was included into a compilation titled *Five Cities*, published in 1946 by Dergah Yayınları, together with four other articles of the author published earlier in magazines about Ankara, Erzurum, Konya and Bursa. In the present thesis I refer the 22nd edition of *Beş Şehir* by Dergah Yayınları, which dates from 2006.

Meanwhile, I examine the interlingual translations into English and French and try to illustrate the role of interlingual translations in the reconstruction of the narrative of the city in foreign languages. In this process, I try to illuminate the interpretation processes of translators as the readers of Tanpınar's text.

Contextualizing Ahmet Hamdi Tanpınar's "Istanbul" (1945) Narrative

The present section explores the social, cultural, historical and literary contexts in which Tanpınar's "Istanbul" was produced and received. For this purpose, I examine several articles about Tanpınar's work published during and after his lifetime. Through this examination I try to illuminate the reception of Tanpınar's work by professional readers such as critics, reviewers and other authors. I also examine Tanpınar's reactions to his contemporaries, focusing on his diaries. By this means I discuss in the present section Tanpınar's main themes, his style, his ties to other men of literature and to government circles. The data collected in the present section provide the basis for the textual analysis which is presented in the second part to Chapter 3.

Ahmet Hamdi Tanpınar's Reception in Turkey: Critical Views on Tanpınar and his Response

"The only man of letters recognized both by the right and left wings and even by the state." (my translation). [Sağcıların, solcuların hatta devletin bile üzerinde anlaştığı tek edebiyatçı.] (Pamuk 2001). That's how Orhan Pamuk talks about Ahmet Hamdi Tanpınar, responding to the reporters of the newspaper *Milliyet*, in the context of a

series of interviews, covering the new reprints of Tanpınar's works by Yapı Kredi Yayınları, which made the works of the author accessible to an expanded group of readers. Pamuk appraises the value of Tanpınar's works and points that Tanpınar was an uncommon intellectual, whose writings subverted binary oppositions such as "leftist" – "rightist" or "conservative" – "progressive". Nevertheless Pamuk's statement turns out to be simplistic when the whole career of Tanpınar is taken into consideration, in so far as it can easily be reversed and still be valid, since Tanpınar was also "a man of letters who has been appreciated neither by the left or right wings, nor by the state". Tanpınar's intellectual career and his experiences as an author need to be explored closely.

Ahmet Hamdi Tanpınar wrote poems, novels, short stories and essays about literature, arts and cities. As he indicated in his diaries (Tanpınar, 2007), he suffered from being neglected by his contemporaries, had difficulties finding publishers, lived in isolation and in debt, suffered illnesses and was never received enthusiastically, the way he wished, during his lifetime.

The data base of the Turkish National Library confirms that very few books of Tanpınar were published before 1961, the year when he died. Reprints are also very rare. In the online catalogues of the National Library, there can be found 6 books by Tanpınar published in 1940s, amongst which a collection of short stories titled *Abdullah Efendi'nin Rüyaları* (1943) / *The Dreams of Abdullah Efendi,* his famous novel *Huzur* (1949) / *A Mind at Peace* (2007), a collection of long articles about five cities in Turkey, *Beş Şehir* (1946) / *Five Cities*, and a series of literary investigations: a monograph about Tevfik Fikret (1941), an anthology of Namık Kemal (1942) and a huge historiography of Turkish literature in the nineteenth century (1949). In 1950s, apart from the reprints of the monograph about Tevfik

Fikret and of the history book, Tanpınar published another collection of short stories, *Yaz Yağmuru* (1955) / *Summer Rain*. He wrote an article about Istanbul that was published in a collection of three articles with the other contributions by Yahya Kemal Beyatlı, Abdülhak Şinasi Hisar, all about the city of Istanbul (1956). The *Five Cities* was reprinted in 1960, and in 1961, Tanpınar assented to the publishing of his *Şiirler / Poems* "reluctantly" (my translation) ["istemeye istemeye"] (Tanpınar, 2007, p. 122). *Saatleri Ayarlama Enstitüsü* (1961) / *The Time Regulation Institute* (2001) was published in the same year. Tanpınar, who lived his final years in a disgruntled mood, discontented with himself and of his environment, wrote in his diary, on 18 August 1961, that even the publishing of his book could not suffice to make him happy: "*The Institute* is being published. […] What good is it? At this age, man is even tired of dreaming" (my translation). ["*Saatleri Ayarlama* basılıyor. […] Ne çıkar? İnsan bir yaşta hülyadan bile yoruluyor"] (Tanpınar, 2007, p. 320).

Few books by Tanpınar were published before the 1970s, the decade his writings were being reconsidered by the Turkish elite. My research in the catalogues of the National Library showed that the numbers of books by Tanpınar published in Turkey varied as follows, between 1941 and 2008:

Years	Numbers of published books
1941-1950	6
1951-1960	4
1961-1970	7
1971-1980	15
1981-1990	15
1991-2000	17
2000-2008	64

The increase in the numbers of published books by Tanpınar in the seventies and more precisely in the first years of the new millennium points to some changes in his reception in Turkey and is one of the parameters that indicate the growing interest to Tanpınar's work in Turkey's literary circles. Another parameter is the increasing number of reviews and articles about Tanpınar published in journals and newspapers in these periods. An extensive bibliography of articles about Tanpınar, edited by Abdullah Uçman and Handan İnci (2008) also indicates such an interest.

Tanpınar's diaries bear witness to his loneliness and reveal the author's attitude towards the critics who neglected him and his writings. On 1 June 1961, close to death, he wrote:

> What have I done? With the *Five Cities*, the unread, the disregarded *Five Cities* and with all these short stories and novels, I stand as an essential part of Turkish literature!... Am I satisfied with these works? That's another problem. But how could *The Dreams of Abdullah Efendi*, and especially the first short story in it, be overlooked and have no criticisms or reviews at all? How come that *A Mind at Peace*, appreciated by everyone who has read it, was only discussed in three articles and *The Summer Rain* aroused no reflections at all? Didn't all these add something to Turkey? To Turkey and to Turkish language? (my translation). (Tanpınar, 2007, p. 300).

> [Ne yaptım! *Beş Şehir'*le, okunmayan, bahsedilmeyen *Beş Şehir'* le bütün o hikayeler, romanla Türk edebiyatının bütün bir tarafıyım!... Bu eserlerden memnun muyum? Orası başka. Fakat *Abdullah Efendinin* Rüyaları bilhassa birinci hikâye böyle tenkitsiz mi geçecekti? *Huzur* ki okuyanların hepsi sevdiler, üç makale ile, *Yaz Yağmuru* hiçbir akissiz mi geçecekti? Bunların Türkiye'ye getirdiği hiçbir şey yok muydu! Türkiye'ye ve Türkçeye?] (Tanpınar, 2007, p. 300).

Tanpınar not only lamented the neglect, but questioned the possible reasons of the situation. He sometimes accused himself of not having good relationships with other writers:

> On the other hand, I am still in struggle with myself. I still don't reckon I am done. Maybe I am destroying myself, with my own hands. Maybe I, myself, am one of the causes of this assassination with silence. I can't keep company with men of literature. I was intimate with them when I was about twenty five or thirty, now I stand off. There is a whole cultural difference between us. A distance… (my translation). (Tanpınar, 2007, p. 300).
>
> [İşin öbür tarafı hâlâ kendimle cenkleşmem. Hâlâ kendimi olmuş addetmememem? Belki de kendi kendimi mahveden benim. Hakkımdaki sükût suikastının bir sebebi de belki benim. Edebiyatçılarla düşüp kalkamıyorum. Yirmi ile otuz beş yaş arasında olanlarla (onlarla olacak sanırım, ş.d.e.) çok yakındım, şimdi çok uzağım. Aramızda bütün bir kültür ayrılığı var. Mesafe…"] (Tanpınar, 2007, p. 300).

Tanpınar's writings reveal his own reasoning about why he was rejected by his contemporaries. It is understood that he questions himself and thinks that his own hands-off attitude is one major reason. He feels that there is a cultural difference between him and other intellectuals. He also finds another reason for his isolation: his political insights, which differ from other mainstream ideas and his insistence on not changing them. He says:

> In Turkey, politics is in everything. And I see in my work the politics of the Turks, the real politics of the Turks. The right wing doesn't think I'm totally one of them, they don't find me as ignorant as themselves and monopolist enough. The left wing treats me as an enemy […]. The rightists only insist on Turkey, on a Turkish history written blindly and recited always by heart, which cannot go beyond swaggering, they are only involved in internal politics and propaganda. The left says there is no Turkey at all and no need for it to be; or something similar […]. And me I am looking forward to a Turkey, which has its place in the world, looks ahead and revaluates its history. That's how I stand in homeland. (my translation). (Tanpınar, 2007, pp. 300-301).
>
> [Türkiye'de her şey politika mücadelesi. Ben ise eserimde Türk politikasını hakiki Türk politikasını görüyorum. Sağ taraf beni kâfi

> derecede kendisinden, kâfi derecede inhisarcı, kendisi kadar cahil görmüyor. Sol bana düşman. […] Sağcılar yalnız Türkiye, gözü kapalı, ezberde kalmış öğünmenin ötesine geçmeyen bir Türk tarihi, yalnız iç politika ve propaganda diyor. Sol, Türkiye yoktur ve olmasına da lüzum yoktur diyor; yahut benzerini söylüyor […]. Ben ise dünya içinde, ileriye açık, mazi ile hesabını gören bir Türkiye'nin peşindeyim. İşte memleket içindeki vaziyetim"] (Tanpınar, 2007, pp. 300-301).

This quote by Tanpınar shows that politics was very important for the author, but that he was in struggle with both the right and left wings which he criticized harshly. It is very clear that Tanpınar dreamed of a Turkey that would surpass the combat between left and right, which would consciously reconsider its history, and which would construct its own future. It appears that Tanpınar's insights about Turkish politics, isolated him from others. Considering the facts that he was reviewed very little and that his books were not published abundantly in his lifetime, and taking into account his diaries, where he complained of an "assassination with silence", it can be said that Tanpınar was left alone both by the intellectuals of left and right wings and by the state. Considering all these facts, it can be said that Orhan Pamuk's words about Tanpınar, cited above, which appear to be true today, were not fitting the actual circumstances of Tanpınar's lifetime. As I mentioned in previous pages, Tanpınar's works had to wait until the 1970s and especially until the first years of the 2000s to reach a larger public and to be reviewed and reconsidered more deeply. Now I would like to explore how and why Tanpınar's works were given special attention in the 1970's.

Oğuz Demiralp, who dedicated a book-length survey on Tanpınar's work, *Kutup Noktası* (1993), explained in his article "Aydaki Adam" (2000) / "Man on the Moon", how Turkish intellectuals became more aware of Tanpınar's literature and

ideas. He said: “We started as late as the 1970s to read Tanpınar seriously” and followed:

> [I]t was not just a coincidence that Tanpınar was on the agenda in the 1970s, with a big delay. […] The inflexible clichés or prejudices of the left wing, who considered any interest in the Ottoman tradition as an act against the republic, were beginning to collapse in those years. It was understood that the Ottoman heritage was to be regained. Thereafter, Ahmet Hamdi Tanpınar’s work was reconsidered from a different point of view. It was understood then, that Tanpınar, who was left aside for the concern of ‘nationalist / conservative’ wing, was in fact a modern man of culture. He did not belong to passé but to present and moreover to the future” (my translation). (Demiralp, 2000, p. 93)
>
> [Ancak 1970’lerde başladık Tanpınar’ı gerçekten okumaya. […] Tanpınar’ın büyük bir gecikmeyle ancak 1970’lerde gündeme gelmesi rastlantı değildi elbette. […] Osmanlı’yla olumlu gözle ilgilenmeyi Cumhuriyet’in karşıtı gören kalıplaşmış bakış, daha doğrusu önyargılar Türk solunda özellikle o yıllarda sarsılmaya başladı. Osmanlı’yı yeniden kazanmak gerektiği o yıllarda anlaşılmaya başlamıştı. İşte o zaman Ahmet Hamdi Tanpınar’ın yapıtlarına da yeni bir gözle bakıldı. Görüldü ki, okunması uzun süredir “milliyetçi/ muhafazakâr” kesime bırakılmış Tanpınar, aslında modern bir kültür adamıdır. Eskinin değil yeninin, giderek geleceğin adamıdır.] (Demiralp, 2000, p. 93).

Demiralp also discusses the reasons why Tanpınar was “misunderstood”:

> The foundation of the republic was also the period where the nation-state was created and where the nation was shaped out. Intellectuals had a very important role in this process, as ideologues and as social engineers. The main controversy that divided intellectuals was the question of how to reconstruct the history of the nation. The dominant intention was to leave the Ottoman Period aside and to identify it with troubles, while another group of intellectuals amongst which Tanpınar may be seen as a part, argued that the Ottoman heritage had to be appropriated” (my translation). (Demiralp, 2000, p. 94).
>
> [Cumhuriyet’in kurulması bir bakıma ulus-devlet yaratılması ve ulusun biçimlendirilmesi sürecidir. Aydınlar bu süreçte önemli rol oynamışlardır, hem ideolog hem de toplum mühendisi olarak. Aydınları en çok bölen konu ulusun geçmişinin nasıl yeniden inşa edileceği olmuştur. Başat anlayış Osmanlı dönemini geri plana itip büyük ölçüde olumsuzluklarıyla sunarken, A. Hamdi’nin aralarında

> sayılabileceği bir bölüm aydın Osmanlı'ya sahip çıkılması gerektiğini savunmuşlardır]. (Demiralp, 2000, p. 94).

Demiralp also indicated that there were quarrels between those who voted for the conservation of the Ottoman heritage as well, but as Demiralp made it clear, they were all "labeled as against westernization and reformation, and accused? of passéisme" (my translation). ["Batılılaşmaya, ilerlemeye karşıymış gibi damgalanmaya, passéisme'le suçlanmaya (yetiyordu)"] (Demiralp, 2000, p. 94).

Hilmi Yavuz (2008) undertook the same subject in a newspaper article where he underlined the importance of canon formation in the shaping of the nation-state and indicated that "authors like Tanpınar had, of course, no chance of being admitted in the canon of the republic" continuing that "they became subjects of a broader intellectual circulation finally (yes finally!) after 1970. This was due to the fact that the literary canon of the republic was constructed in line with the Official Ideology. The 1970s saw the breakdown of the supreme authority of Kemalism on literary canon" (my translation). ["Ahmet Hamdi Tanpınar gibi, Nahid Sırrı Örik gibi romancıların […] Cumhuriyet'in edebi kanonu içinde yer alabilmesi söz konusu değildi elbet, ama onların geniş ölçekli bir entelektüel dolaşıma girmeleri, ancak (evet ancak!) 1970'ten sonradır. Sebebi, Cumhuriyet'in edebi kanonunun, Resmi İdeoloji ile tahkim olmasıdır. 1970'ler, Kemalizm'in edebi kanon üzerindeki hâkimiyetinin kırılma tarihidir] (Yavuz 2008).

Oğuz Demiralp and Hilmi Yavuz support the idea that Tanpınar fought for the conservation of the Ottoman heritage, without being reactionary, and that his ideas, clearly apparent in his writings, were not in line with the official ideology, which dominated the first years of the new republic, and which disregarded the Ottoman past as it was explained by Yavuz (2008). The themes and discussions in

Tanpınar's fictional and nonfictional writings confirm their views. It is true that Tanpınar wanted to be inspired by both eastern and western traditions to create a new synthesis which would be peculiar to Turkey. Today, one of the reasons why Tanpınar has emerged as so important, and maybe the major reason for his re-evaluation, is perhaps his discussions about the crossings between past and present, east and west, tradition and modernity, as well as his esthetical way of undertaking such critical subjects. All the expressions that caused him pain and solitude in his lifetime have become major reasons for his importance today.

The quote from Orhan Pamuk at the beginning of this section, that Tanpınar was "the only man of letters recognized both by the right and left wings and even by the state" may not be true considering the period in which Tanpınar lived, but today they may explain his wide ranging recognition in Turkey. Actually Tanpınar's works have been reprinted in the last two decades by different publishing houses from different backgrounds, as well as by the Ministry of Education. The growing number of reprints of his books, as well as the lawsuits for the possession of copyrights, witness the concurrence between publishing houses from different backgrounds, for being the one to publish Tanpınar's works.

After seventeen reprints published in the 1990's, sixty four reprints were distributed between 2000 and 2008. This increase was accompanied by an ongoing lawsuit between two publishing houses, for the possession of the copyrights of Tanpınar's works. Both editors were reprinting the same books and distributing them to the market. Dergah Yayınları, known as a conservative and right wing publishing house, had been reprinting Tanpınar's works since 1976. In the second half of the 1990's, Yapı Kredi Yayınları (YKY) wanted to purchase the copyrights of Tanpınar's books from Dergah Yayınları. YKY, founded by one the biggest banks of

Turkey and, profiting from its monetary support and well structured printing and distribution facilities, was targeting to reach a larger audience. Its proposition refused by Dergah Yayınları, YKY contacted Meliha Büyükçelebi, who had legal proof of her family connection to Tanpınar. YKY, then, bought the copyrights from her and started to reprint Tanpınar's works in 1997. This has been the beginning of a lawsuit between the two publishing houses, which kept on reprinting and distributing the same books for years.

At the end of the lawsuit in Turkey, Dergah Yayınları kept the copyrights and YKY had to pay amends. Nevertheless, as underlined by Ayfer Tunç, one of the main editors of YKY, "Tanpınar reached, by this means, a new audience, while by the same occasion, the larger public met Tanpınar for the first time" (my translation). ["Hem Tanpınar yeni bir okur kitlesiyle karşılaştı, hem de bu geniş okur kitlesi Tanpınar'ı tanıdı"] (Kılıç, A., Tunç, A., 2001). It can be said that YKY's attempt to make Tanpınar's works available for a larger audience had a positive result in opening up a more extensive and in depth discussion of his contributions to Turkish literature. Today Tanpınar appears to be received as a central figure in Turkish literature to the point that his name is given to an international literary festival. The first "Istanbul Tanpınar Literature Festival" organized by Kalem Agency took place between October 31st and November 3rd 2009. The festival is supposed to be repeated each year and will be accompanied in 2010 with an international symposium to be organized by Mimar Sinan University and focusing on the work of the author.

"Civilization Change" in Ahmet Hamdi Tanpınar's Work

Ahmet Hamdi Tanpınar gave a very important place to the question of "civilization change" in Turkey, both in his fictional and non-fictional writings. Undertaking the issue of "civilization change", Tanpınar referred to westernization movements that started mainly with the "Tanzimat" (the Ottoman Reformation) of 1839 and kept going on after the proclamation of the republic in 1923. The westernization movements were discussed by Saliha Paker (1998), Şehnaz Tahir Gürçağlar (2008) and Özlem Berk (2004a; 2004b) with a special focus on the role of translation. Tahir Gürçağlar took up "the concepts of westernization and 'humanism'" as "the main ideological and philosophical infrastructure of the republican reforms" (Tahir Gürçağlar, 2008, p. 29). She stated that "[t]he first twenty years of the republic were marked by intensive planning activity which aimed to westernize Turkey while building a nation equipped with a unique Turkish identity" (Tahir Gürçağlar, 2008, p. 49-50). She underlined the role of the reforms realized in the first fifteen years of the republic and especially the role of the alphabet reform in "creating and maintaining the new Turkish identity which was based on a new repertoire composed of a largely western inventory" (Tahir Gürçağlar, 2008, p. 51) and revealed the importance of translation in nation building process.

As explored by Şehnaz Tahir Gürçağlar in detail, there were as many different ways of conceiving and defining the "West" as there were different views on "westernism". Nevertheless, these different views tended to follow two basic directions, as explained by Tarık Zafer Tunaya, who summed up these views under two groups, one called "Bütüncü" (Wholist) and the other called "Kısmici" (Partialist) (Tahir Gürçağlar, 2008, p. 61-62). The partialist group, in which Ziya

Gökalp –the founder of the Turkist movement- took part, suggested adopting western science and technology but to reject its cultural and moral values. The wholists, on the other hand, supported the idea that western civilization was a whole and could only be adopted entirely (Tahir Gürçağlar, 2008, p. 62).

Before exploring the approach of Ahmet Hamdi Tanpınar to the question of "civilization change", I would like to discuss the insights of one of the main figures of westernization movement in republican period, Nurullah Ataç (1898-1957). Ataç defended the idea that western civilization had to be appropriated as a whole and that the eastern tradition was to be left behind. He said "I think that we can get out from our ancient civilization, get rid of its traditions and take the road for the west." (my translation). [Bizim eski uygarlığımızdan sıyrılıp, onun yarattığı gelenekleri bırakıp batıya yönelebileceğimizi sanıyorum] (Ataç, [1980] 2000, p. 105). He argued that even if Turkish people were fed only by western culture, they would still produce works that would be "ours". In this context he explained his ideas as follows:

> If we can bring them (the masters of European art) into this society, if we can truly inject them here, don't you worry, we will not obey them as prisoners, we will produce, with the force taken from them, works that will still be our own. Just like Racine, who followed Euripides but produced again art in French style. But we should abandon ourselves, our personality, we shouldn't always think of our identity, if so we will be prisoners of ourselves and this will add nothing to us, we will kill ourselves. (my translation). (Ataç, [1980] 2000, p. 118).
>
> [Biz onları (Avrupa sanatının başlıca büyüklerini) bu topluma getirebilirsek, gerçekten getirebilirsek, hiç üzülmeyin, bir köle gibi uymayız onlara, onların eserlerinden aldığımız hızla gene bizim olan eserler yaratırız. Euripides'e uyan Racine'in gene bir Fransız sanatı yaratması gibi. Ama bırakmalıyız kendimizi, benliğimizden geçmeliyiz, boyuna benliğimizi düşünmemeliyiz, yoksa benliğimizin kulu kölesi oluruz da o benliğe bir şey katamayız, öldürürüz onu.] (Ataç, [1980] 2000, p. 118).

Ataç maintained that, even if the new nation-state would leave all its ancient traditions behind and look only to the West, Turkish authors and artists would still produce works that will be "our own" because, as explained by Ataç "the art of a society can never totally get out from its traditions. Even the most innovative, the most creative and the peerless artist is, in a way, consciously or unconsciously, attached to tradition, her/his work carries the traces of that society, and these traces come from centuries ago". (my translation). ["Bir toplumun sanatı geleneklerden büsbütün sıyrılamaz, kurtulamaz. En yeni, en yaratıcı, en eşsiz sanat adamı dahi bir yandan, belki kendisinin bilmediği bir yandan, geleneğe bağlıdır, eserinde o toplumun damgası vardır, o damga da yüzyıllar ötesinden gelir"]. (Ataç, [1980] 2000, p. 118). It can be said that Ataç conceived of tradition as something inherent, which is always present in the minds of creative people. But such a conception might be too optimistic since one can question how tradition would be challenged and renovated if not discussed and reconsidered from different points of view.

Tanpınar had a different understanding of tradition and a dissimilar approach to civilization. He gave a primordial importance to the inner world of people and focused on the psychological crisis caused by an intensive civilization change that occurred in a very short time. He admitted that Turkish people, torn between eastern and western civilizations, were living in a discord. Tanpınar had no readymade solutions for the problem, but discussed the issue focusing on human's inner world. In an article titled "Mediniyet Değiştirme ve İç İnsan" / "Civilisation Change and the Inner Man" published originally in the newspaper *Cumhuriyet*, he said: "This discord first started in civil life, then divided our community spiritually, and finally deepening and altering its activity, ensconced into us as individuals". (my

translation). [Bu ikilik, evvela umumî hayatta başlamış, sonra cemiyetimizi zihniyet itibariyle ikiye ayırmış, nihayet ameliyesini derinleştirerek ve değiştirerek ferd olarak da içimize yerleşmiştir"]. (Tanpınar, [1951] 1996, p. 34). Tanpınar also discussed the reasons of this discord:

> This reality, shaped in the course of time, was the result of many facts, beginning with Tanzimat's unplanned attempts, its lack of knowledge and absence of a precise target, in short, its groping in the dark, added to the economic decline which started before the Tanzimat but grew enormously after 1850, as well as the political issues which caused this economic decline with some other factors". (my translation). (Tanpınar, [1951] 1996, p. 34).
>
> [Zaman içinde teşekkül eden bu realitede, Tanzimat'ın işe programsız başlamasının, bilgi noksanının, sarih hedef yokluğunun, hülasa el yordamıyla yürümenin, biraz daha evvel başlayan, fakat 1850 yıllarından sonra gittikçe kızgın bir şekil alan iktisadî çöküşün, bu çöküşün amillerinden biri olan siyasi hadiselerin büyük hisseleri vardır"] (Tanpınar, [1951] 1996, p. 34).

Tanpınar focused, in the same article, on the psychological crisis caused by the dividedness, the in-betweenness. He said: "We can neither resist nor surrender to change. As though we have lost the essence of our existence, of our history; we are in a crisis of values. We receive everything without really adding them to ourselves; and we keep all that we receive under lock, in a corner our mind." (my translation). ["Bizi değiştirecek şeylere karşı ne bir mukavemet gösterebiliyoruz, ne de ona tamamiyle teslim olabiliyoruz. Sanki varlık ve tarih cevherimizi kaybetmişiz; bir kıymet buhranı içindeyiz. Her birini büyük manasında kendimize ilave etmeden her şeyi kabul ediyor; ve her kabul ettiğimizi zihnimizin bir köşesinde adeta kilit altında saklıyoruz"] (Tanpınar, [1951] 1996, p. 35).

According to Tanpınar, the main reason of this crisis was the loss of integrity in civilization because he assumed that "civilization was a whole" (my translation). ["medeniyet bir bütündür"]. (Tanpınar, [1951] 1996, p. 35). On the other hand, the

corruption of continuity in tradition was another factor influencing this crisis. Tanpınar emphasized the importance of continuity while discussing "our ancient civilization": "Vâni Efendi was perpetuating Zembilli Ali Efendi, who himself continued Hızır Bey, the first local religious governor of Istanbul; İsmail Hakkı of Bursa was carrying on Aziz Muhmud Hüdai, who followed Üftade, who himself came after Hacı Bayram, who carried traces of Yunus Emre, in whose works you could find Mevlana, perpetuating with the same fire". (my translation). ["Vâni Efendi'de Zembilli Ali Efendi, Zembilli Ali Efendi'de ilk İstanbul Kadısı Hızır Bey, Bursalı İsmail Hakkı'da Aziz Mahmud Hüdai, Hüdai'de Üftade, Üftade'de Hacı Bayram, onda Yunus Emre, Yunus'ta Mevlana aynı ocağın ateşiyle devam ediyordu"]. (Tanpınar, [1951] 1996, p. 36). Tanpınar suggested that "they were not living in a divided time. Their present and their past were linked to each other in a harmony, in their minds". (my translation). ["onlar parçalanmış bir zamanı yaşamıyorlardı. Hâl ile mâzi zihinlerinde birbirine bağlıydı"]. (Tanpınar, [1951] 1996, p. 36). Tanpınar has clearly put that the notions of continuity and integrity were lost after Tanzimat. I would like to quote a passage which reveals how Tanpınar's insights about culture and civilization were strictly different from the dominant ideology which envisaged a break up with ancient tradition while adopting western tradition as a whole:

> I don't mean that we managed nothing since Tanzimat, that we all fizzled. On the contrary, many things were done, even though with big delays. The inner and outward appearances of our community have changed from generation to generation. Our women entered civil life. Our community became familiar with western thought and arts, people met the machine, the state became European. […]. But the most important is that our inner reaction to all these new enterprises was nothing but hesitation. We never considered the women's issue, the changes in our constitution or the real western culture and art as being parts of a unique way of life, with no alternative. We were always

> divided inside. In a word, we didn't believe in what we have done. That's because an alternative was always, and is still available for us. This psychology is what makes our difference from westerners and from our Muslim grandfathers. (my translation). (Tanpınar, [1951] 1996, p. 36-37)
>
> [Tanzimat'tan beri hiçbir şey yapmadık, hep yarım kaldık demek istemiyorum. Bilakis, büyük zaman kayıplarıyla da olsa, gene de birçok şeyler yapıldı. Nesilden nesle cemiyetimizin iç ve dış manzarası değişti. Kadınımız hayata girdi. Cemiyetimiz Garp fikirlerine ve sanatına alıştı, insanımız makineyi tanıdı, devlet Avrupalılaştı. […] Fakat en mühimi, bu yeni kuruluşların karşısındaki iç vaziyetimizin şüpheden ileriye geçmemiş olmasıdır. Ne kadın meselesini, ne kanunlarımızdaki değişiklikleri, ne de esasından garplı kültür ve sanatı başka türlüsü olmayan, olmaması icap eden hayat şekilleri halinde alamadık. Daima içimizden ikiye bölünmüş yaşadık. Bir kelime ile yaptığımızın çoğuna inanmadık. Çünkü bizim için bir başkası, başka türlüsü daima mevcuttu ve mevcuttur. İşte bizi garplıdan, Müslüman dedelerimizden ayıran ruh hali budur.] (Tanpınar, [1951] 1996, p. 36-37).

Tanpınar indicated that the civilization change occurred not in a natural way, resulting in a discontinuity between generations. The suddenness of the change was also the reason why innovations were not internalized and western values were not appropriated. Nevertheless, it can be understood from Tanpınar's words that the new generations are anyhow different from the old ones once a modification process was undertaken. Therefore it was not possible anymore to turn back. This is the reason why he thought that it was necessary to shape a new way of life. Tanpınar argued, in this respect, that Eastern and Western civilizations were both included in the reality of Turkish people and had both to take part in the new way of life to be forged. The "ancient" traits would not be totally neglected but modified and intervene in the construction of new life styles. However, Tanpınar thought that people had to regain their creativity to be able to produce new customs, thence economical conditions had to be ameliorated. If economical comfort was provided, then people could

themselves create a new way of life appropriate to their conditions. Tanpınar emphasized in "Istanbul" the crucial role of economics: "Until a fruitful new life ["iş hayatı" / "business life" in source text] gives the city back its own particular appearance, and until we live our lives creatively again, the people of Istanbul will surely continue to amuse themselves in solitude". (Ruth Christie's translation). ["Şurası muhakkak ki yeni, verimli bir iş hayatı şehre hususi çehresini iade edinceye kadar hayatımızda yaratıcı olacağımız güne kadar, İstanbul halkı tek başına eğlenecektir"] (Tanpınar, [1946] 2006, p. 131). Tanpınar believed that when an efficient economic system would be established and when people would have better living conditions, they would then produce themselves a new style of living. But it seems that Tanpınar did not consider the potential that new economical conditions might impose their own rules. Berna Moran also discussed Tanpınar's insights about the interaction between economics and social life but he concluded that Tanpınar was wrong in neglecting the imposing character of economics. Moran suggested that "Tanpınar was mistaken when he overlooked the fact that new lifestyles that would rise in an industrialized county will be shaped by the ideology surging from the economic system which dominates the country, he was wrong in believing that these new lifestyles would naturally bear the hallmark of our tradition, of a refined sense". (my translation). ["Sanayileşmiş bir ülkede doğacak hayat şekillerine, orada egemen olan ekonomik düzenin yaratacağı ideolojinin yön vereceğini görmeyerek, bunların otomatik olarak kendi damgamızı taşıyan, ince bir zevkin ürünü hayat biçimleri olacağına inanmakla aldandı"]. (Moran, 1998, p. 218).

Tanpınar's insights about economics and production systems were subject to a growing discussion in the 1970s, between Selahattin Hilav and Hilmi Yavuz, in a series of articles. Selahattin Hilav emphasized in an article dating from 1973 that

"Tanpınar has noticed that problems about the metastructure were results of material factors and of production systems". (my translation). [(Tanpınar) "üstyapıyla ilgili sorunların altında maddi şartların ve üretimin yattığını sezmiş"]. (Hilav, [1973] 2008a, p. 189). Hilav explained his suggestion following that Tanpınar handled the changes in the ancient lifestyle of Istanbul referring to economical notions such as production, craftsmanship and world commerce (Hilav, [1973] 2008a, p. 190). Hilav also stated in the same article that Tanpınar was in considerable dissent with the dominant ideology which Hilav summed up as follows:

> The official ideological standpoint was based on the idea that Turkish society could pass from eastern civilization to the western one easily, without changing the material i.e. economical and social conditions. It supposed that modifications that would be made in metastructure by force, with orders and using state authority might be sufficient to reach the aim. The official ideology did not conceive of human as an individual living in a particular society, under particular economical conditions and having organic relations to the spiritual world created by these material conditions; it considered human as a machine-man who could change its world by obeying orders or by imitating others". (my transaltion). (Hilav, [1973] 2008a, p. 188).
>
> [Resmî ideolojik görüş, maddî şartlara yani ekonomik ve sosyal şartlara dokunmadan, Türk toplumunun doğu medeniyetinden batı medeniyetine kolayca geçeceğini ileri sürer. Bu amacı gerçekleştirmek için, emir vererek ve otoriteyi seferber ederek üstyapıda değişiklikler yapmaya kalkışmanın yeterli olduğunu sanır. Resmî ideolojik görüş açısından, insan, belli bir toplumda ve belli maddî şartlar içinde yaşayan, bu maddî şartların oluşturduğu manevî bir dünyaya organik olarak bağlı bulunan bir fert değildir; emir yoluyla veya taklit mekanizmasıyla dünyasını değiştirebilecek bir makine-insandır"] (Hilav, [1973] 2008a, p. 188).

Hilav then stated that Tanpınar, who took all the social and economical conditions into consideration, could go beyond official ideology.

Hilmi Yavuz responded to Hilav and criticized him following Louis Althusser's distinction between ideology and science. Yavuz stated that "even if

Tanpınar broke away from the official ideology as regards the investigation of our cultural history […] he did not depart from 'ideology' understood as conceiving of the society and the history through pre-scientific abstractions". (my translation). [Kültür tarihimizin irdelenmesi konusunda 'resmi' ideolojiden kopmuş olsa bile […] Toplumu ve Tarihi bilim-öncesi tasarımlar sistemiyle kavramak anlamında 'ideoloji'den kopmuş değildir.] (Yavuz, 2008, p. 202). Selahattin Hilav, in turn, accused Yavuz of "presenting Tanpınar as someone longing after the past and having adopted idealism as philosophical standpoint". (my translation). ["Tanpınar'ı geçmiş özlemi çeken, felsefe açısından idealizmi benimsemiş bir kimse olarak göstermek"]. (Hilav, 2008b p, 217). The discussions between Hilav and Yavuz, point to the fact that Tanpınar's work was received very differently by different intellectuals in Turkey.

Tanpınar's Politics

Just like his relations to literary intelligentsia, Tanpınar's ties to government circles had changed in time and needs to be investigated closely. Orhan Pamuk has put, in his *İstanbul, Hatıralar ve Şehir* (2003), that Tanpınar was a "milliyetçi" (Pamuk, [2003] 2007, p. 234) ("nationalist") author and explained his view about Tanpınar's ties to government circles, in a sentence inserted between parentheses in the Turkish original and deleted in the English translation (Pamuk, 2006 p, 250). Pamuk explored Tanpınar's politics in line with Yahya Kemal Beyatlı's and stated that: "They did not complain about the necessity of having to be nationalists and keeping silent on acts of ethnic violence against Christianity and western civilization, such as the ones occurred in 6-7 September, an obligation that facilitated their relations to government

circles and made them ambassador or deputy". (my translation). ["İleriki yıllarda devletle ilişkilerini kolaylaştırarak onları elçi ve milletvekili yaptıracak bu zorunluluktan, milliyetçi olmaktan, 6–7 Eylül gibi Hıristiyanlık ve Batı karşıtı etnik şiddet olayları karşısında sessiz durmaktan şikâyetçi değildiler"] (Pamuk [2003] 2007, p. 234). Pamuk's discussions about Tanpınar and their translations into English and French will be explored more deeply in Chapter 2, but his statement quoted above, may be criticized at this point for the anachronism in it. Pamuk makes a causal link between the silence of Beyatlı and Tanpınar about the ethnic violence of 6-7 September 1955 in Istanbul and their intentions to take part in a ministry or in external affairs. But the governmental functions of Beyatlı and Tanpınar had ended long before 1955. Beyatlı retired in 1949 from his position as ambassador in Pakistan and Tanpınar had been in the parliament only in the 1940s. Nevertheless it is true that Tanpınar did not react to these violent acts for years and expressed his anger against the Democrat Party regime, so late, in an article published after the military coup of 1960 (Tanpınar, [1960] 2002) where he also blamed the violence acts of 6-7 September. Tanpınar's tardiness in revealing his reaction may be subject to another discussion but this delay may, by no means, be interpreted as an expression of a desire for a seat in the assembly. Orhan Pamuk's insights about Tanpınar's authorial identity will be explored in following chapters, focusing on each author's special way of representing the city of Istanbul and on the role of translation in reshaping these representations. In the pages below, I will examine Tanpınar's relations to government circles.

Tanpınar gave courses of art history, aesthetics and mythology at the Academy of Fine Arts between 1933 and 1939, and was appointed to the head of the newly established Department of New Turkish Literature at Istanbul University in

1939. He took part in the national assembly in the 1940s as a deputy from Kahramanmaraş. These facts may lead one to think that he had close ties to government circles. There is also a letter that he wrote to Cevat Dursunoğlu on 19 January 1943, making explicit his own intention to be a deputy: "I write to you this letter to give you happy news, or rather to announce you a decision of mine. Of course, you have understood, I want to be a deputy. And I want to be it my way. I mean, by your mediation, by your guidance." (my translation). ["Size son derece sevineceğiniz bir havadisi, daha iyisi bir kararımı bildirmek için bu mektubu yazıyorum. Tabii anladınız, mebus olmak istiyorum. Ve benim tarzımda olmak istiyorum. Yani sizin elinizle, sizin delaletinizle"] (Tanpınar, 1974, p. 56). Tanpınar, than explains to Dursunoğlu why he wants to join the parliament. He says:

> First of all, I've got tired of living in monotony in the last twenty years. […] But don't take it for I'm complainant about teaching. […] However, its routine and repetitive aspects annoy me. […] But I'm in such a prolific mood. I could now perform my best. If I become a deputy, I'll have more time. I'll be comfortably off. Because my working time and my time for literature will be separate. Besides I'll get closer to social live and to society. Politics intrigue me a lot." (my translation). (Tanpınar, 1974, pp 56-57).
>
> [Evvela bir rutinin içinde yirmi senedir yaşamaktan bıktım, yoruldum. […] Zannetmeyin ki hocalıktan şikâyet ediyorum. […] Fakat rutin ve teknik tarafı beni sıkıyor. […] Halbuki tam velud durumdayım. Ne yapabilirsem şimdi yapabilirim. Mebus olursam daha geniş vakit bulacağım. Daha rahat olacağım. Çünkü vazife mesaim, edebi mesaimden ayrı olacaktır. Diğer taraftan hayatla ve cemiyetle temasım daha geniş olacak. Politika çok hoşuma gidiyor] (Tanpınar, 1974, pp 56-57).

It's clear in Tanpınar's letter, that he was willing to join the national assembly. But his explanation about why he wanted to be a deputy reveals that his main intention was to spare his time for literature which surpassed his interest in delving into political issues or community affairs. It can be said that, by this means, Tanpınar

wanted to get rid of the workload at the university and have more time for writing. For financial reasons, he could not just resign from his job. Considering his consecration in literature and his monetary problems, one can say that he might have seen deputyship as a solution that could provide him with enough time and monetary support to follow his literary career. The witnesses of his acquaintances support this understanding. Tatyana Moran, who knew him from Istanbul University, and who arranged for him the flat at Narmanlı Han, where he worked for years, commented on his governmental function as follows: "He was elected as deputy from Maraş. He entered the parliament. When I asked him why, he said that he joined the parliament to recover financially. But, as far as I know, he didn't make any speech at the assembly, he didn't even say a word". (my translation). ["Maraş milletvekili seçildi. Milletvekili olarak Millet Meclisi'ne girdi. Ne diye bunu yaptığını sorduğum zaman, mali durumunu düzeltmek için Meclis'e girdiğini söyledi. Fakat bildiğim kadarıyla Meclis'te kürsüye çıkıp hiç konuşmadı, ağzını bile açmadı"] (Moran, 2000, p. vi). Mina Urgan also believed that Tanpınar had financial reasons in his decision. She explained, in an interview, how she reacted to him saying "don't you feel ashamed, you have sold yourself to the party for money" (my translation) ["Utanmıyor musun, para için kendini partiye sattın"] and he answered "don't rage!" (my translation) ["Öfkelenme"] (Urgan, 2000, p. vii). In addition to the statements of his acquaintances, his own writings dating from the days following his experience in the parliament show that he did not have an affection for active politics and that literature was always of primary importance for him, as he said: "I understood, during my deputyship, that I am, and I could only be, a poet" (quoted in Demiralp, 2000, p. 93) (my translation). It appears that his relations to government circles and to politicians were always limited, that he always kept his distance from the knotty

world of politics. The words that he wrote in his diary in the latest days of his life make this distance clear:

> 1 June 1961. I slept last night for eight hours, thanks to two sleeping pills. A new month has come, the month I was born. In nineteen days I will be sixty one. Considering these sixty years from a distance, I see in my life, a kind of success several times, or at times a conflict and only pain. And that's all because I have always been a man of the generation in which I have grown up, I have always kept my own way and my faith, I have lived without compromises, even when I was a member of a party, led by the man I believed in, I accepted distress, and bothered only about my aesthetical ideals. (Tanpınar, 2007, p. 299) (my translation).
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> [1 Haziran 1961. Bu gece iki uyku ilacı sayesinde sekiz saat uyudum. Yeni bir aya, doğduğum aya giriyorum. On dokuz gün sonra altmış bir yaşıma gireceğim. Bu altmış bir seneye uzaktan bakınca hayatımı bazen bir türlü muvaffakiyet, bazen bir anlaşmazlık ve sadece ıstırap görüyorum. Bunun başlıca sebebi yetiştiğim nesil içinde yol ve akide değiştirmeden, bir fıkranın mensubu olduğum zamanlar bile inandığım adamın bu fıkra başında olmasına rağmen, lüzumunda ta'vizât vermeden yaşayan, fıkaralığına razı olan ve sadece kendi sanat idealini gören insan olmuşumdur] (Tanpınar, 2007, p. 299).

It can be seen that, even if Tanpınar had some relations to government circles, politics had never been more important to him than literature. He gave a primordial importance to social and political issues concerning civilization change in Turkey but it appears that he preferred expressing his ideas not in the national assembly but through his writings. Therefore it can be said that creative writing and poetry have always been more important for Tanpınar than active politics. It's also clear that he never tried to flatter the government to obtain a chair in the assembly or in any other public organization, as suggested by Orhan Pamuk.

Poetic Prose and the Notion of "Mazmun" in Tanpınar

I have emphasized that Tanpınar gave an important place in his work to the discussion on civilization change that occurred in Turkey, in line with westernization movements which have been going on since the Tanzimat and I tried to reveal that he focused on the inner world of people while dwelling on social changes. I have also tried to demonstrate that he did not appreciate active politics but wanted to express his insights through his fictional and non-fictional writings. Nevertheless, one crucial point is to be emphasized here: Tanpınar did not write only to express his ideas; stylistic features were also of primordial significance for him. Berna Moran (1998), who has pointed to the special place of social discussions in Tanpınar's works, has also stated that Tanpınar expressed his ideas in a style akin to his subject matters. In this section I will investigate some critical writings about the stylistic aspects of Tanpınar's works. Through a critical reading of a selection of articles by Fethi Naci ([1973] 2008), Selahattin Hilav ([1973] 2008), Berna Moran (1998) and Orhan Pamuk ([1995] 2008), I will try to reveal the mostly discussed characteristics of Tanpınar's style. By this means, I will set out to find clues for the stylistic analysis of Tanpınar's "Istanbul" and of its translations into English and French. For this account, I will firstly focus on the discussions of Fethi Naci and Berna Moran about Tanpınar's style, which they have found "exaggerated". Then I will tackle with the notion of "mazmun" / "conceit" emphasized in Selahattin Hilav's and Orhan Pamuk's articles.

Fethi Naci, exploring Ahmet Hamdi Tanpınar's famous novel *Huzur* (1949) / *A Mind at Peace* (2007), in an article firstly published in 1973, stated that he found the style in the novel much exaggerated. He argued that Tanpınar's "concern for

style" damaged the novel as for the desire for lyrical expression did not fit the novel genre in general (Naci, [1973] 2008, p. 182). Naci concluded his discussion as follows: "If I still appreciate *Huzur,* despite the shortcomings in its social basis and despite Tanpınar's will to make long sentences as well as his passion for telling big words, I guess that's for the unforgettable love between Mümtaz and Nuran, told with a strong poetical sense". (my translation). ["Sosyal özü bakımından yetersizliklerine, Tanpınar'ın süslü cümle yapmak merakına, büyük laf etmek tutkusuna rağmen *Huzur'*u seviyorsam, bu Mümtaz'la Nuran'ın büyük bir sanat gücüyle anlatılan o unutulmaz aşklarının etkisinden olsa gerek diyorum"] (Naci, [1973] 2008, p. 185). It's interesting that Naci, who criticized the novel's much poetical tone, declared finally that he liked the novel for the love story "told with a strong poetical sense".

Berna Moran also stressed the same point, while discussing Tanpınar's style in *Huzur*. He stated that some chapters of the novel were written "in a language which seems to be much labored, full of images and therefore overly loaded and excessively poetical". (my translation). ["üzerinde çok uğraşılmış duygusunu uyandıran, imgelerle süslü ve bundan ötürü gereğinden fazla yüklü, fazla şairane bir dil"] (Moran, 1998, p. 212). Moran also indicated that Tanpınar "sometimes exhausts the limits of the concern for style" and that he "sometimes falls victim of his own passion for beauties that he himself adores". (my translation). ["ölçüyü kaçırdığını, kendinin de düşkün olduğu güzellikler karşısında kendi coşkusunun kurbanı olduğunu"] (Moran, 1998, p. 213). It can be said that Moran agrees with Naci on that matter. But it seems that Moran delves more deeply in the work of Tanpınar to find that "Tanpınar's exaggerated style was the result of a conscious decision" and explains as follows: "I think that, instead of accusing Tanpınar for the excessively

poetical tone of the chapter about Nuran, it could rather be seen there a reflection on the style of the aestheticism, discussed and finally found insufficient by Mümtaz". (my translation). ["Nuran bölümünün abartılmış şairane anlatımını, olduğu gibi Tanpınar'a mal etmek yerine, Mümtaz'ın, yetersizliğini daha sonra kendisinin de itiraf edeceği estetizmin, üsluba yansıyışı olarak görmek daha doğru olur kanısındayım"]. (Moran, 1998, p. 213). Moran tries to explicate the main issue of the novel, focusing on the struggle of Mümtaz, the main character of the novel. He says: "As far as I understand, *Huzur* tells the inquietude of Mümtaz, in-between a heavenly world full of beauties, just like in fairy tales, and the real painful world of oppressed people, in other words, the struggle of a petit-bourgeois intellectual between personal satisfaction found in aestheticism and his responsibility towards society". (my translation). ["Anladığım kadarıyla *Huzur*, Mümtaz'ın bir masal dünyasına benzeyen, güzelliklerle dolu cennet hayatı ile, ezilmiş insanlarla dolu, acılı gerçek dünya arasındaki huzursuzluğunu, yani bir küçük burjuva aydının estetizmde bulduğu kişisel mutluluğu ile topluma olan sorumluluğu arasındaki bocalayışını dile getiriyor"] (Moran, 1998, p. 222). However, Berna Moran states, after having discussed various aspects of the novel, that the struggle of Mümtaz was not expressed solidly: "I think that the novel is not read today for the struggle of Mümtaz, but for Tanpınar's sensitive outlook on life from a highly cultivated, highbrow perspective. Just as his *Beş Şehir*, which is not a novel, is read with the same pleasure and curiosity". (my translation). ["Herhalde bugün *Huzur*'u okutan, romandaki bu çatışma değil, Tanpınar'ın dünyaya ve yaşama belli bir kültür düzeyinden, ince bir zevk ve duyarlıkla bakışıdır. Nitekim yazarın bir roman olmayan *Beş Şehir* başlıklı kitabı da aynı türden bir ilgi ve zevkle okutur kendini"]

(Moran, 1998, p. 223). It seems that Berna Moran finds Tanpınar's poetical prose sometimes exaggerated, but attaches importance to his sophisticated perspective.

Considered together, it can be said that Fethi Naci and Berna Moran's articles both find Tanpınar's style too poetical on some occasions but they both emphasize the "aesthetical strength" and the "highly cultivated, highbrow perspective" in Tanpınar's works.

Another notion which sticks out in articles examining Tanpınar's style, is one having roots in divan poetry: the notion of "mazmun". Selahattin Hilav and Orhan Pamuk accentuate this notion while discussing some features of Tanpınar's poetical prose.

Selahattin Hilav ([1973] 2008) examined Tanpınar's works in an article dating from 1973 with a social and philosophical focus. While considering social aspects of Tanpınar's works, Hilav also discussed some stylistic features and explained his ideas as follows: "Tanpınar, balanced his 'escape' caused by his excessive concern for style (aestheticism) based on the motifs of 'reverie' and 'dream', with the 'humor' and 'criticism' that he undertook in the philosophical and again in aesthetical grounds; he organized a conflict and an equivalence between them". (my translation). ["Tanpınar, sanat alanında 'hayal' ve 'rüya' üzerinde temellenen aşırı estetik düşkünlüğü (estetizm) ve bunun doğurduğu 'kaçışı', hem fikir hem de yine sanat planında gerçekleştirdiği 'mizah' ve 'eleştirme' ile dengelemiş, bunlar arasında hem çelişme hem de eşitlik kurmuş bir yazardır"] (Hilav, [1973] 2008, p. 196).

Hilav then elaborates his statement about Tanpınar's tendency to "escape literature" ["kaçış edebiyatı"], focusing on the frequent repetition of some specific

words in Tanpınar's works, which Hilav qualifies as "mazmun". That's how Hilav explains his ideas about "mazmun":

> (The use of mazmun) can be seen in our literature, in the alienation from the spiritual world, in the summing up of the real world through some hollow and abstract ideas or images (reveries), where the abstract ideas stand for the concrete world. The most evident example of this spiritual alienation is divan poetry. However, we notice that our contemporary authors and even such an author like Tanpınar, can not get rid of that killing and sterilizing burden of history and of social life. (my translation). (Hilav, [1973] 2008, p. 196).
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> [Bizde, manevî dünyanın yabancılaşması, içi boşalmış ve soyut fikir ya da imgeler (hayaller) çevresinde somut dünyanın toplanıp özetlenmesi; somut dünyanın sınırsız gerekliliğinin yerine soyut merkezlerin geçmesi şeklinde gerçekleşiyor. Bu manevî yabancılaşmanın en güzel örneği, divan edebiyatıdır. Ne var ki, tarihin ve sosyal hayatın getirdiği bu öldürücü ve kurutucu ağırlıktan, çağdaş edebiyatımızın ve bu arada Tanpınar gibi bir yazarın bile kurtulamadığını görüyoruz] (Hilav, [1973] 2008, p. 196).

Hilav's highly subjective and too restricted explanation of "mazmun" makes clear that he did not appreciate it anymore. The adjectives that he used ("killing" ["öldürücü"] and "sterilizing" ["kurutucu"]) reveal his disapproval of it. Before providing a more efficient definition of the notion and exploring its use in divan poetry, I would like to illuminate the stylistic feature which could be found in Tanpınar's prose, referred to as "mazmun" by Hilav. Therefore let me quote a passage where Hilav expressed his approach:

> The use of 'mazmun' in Tanpınar's works reveals to be a kind of 'freezing', a kind of 'stagnancy', around several images, notions and words, as also observed in divan poetry and later on in many other works. Tanpınar has constructed a real world of 'mazmun' through some words such as 'altın' / 'gold' which appears in every two or three pages in his works or through some other words which he uses again so frequently like 'mücevher' / 'jewel', 'macera' / 'adventure', 'saltanat' / 'sovereignty', 'billûr' / 'crystal', 'tılsım' / 'magic',

> ‘meyva’ / ‘fruit’ or ‘rüya’ / ‘dream’. (*Huzur*, pages 74, 101, 104, 106, 164, 166, 168, 169). The words such as ‘masal’ / ‘fairy tale’, ‘iklim’ / ‘season’, ‘bahçe’ / ‘garden’, ‘hülya’ / ‘reverie’, ‘zaman’ / ‘time’, ‘gümüş’ / ‘silver’ and ‘sedef’ / ‘nacre’ should also be added to this list. (my translation). (Hilav, [1973] 2008, p. 196).
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> [Tanpınar'daki "mazmunlaşma"ya gelince, bu olayın, tıpkı divan edebiyatında görüldüğü ve daha sonra da süregeldiği gibi, belli bir takım imge, kavram ve kelimeler çevresinde bir çeşit ‘donup kalma’ olduğunu görüyoruz. Tanpınar bütün yazılarında hemen iki üç sayfada bir geçen "altın", yine sık sık kullandığı "mücevher", "macera", "saltanat", "billûr", "tılsım", "meyva" ve "rüya" kelimeleri çevresinde tam bir mazmun dünyası kurmuştur. (*Huzur*.s. 4, 101, 104, 106, 164, 166, 168, 169). Bunlara "masal", "iklim", "bahçe", "hülya", "zaman", "gümüş", "sedef" ve benzerlerini de eklemek gerekir.] (Hilav, [1973] 2008, p. 196).

Hilav has also stated that the use of “mazmun” was “the weakest aspect of Tanpınar as an author” (my translation). [“sanatçı olarak Tanpınar’ın en zayıf yanı”]. (Hilav, [1973] 2008, p. 197). That’s of course Hilav’s own opinion. It can be understood from his words that he disliked the repetition of some words which he referred to as “mazmun” and discredited as the cause of some sort of “stagnancy”.

Selahattin Hilav’s detection of several words frequently used in *Huzur* deserves consideration. These lexical items would hold the attention of any attentive reader, not only in *Huzur*, but also in many other texts by Tanpınar, just like in his “Istanbul”, which will be explored in the following chapters. Nevertheless, to question if these specific words form a “mazmun”, I would like to illuminate the notion and its use in divan poetry.

As explained by Ömer Faruk Akün (1994), the topics of divan poetry and the sources to be inspired were determined centuries ago by tradition and the aesthetical principles through which these subjects could be treated were also set definitely. Poets had to use some readymade elements such as some specific topics or feelings

which were established as inflexible motifs of divan poetry. In such a constructed system of motifs, each element had special relations to others and each motif consisted of a group of interrelated elements. When an element was used, others followed it intrinsically. These interrelated elements formed altogether the "mazmun" and the term was used to explain the definite and inflexible ties between interrelated elements of a motif (Akün, 1994, p. 422).

Akün also explicated the mechanism of "mazmun". He stated that the words that form a "mazmun", in a given context, refer to some hidden meanings, besides the one understood at first glance. They point to some being or to some situation which is not mentioned overtly. The hidden meaning can be understood through just one or more interrelated elements which form the "mazmun". The aim is to point to some object or to some situation indirectly, covertly, without telling its name (Akün, 1994, p. 422).

But "mazmun" did not consist only of stereotyped clichés since it was expected to be "original" at the same time, as it was underlined by İskender Pala (Pala, 2007, p. 407) who said that the reader of a peom considered the hints found in the words used and had the emotion and joy of discovering for the first time, in the poem, something which she/he already knew, paying attention to the colors, forms, functions or qualities of that hidden thing. According to Pala, the reader joins, by this means, the poet's game giving way to a surprise (Pala, 2007, p. 407) ["Okuyucu, şiirde doğrudan söylenen üzerinde belli ipuçlarını değerlendirerek renk, şekil, fonksiyon veya nitelik açısından aslında kendisinin de gayet iyi bilip gözlemlediği bir şeyi, anlamın derinliği içinde bulmanın heyecanını tadar ve böylece şairin sipriz oyununa katılmış, duygularını orjinal şiir ile birleştirmiş olur."]. In fact, it is true that poets of Ottoman tradition had to face a strange challenge, as it was also reminded by

Saliha Paker who draw attention to the “the tradition's critical straightjacket that forced poets to an almost impossible position as they tried to express both what had and had not already been said” (Paker, 2010b). As underlined again by Saliha Paker (2010b) and Kemal Kahramanoğlu (2006), the words of Fuzuli, “considered one of the greatest of classical Ottoman Turkish poets of the sixteenth century” (Paker, 2010b) from his preface to his Persian Divan, explain well the strange situation of the poet. Explaining how he tried hard to come up with a “mazmun” that is considered satisfactory, Fuzuli says: "It is not acceptable to write something that has been expressed before, because it has already been expressed; nor is it acceptable to write something that has not been said before, because it hasn't already been expressed" (Saliha Paker’s translation) (Paker, 2010b).

It can be seen that the use and the function of “mazmun” seem to take part in a broad conception of poetry and could not simply be qualified as “stagnancy”, just like Selahattin Hilav did. But it appears that Hilav was not the only one to oversimplify the content of the notion. Ömer Faruk Akün noted in his article that the term was used by some authors and men of literature to mean “clichés, stereotypical dreams or metaphorical expressions”. (my translation). [“klişe söz, basmakalıp hayal veya mecazlı söz”]. (Akün, 1994, p. 422). Hilav may also have used the term in this sense but this is, of course, his personal statement.

Orhan Pamuk’s approach to this discussion is quite different. In an article (Pamuk 2008) where he investigated Tanpınar’s style, focusing again on *Huzur*, he also stressed the frequent use of some specific words and qualified them as “mazmun”. That’s how Pamuk explained the stylistic features of Tanpınar’s works, after quoting a passage from Tanpınar:

> I've read to you a characteristic page by Tanpınar. A page where he […] has created a special atmosphere by slightly and skillfully interchanging love with arts, like he did in many other scenes of love. Sentences which are more or less complicated, Tanpınar's sentence structures which have become stereotyped and *the special words of Tanpınar* which have turned into *mazmun*. These sentences don't really follow a logical construction nor do they directly point to a rational meaning but they influence us through the *interaction between some specific words and elements compiled especially* –like the color spots in a painting. […] In Tanpınar's sentences, the important is the collection of the elements, of the words, of *Tanpınar's mazmuns*, it's their lining up which is important, or their *compilation* as it would be in Ottoman painting. (emphasis mine). (my translation). (Pamuk, 2008, p. 440).
>
> [Tipik bir Ahmet Hamdi Tanpınar sayfası okudum size. İstanbul kültürünü merkez alan, Anadolu'ya İstanbul'dan bakan, çok renkli Türk-Osmanlı kültürünü ve musikisini tadını çıkara çıkara tanımış Ahmet Hamdi Tanpınar'ın pek çok aşk sahnesinde yaptığı gibi, aşklar ile sanatı hafifçe, ustaca yer değiştirerek, belirli bir atmosfer yarattığı bir sayfayı okudum. Cümlelerin çok fazla olmasa da karmaşıklığı, artık hafif hafif kalıplaşmış hale gelen Ahmet Hamdi Tanpınar cümle konstrüksiyonları, kuruluşları ve mazmunlaşmış olan Ahmet Hamdi Tanpınar kelimeleri. Bunlar bir mantığa boyun eğen, akılcı bir anlama doğrudan işaret eden cümleler olmaktan çok, kendilerini oluşturan bazı özel kelimelerin ve yapıcıkların kendi aralarında –tıpkı bir resimde renk lekelerinin olacağı gibi- oluşturduğu istif ilişkileri yüzünden bizi etkiler. Tanpınar'ın cümlelerine hakimiyeti burada kuvvetli değildir; fakat cümleleri oluşturan unsurların, kelimelerin, Tanpınar mazmunlarının yan yana gelişi ve bunların sıralanışı. Osmanlı resminde olacağı gibi –istifi önemli.] (Pamuk, 2008, p. 440).

It can be seen in this passage, where Pamuk has expressed his ideas about Tanpınar's way of telling his narratives, that Pamuk has noticed the frequent use of some specific words, which he moreover identified with Tanpınar, referring to them clearly as "special words of Tanpınar" ["Ahmet Hamdi Tanpınar kelimeleri"]. At the same time, Pamuk qualified them as "mazmun", just like Selahattin Hilav does. Nevertheless, Pamuk did not see, in the repetition of these words, a kind of "stagnancy" or an intention to "escape". He focused on their interactions and on their

organization. He compared their function in Tanpınar's writing to the function of color spots in Ottoman painting.

In this section, I explored some critical writings about stylistic features of Tanpınar's works and I have stated that Fethi Naci and Berna Moran have sometimes found Tanpınar's style much "exaggerated" and "excessively poetical" (Naci [1973] 2008; Moran 1998). But I have also shown that they have emphasized Tanpınar's "highly cultivated, highbrow perspective" and the "aesthetical strength" in his works. Besides, I have stated that Selahattin Hilav and Orhan Pamuk have stressed the abundant use of some specific words which they qualified as "mazmun". However, comparing Hilav's understanding of the notion to its function in divan poetry, I tried to show that Hilav misinterpreted the term and used it to mean "clichés, stereotypical dreams or metaphorical expressions" ["klişe söz, basmakalıp hayal veya mecazlı söz"] (Akün, 1994, p. 422). Pamuk's stress on the repetitive words in Tanpınar opened a new perspective which consisted of the comparison of Tanpınar's writings to Ottoman paintings. In the light of the discussions provided in this section and in the earlier ones, I will set out to analyze, in the following sections, the thematic and stylistic features of Tanpınar's "Istanbul" and of its translations into English and French.

A Textual Analysis of Ahmet Hamdi Tanpınar's "İstanbul" in Turkish and in English and French Translations

In the following pages I attempt to explore and analyze the first section of Ahmet Hamdi Tanpınar's "Istanbul" and its translations into English (by Ruth Christie, forthcoming) and into French (by Paul Dumont, 1995). In this first section which

consists nearly of 1322 words, Tanpınar presents his conception of Istanbul and explores the various feelings that the city awakened in different people and in different generations. Unlike the sections where Tanpınar focuses on specific aspects of the city, such as its economic conditions, its music and distraction traditions, its architecture and especially the mosques, its saints, cemeteries, tombs, trees, fires, coffee houses and the Bosporus, the first section provides a general overview of the city from Tanpınar's perspective. As it appears unfeasible to undertake a detailed analysis of the whole narrative, I decided to select a special section and analyze it entirely. To undertake a detailed analysis, I divided the text into textual segments and discussed in each segment the traits which I found significant. The textual segments consisted sometimes only of unique sentences and sometimes of longer passages. In the analysis, I mainly adopted the position of the reader and explored the whole text starting from the beginning and moving through the end. But I also strolled around the text to provide more examples on the discussed subject.

During the analysis, I read Tanpınar's selected narrative as a "translation" of the text inscribed in the city and tried to illuminate the decisions of Tanpınar as a "translator" of the city who chose aspects of it to emphasize in the text that he produced. Simultaneously I examined the interlingual translations into English and French and tried to illustrate the role of interlingual translations in the reconstruction of the narrative of the city in foreign languages. In this process, I tried to illuminate the interpretation processes of interlingual translators as the readers of Tanpınar's text.

I compared source and target texts to find out how the representation of the city of Istanbul was re-created in the target texts through the choices made by interlingual translators, and I questioned why translators might have translated the

way they did and not another. In the analysis, I acted as a "real" reader of the source and target texts and focused on "alternative sets of means of expression" (Malkjaer, 2004, p. 18) used in English and French translations and discussed their "effects on the reading mind" (Malkjaer, 2004, p. 18), which is mine, in the present investigation. For this purpose, I explored textual features such as the choice of lexical items, their repetitions, use of adjectives, sentence structures, omissions, inserts and explanations.

Metonymics of Translating Istanbul: Tanpınar's Translation of the City

In the present thesis, I assume that cities can be analyzed as a "discourse" (Barthes, 1985) and read as a "cultural text" (Wirth-Nesher, 1996, p. 9) and argue that it may be possible to explore the narratives of cities as "translations" of the text inscribed in the real cities. Such a conception helps to explain why a given city may appear very differently in the writings of different authors, insofar as narratives of cities, just like translations, are "metonymic" (Tymoczko, 1999, p. 42) and "partial" (Tymoczko, 2000, p. 24). Maria Tymoczko explains as follows:

> Meaning in a text is overdetermined, and the information in and the meaning of a source text is therefore always more extensive than a translation can convey. […] As a result translators must make choices, selecting aspects or parts of a text to transpose and emphasize. Such choices in turn serve to create representations of their source texts, representations that are also partial. (Tymoczko, 2000, p. 24).

Considering Tymoczko's insights about the partiality of translation and the translator's role in selecting aspects to translate, it can be argued that authors writing about Istanbul, or translating Istanbul, select parts of it, since it could not be reflected entirely. As each author selects different parts of the city, from its geography or from

its cultural history, to reflect in her/his works, and tells these characteristics with her/his own style, each author creates a different "translation" of the city.

These "intersemiotic translations" (Jakobson, [1958] 2000, p. 114) are translated in a second step, into foreign languages and undergo a second process of selection and re-creation. They become the "source texts" of these interlingual translations. No matter how long the path, translations reach target readers and as explained by Tymoczko "[f]or the receiving audience the translation metonymically constructs a source text, a literary tradition, a culture and a people, by picking parts, aspects, and attributes that will stand for wholes. Such metonyms of translation play a part in establishing a symbolic order within which a people is construed or even construes itself" (Tymoczko, 1999, p. 57). The case of the narratives of cities is similar in that they represent selected parts of the "real" city but in the final product, the selected parts stand for the whole city and establishes a symbolic order within which a city and its people is construed.

In the present analysis, based on the conception of "translation" explained above, I explore the selected section from Ahmet Hamdi Tanpınar's "Istanbul" as a "translation" of the city-text and examine his choices and his "attitude" (Hermans, 2007, p. 76) as a translator of the city. The analysis of Tanpınar's "translation of the city" is accompanied with an analysis of its "interlingual translations" into English and French, where I investigate the choices of interlingual translators, Ruth Christie for the English version and Paul Dumont for the French. At this stage, Tanpınar's translation of the city becomes the "source text" of interlingual translations. I also would like to emphasize that my focus is on the role of the translators (both intersemiotic and interlingual translators) as agents. In exploring the texts that they have produced, and considering in the meanwhile their writings and speeches which

contextualize their works, I try to understand the factors which could have determined the interpretation and decision processes of translators, such as the "cognitive state" (Boase-Beier, 2003, p. 253) of agents and their "attitude" (Hermans, 2007, 76). A more detailed discussion on these notions based on the data collected from textual analysis is provided in the following sections of the thesis.

A city of Dreams and Poetry (Analysis of Segment 1)

Ahmet Hamdi Tanpınar's "translation" of Istanbul presents a city of dreams and reveries described in a poetic discourse. It appears that Tanpınar mainly focuses in his "translation" on the inner worlds of city dwellers, on their feelings and on the aspects of the city that evoke the imagination. He makes frequent use of metaphors and utilizes a special vocabulary to create an atmosphere of dream. The whole section chosen for analysis is dominated by this dreamy atmosphere which is felt so early in the first pages of the narrative.

The selected text starts with a little story which condenses in itself the main themes and the atmosphere of the whole section with its stylistic and thematic features. Therefore the story can be analyzed as a whole. This introduction consists of a memoir of the author as a child, where Tanpınar tells the story of an old woman he met in an Arabian city and who had a strange habit of whispering the names of the spring waters of Istanbul anytime she fell ill. It is understood later that the old woman restores her health by reciting these names. Tanpınar describes the behavior of the old woman and the atmosphere of the patient's room in a manner which deserves closer attention. But before exploring the details, I would like to quote it as a whole in its Turkish and English versions:

Segment 1:

Çocukluğumda, bir Arabistan şehrinde ihtiyar bir kadın tanımıştık. Sık sık hastalanır, humma başlar başlamaz İstanbul sularını sayıklardı:

- Çırçır, Karakulak, Şifa suyu, Hünkar suyu, Taşdelen, Sırmakeş…

Adeta bir kurşun peltesi gibi ağırlaşan dilinin altında ve gergin, kuru dudaklarının arasında bu kelimeler ezildikçe fersiz gözleri canlanır, bütün yüzüne bizim duymadığımız bir şeyler dinliyormuş gibi bir dikkat gelir, yanaklarının çukuru sanki bu dikkatle dolardı. Bir gün damadı babama:

Bu onun ilacı, tılsımı gibi bir şey… Onları sayıklayınca iyileşiyor, demişti.

Kaç defa komşuluk ziyaretlerimizde, döşeğin yanı başında, onun sırf bu büyülü adları saymak için, bir mahzenin taş kapağını kaldırır gibi güçlükle en dalgın uykulardan sıyrıldığını görmüştüm. Sıcaktan ve sam yelinden korunmak için pencereleri koyu yeşil dallarla iyiden iyiye örtülmüş odanın, berrak su ile doldurulmuş havuz gibi loşluğuna bu isimler teker teker düştükçe ben kendimi bir büyüde kaybolmuş sanırdım. Bu mücevher parıltılı adlar benim çocukluk muhayyilemde bin çeşit hayal uyandırırdı.

Dört yanımı su sesleriyle, gümüş tas ve billur kadeh şıkırtılarıyla, güvercin uçuşlarıyla dolu sanırdım. Bazen hayalim daha müşahhas olur, bu sayıklamanın tenime geçirdiği ürperişler arasında, tanıdığım İstanbul sebillerini, siyah, ıslak tulumlarından yağlı bir serinlik vehmi sızan sakaları, üstündeki salkım ağacı yüzünden her bahar bir taze gelin edası kazanan mahallemizin küçük ve fakir süslü çeşmesini görür gibi olurdum. Bazen de yalnız bir defa gittiğimiz Bentler'in yeşillik tufanı gözümün önünde canlanır, o zaman biraz da kendi kendime yaptığım gayretle, bu loş ve yeşil aydınlıklı oda gözümde, içinde hastanın, benim, etrafımdakilerin acayip balıklar gibi yüzdüğümüz gerçekten bir havuz haline gelirdi.

Bu kadın sonra ne oldu, bilmiyorum. Fakat içimde bir taraf, ölümünden sonra bir pınar perisi olduğuna hala inanıyor.

Her su başını bir hasret masalı yapan bu meraka senelerden sonra ancak bir mana verebildim (Tanpınar, [1946] 2006, pp 117-118).

Ruth Christie's translation into English:

When I was a child we made the acquaintance of an old woman in an Arabian city. She often fell ill and when the fever began she would recite the names of Istanbul's springs:

> ‘Çırcır, Karakulak, Şifa, Hünkâr, Taşdelen, Sırmakeş . . .’
>
> As these names squeezed through her taut, dry lips and under her tongue heavy as molten lead, her lustreless eyes came to life, her whole face grew attentive as though she was listening to things inaudible to us, and her hollow cheeks filled out with concentration. One day her son-in-law said to my father:
>
> ‘It’s like magic, it’s her medecine as she tells over the names she begins to recover.’
>
> Often by her bedside during our visits I have seen her free herself from the deepest sleep like someone raising the stone lid from a cellar, just to recite the magic names. The windows of her room were obscured by dark green branches to protect it from heat and the sirocco, and as the names fell one by one into the dim depths of a well filled with crystal-clear water, I was spellbound. These sparkling gemlike names revived a thousand images in my childhood imagination.
>
> All around me the air seemed full of the sound of water, the chink of silver bowls and crystal wine-glasses, the flutter of pigeons’ wings. Sometimes my dream became more concrete. As the repetition of names raised goose-pimples on my skin I seemed to see the familiar Istanbul fountains, the water-carriers leaking imaginary coolness from their damp, black, greasy goatskins, and the little fountain of our neighbourhood, with its simple decorations, that under the drooping acacia tree assumed the look of a young bride every spring. And sometimes the flood of greenery round the reservoirs which we had visited only once, came to life before my very eyes and for a while I imagined this dim and green-lit room as a swimming-pool where we all swam like strange fish, the sick woman, myself and those around us.
>
> What happened to the woman eventually, I don’t know. But a bit of me still believes that after her death she became a water-sprite.
>
> It was only years later that I was able to interpret the melancholy that made every spring of water a source of yearning. (Ruth Christie’s forthcoming translation).

The first paragraphs give an idea of the thematic and stylistic features of the whole section. It can be said that in his translation of the city Tanpınar mainly focuses on the inner worlds of people, on their psychological reactions to changes in their surroundings. He is likely to delve into the dreams and reveries of people and of himself as well. The extract can be read as a witness of the greatness of a child’s

imagination which could change the dark atmosphere of the room of a moribund into an illuminated pool where "the air seemed full of the sound of water, the chink of silver bowls and crystal wine-glasses, the flutter of pigeons' wings" (Ruth Christie's forthcoming translation). ["Dört yanımı su sesleriyle, gümüş tas ve billur kadeh şıkırtılarıyla, güvercin uçuşlarıyla dolu sanırdım"]. (Tanpınar [1946] 2006, pp 118).

In the previous section[5], I explored a selection of Tanpınar's articles where he discussed the issue of "civilization change". I found that while discussing the social modifications that occurred in line with the "westernization" movements, Tanpınar gave the most importance to the inner worlds of people and to the psychological crisis caused by the intensive changes. His "translation" of Istanbul presents again a sensitive look to the inner worlds of Istanbul's people and takes up the theme of dreams and reveries. In the first section of his "Istanbul", Tanpınar largely explores the ways that the city awakens the imagination of its dwellers, the feelings that different parts of the city arises in its inhabitants. The frequent reiteration of several words also points to the importance of feelings and imagination. In fact the expression "insanın içi" which refers to one's inner world is repeated seven times in the analyzed section. In the dreamy atmosphere of the section, the notion of "muhayyile" / "imagination" is emphasized. The word "muhayyile" is used five times and similar words such as "hayal" and "hülya", which could be translated both as "dream" or "reverie" depending on the context, are also repeated significantly. "Hayal" is used seven times and "hülya" is also present in two sentences. The frequency of these lexical items related to the imagination seems to be in line with the general theme of the chapter that consists of the city's power to arouse dreams and inspire moods.

[5] Section titled "Contextualising Ahmet Hamdi Tanpınar's "Istanbul" (1945) narrative"

Tanpınar's "translation" of Istanbul is marked by a specific emotive state expressed through several related lexical items such as "hasret", "özlemek" or "daüssıla", which were translated into English by Ruth Christie as "yearning", "longing" or "nostalgia" interchangeably. Actually the word "hasret" was used by Tanpınar four times in the analyzed section, and "özlemek" or "özleyiş" appear three times. Moreover the word "daüssıla" which is used in Turkish to mean a longing for home or homeland is used again three times. It can be said that through the repetition of these lexical items Tanpınar presents the city of Istanbul as a space of longings. In fact, Tanpınar puts it clearly that people from his generation imagined the city with that very longing or nostalgia. He said: "To tell the truth Istanbul's real face is born from our very nostalgia". (Ruth Christie's forthcoming translation). ["İstanbul'un bugün bizde yaşayan asıl çehresini bu dâüssıla verir, diyebiliriz"] (Tanpınar, [1946] 2006, p. 119).

The themes of "longing" and "dreams" are also dominant in the story of the old woman as she misses Istanbul and recites the names of its spring waters to regain her health. On the other hand, the dreams of the author as a child witness the power of imagination which could render a dark atmosphere into an illuminated one.

The stylistic features of Tanpınar's "Istanbul" are also worth attention. "Istanbul" is written in a very poetic discourse loaded with metaphorical expressions and using a special vocabulary. Through this poetic discourse it appears that Tanpınar presents the city as a poetic world, an idea which he overtly expresses near the end of the chapter when he says "Everyone of its inhabitants is more or less a poet", (Ruth Christie's forthcoming translation) ["Her İstanbullu az çok şairdir"] (Tanpınar [1946] 2006, p. 121) or "A pity that the realm of poetry no longer rules our lives as in the past" (Ruth Christie's forthcoming translation) ["Yazık ki bu şiir

dünyası artık hayatımızda eskisi gibi hâkim değildir"] (Tanpınar [1946] 2006, p. 122).

In exploring the introductory story that opened the analyzed text, I found that Tanpınar created a poetic discourse for "translating" the city. Now let me explore more closely the stylistic features of the passage. The following sentences may provide a basis to analyze Tanpınar's poetic telling:

> Detail from Segment 1:
> Kaç defa komşuluk ziyaretlerimizde, döşeğin yanı başında, onun sırf bu büyülü adları saymak için, bir mahzenin taş kapağını kaldırır gibi güçlükle en dalgın uykulardan sıyrıldığını görmüştüm. Sıcaktan ve sam yelinden korunmak için pencereleri koyu yeşil dallarla iyiden iyiye örtülmüş odanın, berrak su ile doldurulmuş havuz gibi loşluğuna bu isimler teker teker düştükçe ben kendimi bir büyüde kaybolmuş sanırdım. Bu mücevher parıltılı adlar benim çocukluk muhayyilemde bin çeşit hayal uyandırırdı. (Tanpınar [1946] 2006, p. 117)
>
> Often by her bedside during our visits I have seen her free herself from the deepest sleep like someone raising the stone lid from a cellar, just to recite the magic names. The windows of her room were obscured by dark green branches to protect it from heat and the sirocco, and as the names fell one by one into the dim depths of a well filled with crystal-clear water, I was spellbound. These sparkling gemlike names revived a thousand images in my childhood imagination." (Ruth Christie's forthcoming translation).
>
> Au cours de nos visites, combien de fois ne l'avais-je vue, alors que je me trouvait à son chevet, se dégager des sommeils les plus confus, avec autant d'efforts que pour soulever la dalle de pierre de quelque caverne, rien que pour énumérer ces noms magiques. Des branchages d'un vert foncé obstruaient entièrement les fenêtres de la chambre afin de la protéger contre la chaleur et le simoun, créant des reflets sombres qui semblaient surgir des profondeurs d'un bassin empli d'eau claire. Au fur et à mesure que les noms de source tombaient dans cette pénombre, je me sentais comme ensorcelé et leurs consonances scintillantes éveillaient dans mon imagination d'enfant mille sortes de rêves. (Tanpınar, 1995, 29). (Trans. Paul Dumont).

The sentences quoted above reflect the general characteristics of Tanpınar's poetic prose. As explained in the previous section[6], Selahatin Hilav ([1973] 2008) and Orhan Pamuk (2008) emphasized the fact that Tanpınar made frequent use of some specific words such as 'altın' / 'gold', 'mücevher' / 'jewel', 'macera' / 'adventure', 'saltanat' / 'sovereignty', 'billûr' / 'crystal', 'tılsım' / 'magic', 'meyva' / 'fruit', 'rüya' / 'dream', 'masal' / 'fairy tale', 'iklim' / 'season', 'bahçe' / 'garden', 'hülya' / 'reverie', 'zaman' / 'time', 'gümüş' / 'silver' or 'sedef' / 'nacre' (Hilav, [1973] 2008, p. 196). Hilav and Pamuk have qualified these frequently used words as "mazmun" ("conceit"). It appears that these words are used again abundantly in Tanpınar's "translation" of Istanbul. In the analysis of the first section of Tanpınar's "Istanbul", I observed that they were very apparent once again. Similar lexical items can be found in the sentences quoted above such as "büyü", "uyku", "berrak" "mücevher", "hayal". Considering the section as whole, it can be observed that several words noted by Hilav such as "altın", "mücevher", "billur", "tılsım" and "iklim" were used one time each, several others such as "masal", "hülya" and "gümüş" were utilized two times and the word "zaman" was present in four sentences. Besides, several lexical items which were not cited by Hilav, but which seem to take part of the atmosphere created by the previous ones such as "sihir", "parıltı", "ayna", "büyü", "efsane" and "gül" were used two times each. It appears that Tanpınar's preferred vocabulary, his special words noticed by critics in his fictional writing are also very apparent in his "translation" of the city. Therefore it can be said that a stylistic aspect which could be found in the author's fictional writing was also determinative of his "translation" of the city.

[6] Section titled "Poetic prose and the notion of "mazmun" in Tanpınar"

But the question whether to qualify these words as part of a “mazmun” still remains to be discussed. As it was explained in the *Encyclopedia of Islam* by Ömer Faruk Akün (1994), “mazmun” had a structure which consisted of the conjunction of several interrelated elements and when an element was used, others followed it intrinsically. These interrelated elements, combined to form the “mazmun” and the term was used to explain the definite and inflexible ties between interrelated elements of a motif (Akün, 1994, p. 422). While explaining the mechanism of “mazmun”, Akün also stated that the words that formed a “mazmun”, in a given context, referred to some hidden meanings, besides the one understood at first glance. The hidden meaning could be understood through just one or more interrelated elements that formed the “mazmun”. The aim was to point to some object or to some situation indirectly, covertly, without telling its name but it appears that the words that Tanpınar uses frequently do not refer to a hidden meaning. Selahattin Hilav who qualified them as “mazmun” did not also mention such a hidden meaning. These words contribute actually to the creation of a dreamy atmosphere or of an atmosphere of fairy tales while also producing a poetic prose. Therefore I do not prefer to designate them as “mazmun”. I think that Tanpınar made use of them to create the atmosphere of his narrative and a poetic tone. Their composition and their layout in the tissue of the text [or to use Orhan Pamuk’s expression, their “stack”, “istif” (Pamuk, 2008, p. 440)] seem to be more important than any hidden meaning to which they may be referring to.

As regards their use in the sentences quoted above and considering their possible effects on the reading mind (which is mine, in the present analysis), it can be said that the words “büyü”, “mahzen”, “uyku”, “parıltı” and “hayal” evoke the atmosphere of dreams or of fairy tales. On the other hand, the words “berrak”, “su”

and “havuz” carry the dreams into an aquatic milieu. Their use in similes such as “bir mahzenin taş kapağını kaldırır gibi” or “berrak su ile doldurulmuş havuz gibi” strengthens the poetic discourse. The metaphor in “mücevher parıltılı adlar” is also worth attention. Through this metaphoric expression Tanpınar makes a similarity between precious gems and the names of the spring waters of Istanbul. In fact it appears that not only the real elements of the city but even their names are of a special value for Tanpınar and for the old woman in his narrative. Not only the real fountains of the city are sources of health, but also their names. It can be said that the city is presented, in Tanpınar’s “translation” of the city, as effecting people, their mood and moreover their physical conditions even when they are far away from the city. Dreaming of some special parts of the city or pronouncing their names have a power on people who lived in the city.

The special words and expressions of Tanpınar were translated into English with similar ones such as “magic names”, “crystal-clear water”, “sparkling gemlike names”, “deepest sleep” or “spellbound”, which created in the English “interlingual translation” a resembling atmosphere of dreams and poetry. They were translated into French again with words or expressions close in meaning such as “noms magiques”, “eau claire”, “sommeils confondus” or “rêves” creating a similar atmosphere. But the expression “mücevher parıltılı adlar” has been translated a little bit differently and the interpretation process of the translator may be noticed when the Turkish and French versions are compared to each other. In the Turkish source text, Tanpınar made a connection between the names of the spring waters and precious gems, stating that the names scintillated just like gems. In the French version Paul Dumont has put that the names of the spring waters evoked the child’s imagination by their “consonances scintillantes”, which could be rendered as

“scintillating consonances”. The idea of consonance which was not present in the Turkish source text appears to be added by the translator. The translator may have questioned himself about how the names of fountains would scintillate like gems and answered that this could be possible by their consonances. Actually the metaphor in the source text could be interpreted differently by each reader of the Turkish source text, but the French version, which appears to be marked by the interpretation of the translator seems to be more closed and determined. As for the metaphor in the Turkish source text, my own interpretation is different than Paul Dumont’s. I think that the names recited by the old woman as a remedy were not compared to gems by Tanpınar for their consonances. They were appraised for their power to evoke imagination and in the case of the old woman, for their power to regenerate the will to live and, by this means, to increase the physical strength. Tanpınar explains in the following pages that the name of the city had also an importance for the people of his generation and that this name scintillated itself and brought light with it (Tanpınar [1946] 2006, p. 119). Therefore I think that Tanpınar placed a special value to the proper names related to the city, not for their consonances but only because they recalled the city itself.

The length of Tanpınar’s sentences quoted above is also worth discussing. As they are long, they may slow down the reading, but they do not seem to complicate the understanding. It can be said that the text sets, throughout this first story, a rhythm for its reading. It seems to invite the reader to a slow reading and to pay attention to the details. Meanwhile, the sentences are structured in such a way to be read easily since the ties between the parts of speech are clear and do not make the reader stop and turn back to better understand what was told.

As regards the translation into English, it can be said that Ruth Christie tried to construct sentences long enough to matchTanpınar's. Nevertheless, it appears that she transformed the second sentence, which had a complex structure in the Turkish source text, into a compound sentence consisting of two simple sentences combined by the conjunction "and". Christie's choice seems to have rendered the structure of the sentence simpler than in the Turkish source text but the simpler structure does not seem to render its reading easier, since there is no logical connection between the two parts of the sentence. In fact, in the first part of the compound sentence, it is said that the windows of the old woman's room were covered by dark green branches and in the second part of the sentence, the windows are left aside and there appears a "well filled with crystal-clear water". As there can be found no clear relation between the two parts of the sentence, the reader may try to create a connection herself/himself and the reading may be disturbed by the additional effort demanded. In fact, it was not the case in the Turkish source text, which made the relations between the parts of the sentence clear enough. The Turkish source text of the sentence conveys an overt simile, where the old woman's room is compared, for its shadowy tones, to a pool filled with clear water.

As regard the sentence structures, it appears that Paul Dumont also tried to construct long sentences just like Tanpınar and Christie. Besides, the second sentence is divided in two and its second part is merged with the third one. The simile, which was indistinct in the English version, is more apparent in the French version where the verb "sembler" ["to resemble"] is used to indicate the similarity. The logical connections between the parts of the sentences as well as the connections between sentences are clear in the French version and do not make the reading difficult.

The analysis of the first textual segment showed that Tanpınar's "translation" of Istanbul presented a city of dreams and reveries as opposed to Orhan Pamuk's "translation" of the city as a ruined space in black-and white, which is explored in Chapter 4. It can be seen in the first segment of Tanpınar's "translation" of Istanbul that he mainly focused on the inner worlds of city dwellers, on their psychological reactions to changes in their surroundings. Tanpınar contemplated the dreams and reveries of people as well as himself. His "translation" of Istanbul was marked by the feeling of "hasret" ["longing"]. The stylistic features of Tanpınar's translation of "Istanbul" were also discussed and I found that Tanpınar used a special vocabulary and a very poetic discourse loaded with metaphorical expressions. I noticed that, through this poetic discourse, Tanpınar presented the city as a poetic world. On the other hand, I showed that Tanpınar's preferred vocabulary, his special words noticed by critics in his fictional writing were also very apparent in his "translation" of the city and argued that a stylistic aspect which could be found in the author's fictional writing were also determinative of his "translation" of the city. The analysis of the interlingual translations showed that interlingual translators also created a poetic atmosphere in their translations but they had different solutions. Actually as it was underlined by Theo Hermans "[f]or as long as a translation remains a translation, then it will always have a translator's presence and therefore a translator's subject position inscribed in it, however well hidden may be." (Hermans, 2007, p. 27). In the following section, I will continue the analysis with textual segments 2 and 3 and explore Tanpınar's translation of Istanbul with a special focus on the choices of interlingual translators.

The Choices of Interlingual Translators: Ruth Christie and Paul Dumont

One of the main aims of the present thesis is to explore the "metonymics" of translating Istanbul together with the "metonymics" of the interlingual translations of the narratives of Istanbul. In the analysis, I especially focus on the choices of translators, i.e. those of Tanpınar as the translator of the city-text and those of Ruth Christie and Paul Dumont as the providers of the translations into English and French because the metonymic aspect of translation depends on the very choices of translators. In the present section, I explore the segments 2 and 3 of the selected section from Tanpınar's "translation" of Istanbul together with its interlingual translations and try to show that different translators may interpret the source text differently and provide different solutions as a result of their personal choices.

The Use of Adjectives (Analysis of Segment 2)

In the previous section, I analyzed the story that opened the first section of Tanpınar's "translation" of the city. This story is concluded and linked to the body of the text with a connecting sentence which introduces one of the major ideas put forth in the text, the idea that the city evoked different feelings in each of its dwellers or visitors.

> Segment 2:
> İstanbul bu kadın için serin, berrak, şifalı suların şehriydi. (Tanpınar [1946] 2006, p. 118)
>
> For the woman, Istanbul was the city of the cool crystal waters of health. (Ruth Christie's forthcoming translation).

> Pour cette femme, Istanbul était la ville des sources fraîches, limpides, bienfaisantes. (Tanpınar, 1995, 30). (Trans. Paul Dumont).

The connecting sentence quoted above is followed by a series of statements about the different feelings that the city evoked in different persons and in different generations. Before continuing with these various statements I would like to explore the sentence quoted above and its interlingual translations more closely.

The use of adjectives is relevant in this sentence. It appears that Tanpınar used, in the Turkish source text, three coordinate adjectives to describe the spring waters of Istanbul. Nevertheless, it can be noticed in the English version that the structure was changed and the adjectives were used as non-coordinate ones, with no commas between. Actually the lack of the comma between adjectives modifies the relationship of the adjectives with the noun they describe. In the case of non-coordinate adjectives, it can be said that the adjectives and the noun are merged to form a word group, a lexical entity in itself, which is not the case with the coordinate adjectives. In Ruth Christie's translation the definite article "the" that precedes the word group in "*the* cool crystal waters of health" also strengthens the unification of the adjectives and the noun. Such a change seems firstly to alter the rhythm of reading. The commas in the Turkish source text slowed down the reading and by the same token emphasized each adjective one by one, but the English version seems to accelerate the reading by deleting the commas and combining the adjectives with the noun to create a whole to be read in a breath. On the other hand, it seems that the narrator's relationship to the city is slightly different in the Turkish and English versions. In the Turkish text, the narrator can be said to have a closer relation to the city compared to the English version where it can be seen that the translator looked at the city from a distance and maybe had an intention to present the city to the

receiving audience. This difference can be observed in the use of the adjectives in the English version which seems more likely to take part of a presentation or of a promotion of the city. As regards the French version, it can be said that Paul Dumont tried to follow more closely the style of the Turkish text, using coordinate adjectives with commas between and produced a similar rhythm.

A Distanced Look at the City (Analysis of Segment 3)

The use of adjectives in Turkish, English and French versions are relevant again in the sentence which follows.

> Segment 3:
> Tıpkı babam için, hiçbir yerde eşi bulunmayan büyük camilerin, güzel sesli müezzinlerin ve hafızların şehri olduğu gibi. (Tanpınar [1946] 2006, p. 118).
>
> And for my father it was the peerless city of great mosques and muezzins with beautiful voices and of learned reciters of the Koran. (Ruth Christie's forthcoming translation).
>
> Exactement de la même façon qu'elle était pour mon père la ville des mosquées les plus splendides, la ville des chantres et des muezzins aux belles voix. (Tanpınar, 1995, 30). (Trans. Paul Dumont).

Tanpınar develops in the sentence quoted above the idea that the city awakened different feelings in different persons. For the old woman, Istanbul was the city of healthy waters and Tanpınar adds that for his father, it was the city of great mosques that no peer could be found anywhere else, the city of beautiful voiced muezzins and "hafizs". "Hafız" is a Turkish word used to refer to the reciters of Koran. Istanbul was evoked first by Tanpınar in association with its fresh waters and now it is mentioned for its religious aspects, such as the mosques, muezzins and hafızs but it is

interesting that the lexical items referring to religion are complemented with adjectives describing aesthetical values. Istanbul's mosques are glorified for their matchless architectural elegance, while the muezzins and hafizs are praised for their beautiful voices. It can be seen that Tanpınar dwells on religious elements emphasizing not only their spiritual aspects but also, and maybe more importantly, their aesthetical values.

In the English version of the text, the relationship between the adjectives and the nouns is different than in the Turkish source text. The same adjectives are used in the Turkish and the English versions, but they describe different nouns in each text. The most apparent change occurs in the translation of "eşi bulunmayan" / "peerless". In fact the correspondent covers well the meaning of the adjective in the source text but it describes something else. "Eşi bulunmayan" was used to qualify the mosques of Istanbul in the Turkish source text. Nevertheless "peerless" describes, in the English version, the city itself and not the mosques in the city. To wit, it appears that the qualification attributed to a fragment of the city in the source text was assigned to its whole in translation. As a result, while the source text emphasized the matchlessness of the mosques of the city, the translation into English put the emphasis on the uniqueness of the city itself. The difference between the two points to the disparity between the perspectives of Tanpınar and Ruth Christie. Christie's look at the city appears to be more distanced when compared to Tanpınar's.

In the French version, the relations between the adjectives and the nouns they qualify are structured just like in the source text. The sentence structures and the functions of adjectives follow the source text but the choices of the translator can be noticed when the target text is compared to its source. For example, the expression "başka yerde eşi bulunmayan", which could be rendered into English as "that no peer

could be found elsewhere", was translated as "les plus splendides" / "the most splendid". Or it could be also translated as "dont l'équivalent ne peut être trouvé nulle part ailleurs" but such a translation would increase the number of words and disturb the rhythm of reading.

The translation of some culture specific elements present in the source text is also worth attention. Actually, the words "müezzin" and "hafız" which refer to Islamic culture may be unknown to European target readers. Moreover, there is no direct correspondent for "hafız" in English or French languages. Therefore it appears that translators created their own solutions. In such a situation, translators may have many possibilities amongst which they need to make choices. As it was explained by Maria Tymoczko, under such conditions, translators may decide to "omit the reference or pick some 'equivalent' in the receptor culture on the one hand, on the other to import the word untranslated (with an explanation in a footnote perhaps), add an explanatory classifier or an explicit explanation, use a rare or recondite word of the receiving language, extend the semantic field of a word in the receptor language, and so on" (Tymoczko, 1999, p. 25). When source and target texts are compared to each other, it can be seen that Ruth Christie and Paul Dumont have found different solutions. Christie did not propose an English "equivalent" for the word nor did she leave it untranslated. She omitted the word, instead of adding its explication, and translated "hafız" as "learned reciters of the Koran". It can be said that Christie was aware that target readers may be unfamiliar with several cultural elements of the source culture. As regards the translation into French, Paul Dumont's decision is closer to a "domesticating" strategy, since he translated "hafız" as "chantre", which referred to clergymen who directed the chorus at the church. The word was defined in the electronic dictionary of CNRS's laboratory ATILF (Analyse

et Traitement Informatique de la Langue Française) as follows: “Dignitaire qui remplit l'office de maître de chœur, qui entonne et préside au chant dans un monastère ou une église”[7] [“Dignitary who fills the office of choirmaster, who sings and presides over the song in a monastery or a church” (my translation from the French into English)]. An element referring to Islamic culture was translated with a word referring to Christianity.

The analysis of segments 2 and 3 showed that interlingual translators had their personal choices and their personal ways of re-creating the style of the Turkish source text. Actually the style of Tanpınar was very important for both translators as they indicated while talking about their translations. Paul Dumont states that “translating consists, as you know, of moving along word by word, sentence by sentence, of entering the skin of someone else, of becoming another person. While translating Tanpınar, I entered his aesthetics, I heard the voice of his sentences. What interests me in Tanpınar is his sentence and his aesthetics”. (my translation). [“Tercümanın işi, bildiğiniz gibi, kelime kelime, satır satır ilerlemek, başkasının derisine girmek, başka biri olabilmektir. Tanpınar’ın estetiğine girdim, Tanpınar’ın cümle sesi ile karşılaştım, Tanpınar’da beni ilgilendiren onun cümlesi ve estetiği”] (Dumont, Koçak and Tunç, 2001, p. 183). In answering my questions, Ruth Christie also underlined that the poetry of Tanpınar had a special value for her. She stated that she “was first drawn to his poems which were musical, metaphysical, exquisite” and expressed her appreciation of Tanpınar as follows: “In one word, Tanpınar is a genius.” (see appendices). It can be seen that both translators accorded a special value to Tanpınar’s poetics but both came up with different solutions in their

[7] Retreived June 1st, 2010 from http://atilf.atilf.fr/dendien/scripts/tlfiv5/advanced.exe?8;s=3810290580;

translations. I think that these differences depended of the different interpretations of interlingual translators which reflected their "cognitive states" (Boase-Beier, 2003, p. 253). In the following sections I will explore more closely the effects of the cognitive states of interlingual translators.

Reconstructing the Translators' Cognitive States

In the previous section I explored the Segments 2 and 3 and stated that, even though both interlingual translators gave a special value to Tanpınar's aesthetics, each had her/his own way of re-creating the style of the source text. I claimed that these differences depended on the choices of interlingual translators who interpreted the style of the source text differently and that their interpretations reflected their cognitive states.

As I stated in Chapter 2, Jean Boase-Beier claimed that style was the result of choices which came about as a result of the cognitive state of the author, or of the translator. The cognitive state was in turn defined by Boase-Beier as the product of various interacting factors including "knowledge of linguistic and stylistic forms and constraints, of literary convention, cultural background, and intended audience" (Boase-Beier, 2003, p. 253). Here the term "cognitive state" has a larger scope than the "world view" of the translator since, as it was indicated again by Boase-Beier "a world view is in general seen as a 'pattern of beliefs and cultural assumptions' (Wales 410) and thus does not necessarily include the various types of knowledge (as opposed to belief and assumption) suggested above as influences on choice." (Boase-Beier, 2003, pp 253-254). But the world view of the translator is also of great importance. It can be said that the reconstruction of the cognitive state of the

translator and the data provided on her/ his world view can help together to a better understanding of the choices of translators. Boase-Beier came to a similar result in her examination of two different translations of the same poem:

> It is common in stylistics, especially when considering mind style, to see reading as an attempt to reconstruct from clues in the style the cognitive state of the author with the set of attitudes, beliefs, and intentions that influence it. But in fact what the contrasting analysis of two different translations of the same poem has shown is that the reader adapts the reconstruction to his or her own view of the world. The fact that the reconstruction is thus adapted goes some way towards accounting for the view common among translators that a translated text is always a coauthored text, rather than merely a reproduction of the original. The translator's cognitive state will be subject to the same sort of influences as the original author's. (Boase-Beier, 2003, p. 263).

Here I would like to add that the cognitive states of the author and of the interlingual translators are not only determinative of the style of the text produced but of their interpretation and re-creation of the source text in general, since style and content are not to be considered separately. Based on the insights of Jean Boase-Beier and on the data to be collected during the present analysis, the scope of the notion of "cognitive state" as defined by Boase-Beier can be extended for the case of the interlingual translations of the narratives of cities and conceived of as the ideas of interlingual translators about the city, their knowledge about its history and culture, about its representations in literary and critical works and about the language spoken in it, their knowledge and insights about the ideas of the receiving audiences concerning the city and the source culture in general, or about the lack of information on the part of the receiving audiences.

Deciphering Tanpınar's Conception of Religion (Analysis of Segment 4)

The analysis of segment 3 showed that Tanpınar attributed aesthetical values to religious elements and glorified the mosques of Istanbul for their greatness and the muezzins and hafizs for their beautiful voices. The sentence that follows renders more apparent Tanpınar's emphasis on the aesthetical values of religious elements. Explaining his father's affection to Istanbul, he points again to Islamic culture highlighting its musical aspects.

> Segment 4:
> Bu Müslüman adam, kadere yalnız İstanbul'dan uzakta ölmek endişesiyle isyan ederdi. Böyle bir ahret uykusunda yabancı makamlarda okunan *Kur'an* seslerine varıncaya kadar bir yığın hoşlanmadığı, hattâ haksız bulduğu şey karışırdı. (Tanpınar [1946] 2006, p. 118)
>
> This devout man's only revolt against fate, his one anxiety, was his fear of dying far from Istanbul. In his eternal sleep he might be involved with much that was unpleasant and even unjust, including alien modes of chanting prayers from the Koran. (Ruth Christie's forthcoming translation).
>
> La seule chose qui pouvait conduire ce musulman de bon aloi à s'insurger contre le destin était la crainte de mourir loin d'Istanbul. Dans l'idée d'un sommeil éternel de ce genre, tout lui semblait déplaisant, et même injuste, jusqu'aux modes « étrangers » utilisés pour l'incantation du Coran. (Tanpınar, 1995, p. 30-31) (Trans. Paul Dumont).

Tanpınar explains in the quotation given above, the importance of Istanbul for his father. At the very beginning of the sentence, he states that his father was a faithful Muslim and then dwells on his belief in destiny. Actually he uses the word "kader" which could be translated as "predestination" and which is one of the six articles of Islamic faith. It is one of the principles of Islam to believe in a fate which is assumed

to be predetermined by Allah and a believer is by definition supposed to accept whatever happens to her/ him as it was preordained. Here, Tanpınar's use of the notion is interesting. After having stated that his father was a devout man, Tanpınar adds that he could revolt against "predestination" under one condition only: if he had to die far from Istanbul. I find it important that Tanpınar stresses here the fact that the affection for Istanbul could prevail the faith of a devout Muslim. The justification of the revolt is even more interesting. As it is explained by Tanpınar, his father would revolt against destiny, and for this reason abjure from his religion, for he would not like to listen to the Koran, in his eternal sleep, as it would be chanted in alien musical modes, different from the ones he used to listen to in Istanbul. Tanpınar's emphasis on the musical value of the Koran points to the fact that he considered religion not only as belief but most importantly as a cultural fact which evoked emotions and fed personal taste.

As regards the interlingual translations of the quoted sentences into English and French, it can be said that both interlingual translations emphasized the aesthetical and cultural value accorded to Islam in the Turkish source text. It can be seen that the adjective "Müslüman" which was used to describe Tanpınar's father, was translated into English as "devout". Here, the translator's choice points to the fact that she considered the possible effects of the adjective on source and target reader groups. In fact, considering the context of reception of the source text and its target readers, who were mainly the people of the Republic of Turkey and who possibly knew that Tanpınar and his father belonged to the Muslim community, it can be understood that the adjective "Müslüman" was not used to announce the religious community into which the man was taking part but the fact that he was a believer. Ruth Christie's decision in using the adjective "devout" shows that she also

considered the context of the adjective and that she had the linguistic and contextual knowledge about the denotation and connotation of the word. Nevertheless, I would like to add that the adjective "devout" may be referring to a stronger faith than it was expressed in the Turkish source text. On the other hand, Paul Dumont's solution in his translation into French is also worth attention. It can be seen that he translated the adjective "Müslüman" as "ce musulman de bon aloi", emphasizing not only the religious community but also the fact of being a believer. Moreover I find it important that the reference to the name of the religion was kept in the French version, while it was deleted in the translation into English.

There is one more significant difference between the Turkish and English texts. The expression "yabancı makamlarda okunan Kur'an sesleri", which was used in the second sentence quoted above, was translated into English as "alien modes of chanting prayers from the Koran". It can be seen in the source text that Tanpınar emphasized the musicality of Koran, by using two lexical items directly linked to music: the first is "makam" which is a term in Turkish classical music referring to ways of constructing and playing songs; the second is a more usual term, "ses", which could be translated as "sound". A more literal rendering of Tanpınar's expression into English could be "the sounds of Koran chanted in alien musical modes". It is clear that, while talking about the Koran, Tanpınar did not use in his Turkish version, any words with religious connotations such as "prayer" which appears in the English version. Instead he preferred the word "ses" / "sound" which directly referred to musicality. Therefore it can be said that he wrote about the Koran as if he was writing about a musical work and not about a holy book. Actually it is clear enough in the source text that the musical value surpassed the spiritual, to the point that Tanpınar's father was prepared to revolt against God's will if he had to

listen to the Koran chanted in alien musical modes. The word “prayers” which was added in the English version seems likely to highlight the religious value of the Koran. I think that this change does not point to a conscious manipulation on the part of the translator but again to a look from a distance. A distanced look may be the reason why the Koran was dealt with using words of the religious context. One other reason may be the ideas of the translator about Islam, which she was not used to thinking of as having an aesthetical value. Or, maybe she was not aware of the fact that Tanpınar usually considered Islam as a tradition which changed with the daily lives of people and as having cultural and aesthetical value. In his novel titled *Mahur Beste* ([1975], 2001) one of the characters explains his understanding of Islam as being in a strong relation with the city and the country in which he lives. He claims speaking “not as a simple Muslim, but as one living in that city and in the country which surrounds the city” (my translation) [“mücerret bir müslüman gibi değil de bu şehrin ve etrafında, hulâsa bu memleketin içinde yaşayan bir müslüman”] (Tanpınar, [1975] 2001, p. 90) and explains his understanding of Islam as follows:

> A conception of Islam which I inherited from my grandfathers who internalized the living conditions of this country. This conception of Islam embraces the feelings awakened by Tekirdağ water melon, Manisa melon, Kayseri apricot, Hacıbekir delight, Itri composition, Kandilli painted cloth or Bursa textile. The appearance of this Islam changes completely together with its surroundings, every thirty to forty years, with the dining table of Ramadan, fountains of mosques, Fatih coffee houses, small bazaar, Divanyolu... this Islam has its tenets which I believe in like everyone else. But behind these tenets, there is the life which illuminates them, which creates their meanings. It is the source of the real magic. It neither comes from madrasah, dervish lodge, gate of Şeyhülislam, nor from the Kazasker mansion; it is at public’s command, its spirituality walks with the crowd. Even a French invention gets into it, but the outlook remains ours. (my translation). (Tanpınar, [1975] 2001, p. 90)
>
> [İkiyüz yıl bu memleketin hayatına karışmış yaşayan dedelerimden bana miras kalmış bir Müslümanlık. Bu Müslümanlıkta Tekirdağ

> karpuzunun, Manisa kavununun, Amasya kayısısının, Hacıbekir lokumunun, Itri bestesinin, Kandilli yazmasının, Bursa dokumasın hisleri vardır. Bu Müslümanlığın çehresi otuz kırk senede bütün etrafiyle beraber değişir; ramazan sofrası, cami sebili, Fatih kahveleri, küçükpazar çarşısı Divanyolu… Bu Müslümanlığın benim de herkes gibi inandığım akideleri vardır. Fakat onların arkasında kendilerini aydınlatan, manalarını yapan hayat vardır. Asıl sihrini o yapar. O ne medreseden, ne tekkeden, ne şeyhülislam kapısından, ne kazasker konağından gelir; halkın emrindedir, ruhaniyeti onunla beraber yürür. İçine Firenk icadı bile girer, fakat manzarası bizim kalır.] (Tanpınar, [1975] 2001, p. 90)

It can be seen in the quote that Tanpınar referred to Islam as changing according to the lifestyles and tastes of people living in the city and as having aesthetical value like in a composition of Itri, in a hand painted scarf or in a textile from Bursa.

In the French version, Paul Dumont again had a different solution. He translated the expression "yabancı makamlarda okunan Kur'an sesleri" as "modes « étrangers » utilisés pour l'incantation du Coran". Here, the word "incantation" deserves attention. It is a word used in French to express the use of magical words by sorcerers and magicians. The definition of the substantive "incantation" is given in ATILF as follows: "Formule magique (récitée, psalmodiée ou chantée, accompagnée de gestes rituels) qui, à condition qu'on en respecte la teneur, est censée agir sur les esprits surnaturels ou, suivant les cas, enchanter un être vivant ou un objet (opérée par un enchanteur ou un sorcier, et qui a un caractère soit bénéfique soit maléfique)".[8] It can be understood from the definition that "incantation" refers to the vocalization of magical words in a musical form but also evoking magic more than religion. Dumont rendered the emphasis on the musicality of the Koran but used again a correspondent referring to Western culture, and by this means tended to "domesticate" the source text. On the other hand, it can be observed that Dumont put

[8] Retrived May 15, 2010 from http://atilf.atilf.fr/dendien/scripts/tlfiv5/visusel.exe?11;s=3827017815;r=1;nat=;sol=0;

the word “étranger” [“strange”] in quotation marks. This may be because he wanted to point to the relativity of the notion as something that could be “strange” for Tanpınar may be so “familiar” to the translator or to the receiving audiences. The use of the quotations marks added by the translator appears to point to the fact that the translation is a mediated text and to the relativity of the feeling of strangeness. It can also be seen as pointing to the subject position of the interlingual translator.

The analysis of Segment 4 showed that Tanpınar emphasized in his “translation” of Istanbul the aesthetical values of Islam. After having examined the interlingual translation into English, I observed that the emphasis on the aesthetical values of Islam was lightened in the English version. On the other hand, I found that Paul Dumont emphasized again the musical value of Koran, but used a lexical item referring to Western culture instead of using one referring to classical Turkish music. I also observed that the quotation marks used to frame the word “étranger” could be pointing to the position taking of the translator, as someone who did not share the feelings of the author.

Exploring the Historical Context of Tanpınar’s Source Text (Analysis of Segment 5)

Tanpınar emphasized in the first paragraphs that the city of Istanbul evoked different feelings and dreams in each of its dwellers and visitors, focusing on the examples of the old woman in Arabia and of his own father. He then develops his idea, claiming that the feelings and dreams evoked by the city also changed from generation to generation. He says:

> Segment 5:
> Bir şehrin hayalimizde aldığı bu cins çehreler üzerinde düşünülecek şeydir. Bu, insandan insana değiştiği gibi nesilden nesile de değişir.

> Elbette ki XV. asır başlarında Üsküdar'da, Anadoluhisarı'nda oturan dedelerimiz, İstanbul'a sadece fethedilecek bir ülke gibi bakıyorlar ve Sultantepesi'nden, Çamlıca'dan seyrettikleri İstanbul akşamlarında şark kayserlerinin er geç bir ganimet gibi paylaşacakları hazinelerini seyrediyorlardı. (Tanpınar [1946] 2006, p. 118).

> The variety of appearances that a city takes in our imagination is well worth contemplating. It changes from person to person and from generation to generation. Undoubtedly our ancestors who lived in Üsküdar and Anadoluhisar at the beginning of the fifteenth century regarded Istanbul merely as a country to be conquered, and on Istanbul evenings when they watched from Sultantepe and Çamlica they were looking at the treasures that eastern potentates would sooner or later share as booty. (Ruth Christie's forthcoming translation).

> La diversité des visages qu'une ville prend dans notre imagination mérite réflexion. Les choses ne changent pas seulement selon les individus, mais aussi d'une génération à l'autre. Il est certain que pour nos ancêtres, de début de XVe siècle qui habitaient Üsküdar* ou Anadoluhisar*, Istanbul ne représentait rien d'autre qu'une cité à conquérir et que losqu'ils la contemplaient le soir, du haut des collines de Sultantepe* ou de Çamlïca*, ils songeaient aux trésors des Césars d'orient que tôt ou tard ils se partageraient. (Tanpınar, 1995, p. 31). (Trans. Paul Dumont).

Here the word "hayal", translated into English and French as "imagination", is relevant in Tanpınar's way of "translating" the city. "Hayal" appears to be a keyword to better understand Tanpınar's conception of Istanbul. It can be understood in Tanpınar's Turkish source text that the city is for him a source of inspiration. While "translating" the city, he first of all deals with its "image" in the minds of its dwellers, he attaches the greatest importance not to the built environment, but to people, to the feelings and dreams that the city evokes in the ones who live in and lived in it. Therefore it can be understood that the city was not for Tanpınar an inanimate space, but one endowed with life.

Tanpınar starts announcing, in Segment 5, his opinions about the various feelings and dreams that the city evoked in different generations by focusing on those

who lived in the Anatolian coasts of Bosporus and of the Marmara Sea, long before 1453, when the control of the city had not been taken yet by the Ottoman Empire. Tanpınar tells the dreams that Constantinople may have awakened in "his grandfathers" ["dedelerimiz"] who watched the city from the other side of the strait. At that time, the Ottoman Empire dominated the territories that surrounded Constantinople, the capital of the Byzantine Empire, but had not taken possession of the city yet. The districts mentioned in the quote, Üsküdar, Anadoluhisarı, Sultantepesi and Çamlıca, are all located on the Anatolian coasts of today's Istanbul. To explain the feelings and dreams that the city evoked in older generations, Tanpınar describes a scene where his "grandfathers" were watching Constantinople from the hills of the Anatolian coasts of the Bosporus and dreaming of conquering the city one day to share the treasures of the Byzantine Emperors. But when writing about a period when the name of the city was different, he uses its current name, Istanbul. He says that his "grandfathers" were watching "Istanbul", whereas they were watching "Constantinople". Tanpınar's sentences could be paraphrased as follows: "Our grandfathers who resided in Üsküdar, Anadoluhisarı or Çamlıca at the beginning of the fifteenth century, considered Istanbul [Constantinople] as a country to be conquered and they were watching, from the hills of Sultantepesi and Çamlıca, the evenings of Istanbul [Constantinople] and the treasuries of the Eastern Caesars [Emperors of the Eastern Roman Empire] which they would share soon or later".

Here, Tanpınar's use of the name of the city and the notion of "East" expressed with the word "şark" seems to have created a great challenge for interlingual translations. It can be said that the ideas of interlingual translators about Istanbul and about the "East" had a very determinative role in their interpretation of the source text in Turkish. It appears that the name of the city and the expression

"şark kayzerleri" have troubled mainly the translator of the English version. In the second part of the sentence in the English version, it can be seen that "Istanbul" was used to mean the place where the "ancestors" were living since it is said that they were watching the treasures "*on* Istanbul nights". Nevertheless it is clear that they could not be *in* Istanbul at the beginning of the fifteenth century because the city was still under the control of the Byzantine Empire. On the other hand it appears that the expression "şark kayzerleri" was translated into English as "eastern potentates" and used for referring to the Sultans or "potentates" of the Ottoman Empire who would share the treasures. Tanpınar's special use of the name of the city and of the notion "East" may have misled the translator and it can be said that her ideas about Istanbul and about the "East" had a determinative role in her interpretation of the source text. When observed from the "West" and from today's perspective, the term "East" could easily be linked to the Ottoman Empire and it is reasonable to think of Üsküdar or of Çamlıca as parts of Istanbul. But when the context of the passage is taken into account, it can be understood that such an interpretation would be problematic. Now let me explore more closely Tanpınar's use of the name "Istanbul" throughout his narrative.

It appears that Tanpınar used the word "Istanbul" to refer to different geographical areas and to different historical periods, depending on the context, as in the sentences quoted above.

When Tanpınar's narrative of Istanbul is analyzed entirely, it can be seen that Tanpınar used the name of "Istanbul" sometimes to refer to the entire city and sometimes only to the historical peninsula. Therefore, it can be seen that the name of "Istanbul" was used in some occasions as the name of the city and in others as the name of one of its districts. Let me give several examples:

> Example 1:
> Boğaziçi'nde, Üsküdar'da, İstanbul'da, Süleymaniye veya Hisar'ların karşısında, Vaniköy iskelesinde veya Emirgan kahvesinde sık sık başka insanlar oluruz. (Tanpınar [1946] 2006, p. 120).
>
> At Boğazici, in Üsküdar, in Istanbul, face to face with the Süleymaniye mosque or the fortresses on the Bosphorus, on Vaniköy pier or in a coffee-house at Emirgân we often become quite different people. (Ruth Christie's forthcoming translation).

In the example given above, the proper name "Istanbul" was mentioned amongst the names of several districts and had the same function with them. It appears that it was used here to mean the districts in the historical peninsula. Another example is in the following extract:

> Example 2:
> İstanbul'da işinizin gücünüzün arasında iken birdenbire Nişantaşı'nda olmak istersiniz ve Nişantaşı'nda iken Eyüp ve Üsküdar behemahal görmeniz lâzımgelen yerler olur. (Tanpınar [1946] 2006, p. 119)
>
> You are in the throes of work in Istanbul and suddenly you want to be in Nişantaş, you are in Nişantaş and you must see Eyüp and Üsküdar, come what may. (Ruth Christie's forthcoming translation).

The above example illustrates again the use of the name of "Istanbul" as a name of a special district in line with "Nişantaşı", "Eyüp" or "Üsküdar". But in other contexts it can be seen that "Istanbul" referred to the entire city, just as in the following example:

> Example 3:
> Bu değişiklikler hep birden düşünülünce muhayyilemizde tıpkı bir gül gibi yaprak yaprak açılan bir İstanbul doğar. Şüphesiz her büyük şehir az çok böyledir. (Tanpınar [1946] 2006, p. 121).
>
> As we contemplate all these changes, an Istanbul is born that opens like a rose, petal by petal, in our imagination. Every major city, of course, is more or less like that. (Ruth Christie's forthcoming translation).

It appears that in the sentence quoted above, "Istanbul" was used to refer to the city as a whole and compared to other big cities. The examples given above show that Tanpınar used the name of "Istanbul" to mean different spaces, but its meaning could be understood easily when the context is taken into account. The English versions of the examples above show that Ruth Christie paid attention to the context and made the distinction between the two senses of the word. Nevertheless it appears that she had troubles in translating Segment 5.

Tanpınar's use of the notion "East" / "Şark" is also worth attention. The term was used by Tanpınar in the expression "şark kayzerleri", which had a specific meaning. Actually to understand what "şark" meant in this expression, the historical context of the passage may help once again. In fact, Tanpınar referred in this paragraph to the fifteenth century, i.e. to the period of the Byzantine Empire. Considering the context, it can be said that "şark" referred to the Byzantine Empire, also named the Eastern Roman Empire. The word "kayzer" which accompanies the word "şark" justifies this interpretation, since "kayzer" directly referred to the Emperors of the Roman Empire. "Kayser" was defined in the dictionary of the Turkish Language Foundation (Türk Dil Kurumu, TDK) as the title of Roman and Byzantine Empires ["Roma ve Bizans imparatorlarına verilen san"][9]. The historical context of the sentences quoted above and Tanpınar's special use of the name of the city and of the term "şark" seems to have complicated the sentence and challenged interlingual translators.

Paying attention to the context of the source text may help translators to go beyond their ideas. Saliha Paker (2002) underlined, in her research in the history of

[9] Retrieved July 15th, 2010 from http://tdkterim.gov.tr/bts/?kategori=verilst&kelime=kayser&ayn=tam

translation, the fact that the terms used in historical texts were time and culture bound. Cemal Demircioğlu (2005) provided a striking example by illuminating the culture-specific aspects of the concepts of translation in Ottoman culture in the late nineteenth century. Tanpınar's narrative about Istanbul could be explored better if the terms related to Istanbul and to its history are considered as time and culture bound concepts. Such a reading may widen the perspective of the translator and help her/him to go beyond her/his ideas. Istanbul has always been a space where "East" and "West" has lived hand in hand, where their meanings have always changed. While reading and translating a text written about such a historical place from within it and in a period of cultural transformation, it can be helpful for the translator to consider the historical context. Nevertheless, it appears that in the present example, the translator of the English version had trouble deciphering the historical context, reading the long sentence without considering the historical references of the proper name "Istanbul" and of the specific term "şark kayzerleri".

As regards the translation into French, it can be said that the proper noun "Istanbul" and the notion "East" were used compatibly with their historical context. Here, Paul Dumont's professional experience as a researcher of the history of the Ottoman Empire and of Modern Turkey may have helped him with his translation, as well as his experiences in the city. Paul Dumont was born in Beirut in 1945[10] and lived in Istanbul until the age of eighteen. He studied history at the University of Sorbonne (Paris) and at the Ecole des Hautes Etudes en Sciences Sociales (Paris) and was nominated a professor of Turkish language, literature and civilization at Strasbourg University. He directed, between 1993 and 1999, a center in CNRS on the "Turkish and Iranian Worlds". Between 1999 and 2003, he was the director of IFEA

[10] Biographical data about Paul Dumont is provided from the web page of University Marc Bloch, Strasbourg, where Dumont teaches currently. Retrieved May 9, 2010 from http://turcologie.u-strasbg.fr/dets/index.php?option=com_content&task=view&id=22&Itemid=31

(Institut Français d'Etudes Anatoliennes) in Istanbul. He is the head of the Department of Turkish Studies in University Marc Bloch, Strasbourg. At the same time, he is an editor of the magazine "Turcica", which focuses on research about Turkish history. His professional career and experience in the city of Istanbul have provided him with a solid background for his translation of Tanpınar's "Istanbul".

In the analysis of Segment 5, I tried to illustrate that the ideas of interlingual translators about the city and about notions such as the "East" and their professional background may be determinative of their interpretation of the narrative of the city and that these elements which are parts of their cognitive states can be observed in the analysis of the texts that they produced.

Re-creating the Poetic tone of Tanpınar's Source Text (Analysis of Segment 6)

Tanpınar expressed, in Segment 5, his ideas about the feelings and dreams that the city may have evoked in the generations who lived in the Anatolian coastal of Bosporus, when the city was the capital of the Byzantine Empire. In the following sentences, he explains his ideas about the feelings of the generations who saw its "conquest". In this context, he presents the city as a source of pride:

> Segment 6:
> Buna mukabil fetihten sonrakiler için İstanbul bütün imparatorluğun ve Müslüman dünyasının gururu idi. Onunla övünüyorlar, güzelliklerini övüyorlar, her gün yeni bir âbide ile süslüyorlardı. O güzelleştikçe, kendilerini sihirli bir aynadan seyreder gibi güzel ve asil buluyorlardı. (Tanpınar [1946] 2006, p. 118-119).
>
> For those who came after the conquest the city became the pride of the Islamic world and of the whole empire. They boasted about it and its beauties and graced them daily with new monuments. The finer it became, the more they saw themselves as fine and noble reflections in its magic mirror. (Ruth Christie's forthcoming translation).

> Par contre, pour ceux qui naquirent après la conquête, Istanbul était l'orgueil de l'Empire et du monde musulman tout entier. Ils s'en glorifiaient, ils vantaient ses beautés, ils l'Ornaient chaque jour d'un nouveau monument. A mesure qu'ils l'embellissaient, ils se sentaient eux-mêmes devenir plus beau et plus nobles, comme s'ils s'étaient regardés dans un miroir magique. (Tanpınar, 1995, 31). (Trans. Paul Dumont).

It can be seen here that, according to Tanpınar, Istanbul was a source of pride for the generations who lived in it, after its "conquest" by the Ottoman Empire. The words "gurur" / "pride", "övünmek" / "boast" and "övmek" / "glorify" (which is absent in the English version) show the special value attributed to the city. Moreover, Tanpınar explains here that Ottomans were not only proud of possessing the city, but they also worked to make it look more beautiful, ornamenting it with architectural masterpieces.

In the last of the three short sentences quoted above, Tanpınar's poetic voice is apparent. The expression "sihirli bir ayna" / "magic mirror" contributes to the creation of a poetic prose and of the atmosphere of dreams which dominate the analyzed chapter. He compares the city to a magic mirror wherein the city dwellers watched themselves. As the city becomes more and more beautiful, they feel that they are also beautiful and dignified, just like the city in which they were living. The metaphor works for the identification of the dwellers with the city itself as they feel that they change together and that they are the same.

The English version also presents a poetic telling. The translation is not a "literal" one but tries to re-create the poetic discourse. Tanpınar's sentence could be translated more "literally" into English as follows: "As it became finer, they saw themselves finer and noble as if they were watching themselves in a magic mirror". But such a translation would not do justice to Tanpınar's poetics. Whereas, as Ruth

Christie made it clear while answering my questions, Tanpınar's poetics was the first factor that attracted her to translate his works. Christie said: "I was first drawn to his poems which were musical, metaphysical, exquisite" (see appendices). For this reason, it appears that Christie tried to create a translation that created similar poetic effects. At the same time, Christie's sentence "The finer it became, the more they saw themselves as fine and noble reflections in *its* magic mirror," (emphasis mine) clarifies the relation between the city and the magic mirror. The comparison between the city and the magic mirror is also present in the source text but is strengthened in the English version with the use of the possessive adjective "its" instead of the indefinite article "a". On the other hand, it appears the word "reflection", which does not exist in the source text, was added in the English version. It can be seen that the dwellers of Istanbul were identified to that "reflection" in the translation into English. The sentence in the source text, which says that the dwellers were watching themselves in a magic mirror, is open to such an interpretation, but does not state it clearly. It can be said that Ruth Christie interpreted the text in such a way to produce a poetic translation.

The French version of the third sentence quoted above follows the structure of the sentence in the Turkish source text more closely, but this version renders more apparent the active role of the dwellers of the city in embellishing it, with the use of a transitive verb "embellir" ["to embellish"] instead of the pronominal form "s'embellir" which has the meaning of the passive form. Dumont's sentence could be rendered into English as follows: "As they (the ones born after the 'conquest') embellished the city, they felt that they became more beautiful and more noble as well, as if they were watching themselves in a magic mirror". In Tanpınar's sentence, as well in the English version, it is only said that the city became finer without a

reference to the ones who embellished it. Paul Dumont's sentence makes more clear the active work of the people who lived in the city. Such an interpretation is relevant as it can also be inferred from the source text since the previous sentence affirmed that the generations who came after the conquest ornamented the city with monuments.

On the other hand, it appears that the verb "bulmak" [literally: "to find"] used in the source text was translated into French with the verb "sentir" [literally: "to feel"], which pointed to the feelings of the citizens. The choices of the two translators are different again, since the verb was translated into English as "to see". Both interpretations seem to be appropriate as regards their relation to the source text. Their difference resides on each translator's own way of interpreting the source text and on the contexts they have created. Ruth Christie may have chosen to use the verb "to see" to harmonize it with the word "reflection" which followed, whereas Paul Dumont put the emphasis on the feelings of the citizens because he had also stressed their active work to embellish the city. Both interpretations in the English and French versions are present in the source text but when both translations are compared to each other, it can be seen how the translators have chosen other aspects of the source text to emphasize in their translations. Such details would not largely affect the interpreting processes of the receiving audiences, who would probably not dwell on such minor factors. Nevertheless, such examples provide data to discuss the interpreting processes of translators, their choices and their different ways of producing solutions.

Recontextualizing the Historical References in Tanpınar's Source Text (Analysis of Segment 7)

In Segments 5 and 6, Tanpınar described his insights about the feelings that Istanbul awakened in the generations who dreamed of "conquering" it and in those who lived in it after the "conquest". In the sentences which follow, he focuses on a later period and tells what he thinks was the feeling evoked by the city in the people of *Tanzimat* i.e. the period of Reformation (1839-1876).

> Segment 7:
> Tanzimat İstanbul'a büsbütün başka bir gözle baktı. O, bu şehirde, iki medeniyeti birleştirerek elde edilecek yeni bir terkibin potasını görüyordu. (Tanpınar [1946] 2006, p. 119).
>
> The period of reforms, the Tanzimat, regarded Istanbul in a completely different light. It saw in the city a crucible for a new synthesis, born from the union of two civilizations. (Ruth Christie's forthcoming translation).
>
> Les hommes de Tanzimat*, eux, considérèrent Istanbul d'un œil tout à fait différent. Ils y voyaient le creuset d'une nouvelle structure née de l'union de deux civilisations. (Tanpınar, 1995, p. 31). (Trans. Paul Dumont).

Tanpınar states that Tanzimat produced a very different understanding of the city. He claims that the city was considered, in that period, as a crucible for a new synthesis that would be obtained by combining the two civilizations. When the translations of these sentences into English and French are examined, it can be seen that the term "Tanzimat", which may be unknown to target audiences, was explicated in both target texts. Nevertheless, it appears that each translator had her/his own method for providing additional information. In the English version, Ruth Christie added a simple explication in the sentence and defined Tanzimat as "the period of reforms"

and by the comma that she put between the definition and the noun "Tanzimat" she expressed the sameness between the two. The brief definition of Christie gives an idea about Tanzimat, stating that it was a period of reforms. But the target readership may be unfamiliar with the history of the Ottoman Empire and with the Republic of Turkey and may not comprehend whether the mentioned period of reforms occurred during the Empire or in the new born Republic. On the other hand, adding more explication in the text could break the harmony. Dumont had another solution and preferred to add detailed notes at the end of the text when additional information was needed. Dumont explained in the foreword to his translation of *Cinq Villes*, that he found it necessary to explicitate Tanpınar's text with endnotes. He said that the "erudition in *Cinq Villes*, would be problematic even for an instructed Turkish reader" and stated that "a reader of the French translation, if not a specialist of Turkish civilization, would be lost in the labyrinth of the toponyms, proper nouns and historical allusions". Therefore he decided "to help the reader to better penetrate in this universe loaded with culture" even if he would need to use lots of endnotes. (my translation). ["Même pour un lecteur turc instruit, l'érudition qui s'étale dans *Cinq Villes* pose problème. Comment le lecteur de langue française, à moins d'être un bon connaisseur de la civilisation turque, ne serait-il pas perdu dans le dédale des toponymes, des noms propres, des allusions historiques? J'ai décidé qu'il convenait de l'aider à pénétrer dans cette univers chargé de culture, quitte à multiplier les glosses"]. (Dumont, 1995, p. 10).

It can be seen that both translators tried to make the text easier to understand for the target readers and provided additional information concerning historical allusions. But the two translators had different ways of providing additional data. The publishing houses are also determinant in such decisions. They may try to avoid

the use of footnotes or endnotes for commercial concerns, assuming that such paratextual elements would disconcert the reader and decrease sales. But the publisher of the French version, Les Editions Publisud, is a house that gives more importance to intercultural communication than to commercial values. As was indicated on its website, it aimed to contribute to a "necessary and fruitful dialogue between cultures and peoples, beyond ideologies and conflicts, emphasizing the spirit of the universality of culture, based on a better understanding of the societies and peoples of the world". (my translation). ["contribuer au dialogue nécessaire et fécond des cultures et des peuples au-delà des idéologies et des conflits dans l'esprit de l'universalité de la culture et ce à partir d'une meilleure connaissance des sociétés et des peuples de la planète."].[11] Moreover, the *Five Cities* was published in collaboration with UNESCO, in the Collection of Representative Works. On the other hand, Ruth Christie's translation has not been published yet. When I asked her if she took into consideration the target readership while translating and how she overcame challenges caused by cultural differences and by the possible gaps of knowledge in the target readers about cultural, historical, social and literary features in the source text, she answered that she did not consider the target readers during the process of translating, but did in revising, adding that "in Tanpınar's *Five Cities* good historical notes are essential after each section, and an introduction that locates the source text in a cultural context" (see appendices). Therefore it is possible that she will add more explication when the text is published.

The comparison of the three versions of the rest of the quotation given above provides interesting data to better understand the interpretation processes of each translator and their ideas about the city. In the Turkish version, Tanpınar tells that the

[11] Data collected from the web page of Editions Publisud. Retrieved May 9, 2010 from http://editionspublisud.hautetfort.com/les_editions_publisud/).

people of Tanzimat aimed to create a new synthesis by unifying two civilizations, the "Eastern" and the "Western". I would like to emphasize here that Tanpınar does not refer to a synthesis that was already born, but one which is still to be structured. This can be understood from the use of the future tense as Tanpınar says "iki medeniyeti birleştirerek *elde edilecek* bir tertip". Besides, the use of the active verb ("birleştirmek" / "to unify") in the Turkish version, indicates that the people of Tanzimat wanted to unify the two civilizations themselves. In other words, the Turkish source text does not affirm that the two civilizations were combined on their own, but states clearly that the people of Tanzimat wanted consciously to do it themselves. Tanpınar refers in that sentence to the discussions about the civilization change and to the westernization movements discussed in previous sections.[12] But it can be seen that the use of future tense and the presence of the active verb were overlooked in the English and French translations. The active verb "birleştirmek" was rendered with the noun "union", which would not express an activity but a present state. Furthermore, the use of past participle, "born" in the English version and "née" in the French, also refers to a present state, which already exists. It can briefly be said that while the unification of the two civilizations was mentioned in the Turkish version as an active plan for the future, the translations referred to it as a current state. They presented the city as a space where the two civilizations were already interlaced and I think that this reflected the personal ideas of interlingual translators about Istanbul. Both translators interpreted the source text as representing the fact that the city gathered many cultures, but did not consider the discussions amongst the intellectuals of Tanzimat who problematized how to tackle with this multiculturality, which was a very important issue in the nineteenth century.

[12] See section: "Civilization Change" in Ahmet Hamdi Tanpınar's work.

Re-creating the Metaphoric Expressions in Tanpınar's Source Text (Analysis of Segment 8)

Having expressed his ideas about the feelings that the city evoked in people from older generations, Tanpınar explores in the sentences quoted below, the feelings that it evoked in people from his own generation. He starts by presenting the "longings" of Istanbul:

> Segment 8:
> Bizim nesil için İstanbul, dedelerimiz, hatta babalarımız için olduğundan çok ayrı bir şeydir. O muhayyilemize sırmalı, altın işlemeli hil'atlere bürünerek gelmiyor, ne de din çerçevesinden onu görüyoruz. Bu kelimeden taşan aydınlık bizim için daha ziyade, kendi ruh hâletlerimize göre seçtiğimiz mazi hâtıralarının, hasretlerin aydınlığıdır. (Tanpınar [1946] 2006, p. 119).
>
> For our generation Istanbul is now a very different place from that of our grandfathers, or even of our fathers. In our imagination it does not appear swathed in silver and gold robes of honour, nor do we see it set in a religious framework. Rather it is illumined for us by the light of the memories and longings evoked by our own spiritual state. (Ruth Christie's forthcoming translation).
>
> Pour notre génération à nous, Istanbul est toute autre chose que ce qu'elle était pour nos pères. Elle ne se présente pas à notre imagination drapée de lourds cafetans brodés de fils d'or. Nous ne la voyons pas non plus sous l'angle de la religion. L'image que nous nous en faisons varie selon nos états d'âme, et la clarté qui jaillit en nous à l'évocation de son nom est celle de nos souvenirs et de nos nostalgies. (Tanpınar, 1995, p. 31). (Trans. Paul Dumont).

In the sentences quoted above, Tanpınar compares the feeling that the city awakened in older generations to the feelings that it awakened in his own generation. While expressing his ideas about the latter, he uses the first person singular, and by this means adopts the position of a messenger as he speaks in the name of all the people

who lived in his lifetime. He starts describing the feelings that the city evoked in people of his own generation but, in actual fact, he attributes his own feelings to his contemporaries.

Tanpınar explains in the quoted sentences that the city was conceived in a very different way by his contemporaries, when compared to older generations. It appears that the new conception of the city resided in the "longings" that it evoked. It can clearly be seen here that the notion of "muhayyile" / "imagination" had a special role in Tanpınar's understanding of the city, as Istanbul was not presented based on its physical characteristics but on what it evoked on the imagination of its inhabitants. Indeed, it can be seen in Tanpınar's quoted sentences that even the name of the city had the power to evoke imagination, it emitted a light that reflected the memories and the longings of Istanbulites.

I stated in the previous sections that Tanpınar's narrative was marked by a specific emotive state expressed through several interrelated lexical items such as "hasret", "özlemek" or "daüssıla", which were translated by Ruth Christie with words such as "yearning", "longing" or "nostalgia" interchangeably. With the sentences quoted above, Tanpınar starts expressing the particularities of that special emotive state. Here, I find it interesting that Tanpınar refers to that emotion as a desirable one. In fact, the reading of words such as "yearning", "longing" or "nostalgia" may provoke a dark atmosphere in the minds of the readers, but Tanpınar uses these words together with others having much happier connotations such as "aydınlık" ["brightness"]. The use of such an oxymoron may be referring to the unsteady moods of the Istanbulites, as well as to the sharp distinctions between the atmospheres of different districts of the city, which Tanpınar will explore in the following pages. Before continuing with the rest of Tanpınar's narrative, let me

explore more closely the sentences quoted above and their translations into English and French.

The first sentence of the Turkish version reads briefly as "Bizim nesil için İstanbul […] çok ayrı bir *şeydir*" (emphasis mine). The use of the word "şey" ["thing"] in this sentence is worth discussing as it may trouble the reader with its ambiguity, since its reference appears to be unknown. When the context is considered however, it can be understood why Tanpınar may have chosen such an ambiguous word. I stated earlier that Tanpınar presented the city as s world of imagination, for the same reason I think that he did not want to restrict the image of the city by using a word with a more concrete reference since Istanbul was, for him, more than a land or a territory. I would like to put it clearly here that Tanpınar would not have used that word carelessly or in clumsiness since the following sentence makes clear that Tanpınar conceived of the city from a very different perspective as he claimed that "Istanbul" was more than a place and also had a value as a "word" when he referred to "the light surging from this word." (my translation). ["Bu kelimeden taşan aydınlık"]. (Tanpınar [1946] 2006, p. 119). It can be seen in Tanpınar's narrative that Istanbul is not only a territory but a larger "thing" with no decisive borderlines. I think that's why Tanpınar has chosen the word "şey" consciously. Nevertheless, it can be seen in the English version that the word "şey" was translated as "place". Ruth Christie's interpretation seems to be different from mine. Perhaps she wanted to avoid the more literal translation "thing", which she found irrelevant. But in getting rid of the "thing", she also precluded the idea that the city was more than a place. Similarly, the last sentence of the English version quoted above excludes again the idea that even the name of the city had a value on its own, that "Istanbul" was also precious only as a word. Tanpınar's sentence could be

paraphrased into English as follows: “The light surging from this word, is for us, before all else, the light of old memories and longings that we choose according to our spiritual mood”. It can be seen in Tanpınar’s metaphoric expression that the name of the city is presented as emitting light by itself, while in the English version the city appears to be illuminated in turn by the light of memories. It can be said that the English version emphasized, just like in the Turkish version, the importance of “muhayyile” and the emotive state of “hasret” with the use of the words “imagination” and “longings”, but it excluded the idea that the city could be more than a “place”.

As regards the translation into French, it can be seen that the word “şey” was translated with the word “chose”, which also covers an ambiguity. The translation of the last sentence is also worth attention. Paul Dumont translated the expression “bu kelimeden taşan aydınlık” as “la clarté qui jaillit en nous à l’évocation de son nom”. It can be seen in the French version that it was not the name “Istanbul” which emitted light but the ones who pronounced it. It can be said that the metaphor was constructed differently in French but expressed again the idea that the name of the city had a special power on the dwellers of the city.

It can be seen that both translators interpreted Tanpınar’s metaphor differently, but the oxymoron was constructed similarly. The emotive noun “hasret” accompanied with the word “aydınlık” in the Turkish version was translated into English as “longing” and into French as “nostalgie”, and it was accompanied again in both translations with words “light” and “clarté”, which also created an oxymoron that could be interpreted as hinting to the unsteady moods of the Istanbulites and to the sharp distinctions between the atmospheres of different districts of the city, as in

the source text. Tanpınar will explore this emotive state more in details in the rest of the chapter.

Problematizing the Use of Personal Pronouns in Tanpınar's Source Text (Analysis of Segment 9)

In the previous sentences, Tanpınar introduced the emotive state of "hasret". In Segment 9, he starts exploring it more closely and explains its ties to the daily lives of the people of his generation. Meanwhile he uses the first person plural again:

> Segment 9:
> Fakat bu hasret sade geçmiş zamana ait olan ve bugünkü hayatımızla, mantığımızla zarurî olarak çatışan bir duygu değildir. Bu çok karışık duygunun bir kolu gündelik hayatımıza, saadet hulyalarımıza kadar uzanır.
> O kadar ki İstanbul'un bugün bizde yaşayan asıl çehresini bu dâüssıla verir, diyebiliriz. Onu bizde, en basit hususiyetleriyle şehrin kendisi besler. (Tanpınar [1946] 2006, p. 119).
>
> But this nostalgia is not an emotion that belongs only to the past, in conflict inevitably with our modern life and good sense. One channel of this very complex feeling reaches right to the heart of our daily lives and dreams of happiness.
> To tell the truth Istanbul's real face is born from our very nostalgia and it is the simplest characteristics of the city itself that nourish the feeling in us. (Ruth Christie's forthcoming translation).
>
> Mais ce sentiment de nostalgie n'est pas seulement tourné vers le passé et ne s'oppose pas obligatoirement aux modes de vie, aux mentalités actuels. Il s'agit d'un sentiment très complexe qui touche aussi, en partie, à nos rêves quotidiens de bonheur.
> Cela est si vrai que c'est de cette nostalgie, pouvons nous dire, qu'émane le visage « réel » d'Istanbul. Et c'est la ville elle-même, qui entretient en nous ce sentiment. (Tanpınar, 1995, p. 31). (Trans. Paul Dumont).

Tanpınar explains in the quoted sentences that the feeling of "hasret" which he refers to is different from any other longing or nostalgia. As he puts it, that special "hasret" is not only a longing for the past, it is deeply rooted in the everyday life of the city dwellers and their "dreams of happiness". Meanwhile it appears that Tanpınar uses the first person plural and writes about what he calls "*our* daily lives" (emphasis mine). It can be said that Tanpınar evokes in this very expression the idea that the Istanbulites shared a common daily lifestyle. As regards his use of personal pronouns it can be said that Tanpınar created an image of "us" in the name of which he was writing. But what he writes conveys of course his personal ideas, and constructs a part of the image that he wanted to create for the city.

The expression "bügünkü hayatımız" was translated into English as "our modern life". The adjective "modern", which appears in the target text, seems to be used to mean "contemporary" or with its first definition given in Merriam-Webster Online Dictionary: "of, relating to, or characteristic of the present or the immediate past". But within the context of the 1940's, when Tanpınar published the article, one can imagine that the word "modern"[13] had a different connotation. As I mentioned while discussing the context in which Tanpınar produced his work, the issue of "civilization change" was a central problem for Tanpınar and for his contemporaries. In such a context "modern" would also connote "western" as opposed to "traditional". It is clear, however, that Tanpınar would not refer to a western lifestyle when writing about the traditional daily lifestyles of Istanbul. Therefore the use of the adjective "modern" may generate contrasting interpretations. On the other hand, the same expression was rendered into French as "modes de vies […] actuels". The adjective "actuel" used here refers to an actual state in the period when Tanpınar

[13] Retrieved May 15, 2010 from http://www.merriam-webster.com/dictionary/modern

wrote his article, and therefore does not seem likely to produce contrasting interpretations. Nevertheless, the expression used in the French version deleted the possessive pronoun "our". When the Turkish source text refers to a lifestyle shared and appropriated by a special community as "theirs", the French version refers to a more general lifestyle and widening the context. Furthermore, while the word "hayatımız" was singular in the source text, its correspondent in the French target text was used in plural and therefore referred to more than one lifestyle, enlarging the context once again.

It can be seen in Segment 9 that Tanpınar uses different lexical items to explore the emotive state of "hasret", such as "daüssıla". "Daüssıla" is very similar to "hasret" and it is defined in the online dictionary of Turkish Language Foundation (Türk Dil Kurumu) as "yurt özlemi"[14] which could be rendered into English as "homesickness". When the English and French versions are analyzed, it can be seen that "daüssıla" was translated as "nostalgia" into English and as "nostalgie" into French. In fact these are words the translators also used for the translation of "hasret". Nevertheless their choices are relevant once it is understood that Tanpınar uses "daüssıla" and "hasret" as synonyms. Having dwelled on "hasret" in the previous sentence, he follows by saying "*bu* daüssıla" (emphasis mine) and identifies, by this means, the values of both emotive nouns.

What is striking in the sentences quoted above and in their translations into English and French is the non-translation of the expression "bugün bizde yaşayan". Notice its use in the clause: "İstanbul'un bugün bizde yaşayan asıl çehresi". In the paragraphs explored in the previous sections, Tanpınar expressed his ideas about the various feeling that the city aroused in different persons and different generations.

[14] Retrieved May 15, 2010 from http://tdkterim.gov.tr/bts/?kategori=verilst&kelime=da%FCss%FDla&ayn=tam

Now he explores the feelings that it arises in his own generation in details. But what Tanpınar expressed as being the feeling that the city aroused in the people of his own generation was rendered in both translations as the "real" meaning of the city in general, and this was due to the omission of the expression "bugün bizde yaşayan". It is possible that the translators shared the ideas of Tanpınar, and that the city evoked the same feelings in them. This may be the reason why they presented the "nostalgia" as being the "real" face of Istanbul, whereas Tanpınar only stated that the people of his generation had such an understanding of the city. Another possibility, which does not contradict the first, is that the translators may have wanted to reveal the "real" face of Istanbul in their translations and present a "true" image of the city for their target readerships. The analysis of Segment 10 seems to give more clues about the interlingual translators' ideas of the "real Istanbul".

Tanpınar, Christie and Dumont Describing the "Real Istanbul" (Analysis of Segment 10)

Having introduced a special emotive state expressed through the emotive nouns "hasret" and "daüssıla", Tanpınar started to explain its extent. He stated that "hasret" was not only a longing for the past, but a feeling that governed the daily lives of the dwellers of the city. He added that Istanbul was the very source that created this special "hasret" or "daüssıla" due to its special characteristics. In the following paragraphs Tanpınar will follow his argument, claiming that each district of Istanbul had a different character and that Istanbulites would suddenly start longing for one of them with no earthy reason. Let me start with Segment 10, where Tanpınar explains that each district of the city evokes the imagination in a different way:

Segment 10:
Asıl İstanbul, yani surlardan beride olan minare ve camilerin şehri, Beyoğlu, Boğaziçi, Üsküdar, Erenköy tarafları, Çekmeceler, Bentler, Adalar, bir şehrin içinde âdeta başka başka coğrafyalar gibi kendi güzellikleriyle bizde ayrı ayrı duygular uyandıran hayalimize başka türlü yaşama şekilleri ilham eden peyzajlardır. (Tanpınar [1946] 2006, p. 119).

The real Istanbul consists of landscapes that inspire our daydreams with very different ways of living, and arouses various emotions in us, it is not only the city of mosques and minarets within the walls, but also of such diverse geographical locations with their own particular beauties, as Beyoğlu, Boğazici, Üsküdar, the shores of Erenköy, the lakes at Çekmece, the Reservoirs and the Islands. (Ruth Christie's forthcoming translation).

La véritable Istanbul, c'est-à-dire non seulement la ville des minarets et des mosquées enfermée dans ses murailles mais aussi Beyoghlu*, Üsküdar*, le Bosphore, les Iles*, les parages d'Erenköy*, de Bentler, de Çekmece*, est constituée de paysages d'une grande diversité ayant tous leurs beautés propres. Ceux-ci éveillent en nous des sensations variées et nous font imaginer des styles de vie constamment différents. (Tanpınar, 1995, pp. 31-32). (Trans. Paul Dumont).

Tanpınar cites the names of several districts of Istanbul from different sections of the city and states that each had a special beauty and awakened special feelings. It can be observed here, once again, that for Tanpınar the value of a district resided in its way of inspiring the imagination and awakening feelings. Both conveyed the idea that each district had special beauties and inspired dwellers in a special way. But there seems to be a significant difference between the Turkish source text and the two interlingual translations, which consists of the disparity between the "real Istanbul" of Tanpınar and the one of interlingual translators.

I stated earlier in my analysis that Tanpınar used the proper noun "Istanbul", sometimes to refer to the entire city and sometimes only to the historical peninsula. In the present example, it can be seen in the Turkish source text that "Istanbul" was

referring to the districts inside the city walls, i.e. to the ancient city. That is to say, it was used to refer not to the entire city but only to a part of it. It had the same function in the sentence with the names of other districts cited one after the other. Nevertheless it can be observed in the interlingual translations that "Istanbul" was used to refer to the entire city and that the interlingual translators expressed what they conceived of as the "real Istanbul". The English version reads as follows: "The *real* Istanbul consists of landscapes that inspire our daydreams with very different ways of living, and arouses various emotions in us" (emphasis mine). Here, "Istanbul" refers to the entire city. Besides, the role of the adjective "asıl" translated as "real" is also very different in source and target texts. In the Turkish source text, it was used to refer to the old city; the "real Istanbul" was, for Tanpınar, the old one. In the English version it apparently refers to a new understanding of the city which is different than it is supposed to be known in general. The translation actually says: "there is a different Istanbul which you don't know". The rest of the sentence in the English version also follows this idea and states that "it (the real Istanbul) is not only the city of mosques and minarets within the walls, but also of such diverse geographical locations with their own particular beauties". The personal interpretation of the translator and her own conception of the city become apparent here as she inverted the meaning of the "real Istanbul". I think that her insights about the ideas of the receiving audiences concerning the city were also determinant of her translation. She may have wanted to explain to the readers of the English version, who are supposed to have very little knowledge about the city, that Istanbul did not only consist of the historical peninsula, which is one of today's most popular tourist destinations. She may also have wanted to emphasize that Istanbul had more beauties than the ones presented in tourist guides. When I asked Christie about what she

thinks of Istanbul's image in the U.K., in Europe and in North America, about how, in her opinion, people in the "West", imagined Istanbul, she replied that they imagined the city "probably like an updated 'Arabian Nights' as in the James Bond film shot in Istanbul, 'city of spies and intrigues'." (see appendices). But the "real Istanbul" seems to be different for her. That's how she explains the feelings that the city awakens in her:

> At first a dream city that changed my perspective on the world. Always an enigma. Currently I seem to relate to Istanbul better than in the past but I am aware that this is probably a superficial reaction to 'westernization' in the city. It was a pleasure last year to meet friends for coffee in charming Pera Museum with every form of cosmopolitan convenience: at the same time it was wonderful to find still in Beşiktaş the same old-style tea-garden unchanged, with its air of provincial solidity which I found again recently in Antalya (Christie, personal correspondence, see appendices).

It can be seen in Christie's words, that her own feelings about the city were different from what she thinks to be the image of the city in the "West". The difference that I observed between Turkish and English versions of the analyzed sentence may be resulting from a simple misinterpretation on the part of the translator. But even so, this difference reveals to important for it points to the first reaction of the translator to what she read and gives hints about her interpretation process. Here, it could be said that the translator wanted to explain to her target readers that "the real Istanbul" was more than the "oriental" city of mosques and minarets. The reaction of Paul Dumont is in line with Ruth Christie's. He also used the noun "Istanbul" to refer to the entire city and expressed his ideas about what he thought was the "real Istanbul", "la veritable Istanbul". I think that this example illustrates how different perspectives of translators, who are the first readers of the Turkish source text, may be effective in the translators' interpretation reflected in their interlingual

translations. This example also illustrates that the ideas of interlingual translators about the city and their insights about and reactions to what could be the ideas of the receiving audiences about the city, all taking part of the interlingual translator's cognitive state and being determinative of the interpretation process, can be observed through a comparative analysis of source and target texts.

Re-creating the Metaphors and Cultural References in Tanpınar's Source Text (Analysis of Segment 11)

Tanpınar claimed in Segment 10 that each district of Istanbul evoked the imagination in a different manner. He develops his argument in Segment 11 and claims that the Istanbulites could suddenly start longing for one of the districts of the city, since they all have different characteristics.

> Segment 11
> Onun için bir İstanbullunun gündelik hayatında bulunduğu yerden başka tarafı özlemesi çok tabiîdir. Göztepe'de, hışırtılı bir ağaç altında bir yaz sabahını tadarken küçük bir ihsas, teninizde gezinen hiçten bir ürperme veya gözünüze takılan bir hayal, hattâ birdenbire duyduğunuz bir çocuk şarkısı sizi daha dün ayrıldığınız bir Boğaz köyüne, çok uzak ve değişik bir dünya imiş gibi çağırır, rahatınızı bozar. İstanbul'da, işinizin gücünüzün arasında iken birdenbire Nişantaşı'nda olmak istersiniz ve Nişantaşı'nda iken Eyüp ve Üsküdar behemahal görmeniz lâzımgelen yerler olur. Bazen de hepsini birden hatırladığınız ve istediğiniz için sadece bulunduğunuz yerde kalırsınız.
>
> Bu âni özleyiş ve firarların arkasında tabiat güzelliği, sanat eseri, hayat şekilleri ve bir yığın hâtıra çalışır. Her İstanbullu Boğaz içinde sabahın başka semtlerinden büsbütün ayrı bir lezzet olduğunu, Çamlıca tepelerinden akşam saatlerinde İstanbul'da ışıkların yanmasını seyretmenin insanın içini başka türlü bir hüzünle doldurduğunu bilir. Mehtaplı gecelerde Boğazla Marmara açıkları ne kadar birbirinden ayrı ise, Büyükdere körfezinden yüz kulaç ilerisi, Sarıyer uzakları da öyle ayrıdır. İnsan birkaç kürek darbesiyle şiiri gündelik ekmek yapan çok munis bir hayal dünyasından hiç

tanımadığı haşin ve efsanevî bir Argonotlar gecesine girer. Çekmeceler'de günün herhangi bir saati biraz ilerdeki deniz kenarından çok başka şekilde güzeldir.

Geniş denizin yanı başında bu göller, bir Beste ve Kâr'ın yanında, aynı makamdan küçük bir şarkıya ne kadar benzerler; sonra nispet ölçüsü değişir değişmez hüviyet nasıl değişir!

Güneş, eski el aynalarını andıran bu göllerde dehasını sadece peyzaj kabartmasına sarfetmekten hoşlanan bir eski zaman ustasına benzer; her saz, her ot, her kanat çırpınışı, bütün kenarlar ve renkler gibi gümüş bir parıltı içinde erir. (Tanpınar [1946] 2006, p. 119-120)

So it is very natural for an inhabitant of Istanbul to yearn for a place other than that of his daily life. At Göztepe, as you are enjoying a summer morning under a rustling tree, a tiny sensation, goose-pimples from nowhere will wander over your skin, a vision or even a child's song will suddenly summon you to some village on the Bosphorus which you left only yesterday, ruining your peace of mind, calling you from a far distant, other world. You are in the throes of work in Istanbul and suddenly you want to be in Nişantaş, you are in Nişantaş and you must see Eyüp and Üsküdar, come what may. And sometimes you remain just where you are because what you remember and desire is all of it.

We are moved to momentary longings and flights of escape by the beauty of nature, a work of art, our life-styles and a host of memories. Every inhabitant knows that morning on the Bosphorus is an entirely different delight from any other neighbourhood's, and the heart of the man who watches the lights of Istanbul from the heights of Çamlıca at dusk is filled with a unique sadness. On moonlit nights, the difference between Sariyer and the gulf of Büyükdere, only a hundred fathoms further on, is as great as the difference between the open sea of Marmara and the Bosphorus. With a few strokes of the oar the man whose daily bread is poetry leaves his familiar dream-world and enters a harsh, legendary Argonaut night. At any hour of the day the lakes at Çekmece have a completely different beauty from the neighbouring seashore.

These lakes by the open sea are just like a little song in the same mode compared with a major musical composition like a Beste or Kâr; as soon as the scale changes how great the change in character!

The sun on the lakes that are like old-fashioned hand-mirrors resembles an old master who enjoys using his talent only on landscape in relief; every reed, every blade of grass, every wingbeat, all contours and colours dissolve in a single silver gleam. (Ruth Christie's forthcoming translation).

> Aussi est-il tout à fait naturel, pour un habitant d'Istanbul, de soupirer après un quartier de la ville différent de celui où se déroule sa vie quotidienne. Alors que vous êtes en train de savourer à Göztepe* la fraîcheur d'un matin d'été sous un arbre agité de bruissements, les moindres sensations, un tressaillement imperceptible qui parcourt votre peau, ou une vision qui se fixe dans vos yeux, ou même simplement une chanson enfantine suffisent à troubler votre repos et vous appellent vers un village de Bosphore où vous étiez encore la veille, comme s'il s'agissait d'un monde très lointain et très différent. Tandis que vous êtes à Stamboul*, vaquant à vos affaires, vous éprouvez le désir d'être à Nichantachï* et, si vous êtes à Nichantachï, se sont Eyüp et Üsküdar que vous souhaitez voir toutes affaires cessantes. Parfois encore, vous restez tout simplement à l'endroit où vous vous trouvez parce que tous les autres lieux s'imposent à votre mémoire et vous attirent en même temps.
>
> Ces nostalgies et ces soudaines envies d'évasion tirent leur aliment des beautés de la nature, des œuvres d'art, des styles de vie et d'une multitude de réminiscences. Tout habitant d'Istanbul sait bien que, sur le Bosphore, les premières heures du jour ont une saveur particulière et qu'aucune tristesse ne ressemble à celle qui emplit le cœur lorsque l'on contemple les lumières de la ville, à la tombée du soir, du haut des collines de Çamlïca. Par les nuits de lune la différence est aussi grande entre la baie de Büyükdere et le secteur de Sariyer*, à cent brasses de la, qu'entre les rives du Bosphore et celles de Marmara. Il suffit de quelques coups de rame pour passer d'un univers de rêve aimable et chargé de poésie à une nuit sauvage et mystérieuse, tour droit sortie de la légende des Argonautes. Les lacs de Çekmece sont, à chaque heure du jour, d'une toute autre beauté que les rivages marins qu'ils avoisinent.
>
> Ces modestes étendues d'eau situées auprès de la vaste mer sont comme de petites chansons comparées aux amples compositions des musiques savantes. Et combien les choses se métamorphosent dès que change la tonalité!
>
> A l'instar des maîtres d'autrefois, le soleil semble avoir mis tout son génie à sculpter sur ces lacs pareils aux miroirs à main de jadis les moindres détails du paysage. Chaque jonc, chaque herbe, chaque battement d'aile, de même que les contours et les couleurs, se fondent en une même brillance d'argent. (Tanpınar, 1995, pp. 32-33). (Trans. Paul Dumont).

It can be understood from the text that on a bright day, while the Istanbulite is in a happy mood, a strange sensation, a physiological ("ihsas", "hiçten bir ürperme") or a

psychological ("gözünüze takılan bir hayal") impulse irritates her/him, and she/he starts longing for another neighborhood of the city. The same feeling also captures the inhabitant of the city in her/his work and it becomes necessary for her/him to visit the districts which call her/him. It can be seen here that in Tanpınar's "translation" of Istanbul, the feeling of "hasret" / "longing" not only refers to a longing for the past, for the old prosperous days. It is also and most importantly a state of mind said to govern all the Istanbulites and is not presented solely as a negative and dark mood. Specifically, Tanpınar claims that the feeling of longing that suddenly captures the Istanbulites is caused by the beautiful natural environments of the city, the artistic masterpieces, the different lifestyles and memories. It can be seen here that Tanpınar mentions "hasret" and "hüzün" together with the beauties of the city and gives them a special value by using both words to refer to a happy mood instead of a dark one.

Having stated the reason why Istanbulites could suddenly start longing for a special district of the city, Tanpınar explains how each neighborhood of Istanbul looks different from others. While exploring the beauties of various districts, Tanpınar uses a very poetic voice loaded with metaphors. The sentences where Tanpınar narrates how the moods of districts and the landscapes of the seas can suddenly change in a very short distance, while passing from the southern parts of Bosporus to Marmara Sea or from the northern parts of the Bosporus to the Black Sea, is worth attention. Tanpınar says: "Mehtaplı gecelerde Boğazla Marmara açıkları ne kadar birbirinden ayrı ise, Büyükdere körfezinden yüz kulaç ilerisi, Sarıyer uzakları da öyle ayrıdır. İnsan birkaç kürek darbesiyle şiiri gündelik ekmek yapan çok munis bir hayal dünyasından hiç tanımadığı haşin ve efsanevî bir Argonotlar gecesine girer." Here it is important that Tanpınar refers again to the

inner worlds of people and to their imagination even when describing the differences between the landscapes of seas. The second quote above deserves closer attention:

> Detail from Segment 11:
> İnsan birkaç kürek darbesiyle şiiri gündelik ekmek yapan çok munis bir hayal dünyasından hiç tanımadığı haşin ve efsanevî bir Argonotlar gecesine girer. (Tanpınar [1946] 2006, p. 120).
>
> With a few strokes of the oar the man whose daily bread is poetry leaves his familiar dream-world and enters a harsh, legendary Argonaut night. (Ruth Christie's forthcoming translation).
>
> Il suffit de quelques coups de rame pour passer d'un univers de rêve aimable et chargé de poésie à une nuit sauvage et mystérieuse, tout droit sortie de la légende des Argonautes. (Tanpınar, 1995, p. 32). (Trans. Paul Dumont).

It can be seen in the Turkish source text that Tanpınar identifies the Bosporus to poetry and the Black Sea to the legend of the Argonauts. The use of the adjectives is also worth attention. To qualify the dream-world of the Bosporus, Tanpınar uses the adjective "munis" and opposes it to "haşin" chosen to describe the Black Sea. It appears that a contrast was created between the two, Bosporus being depicted as calm and the Black Sea as disordered.

The interlingual translators seem to have re-created the poetic telling in the target texts, in different manners. Both translations convey the idea that the dreams evoked in the minds of people may change in a very short distance, while leaving the Bosporus for the Black Sea but the connotations of adjectives seem to be different slightly. Actually "munis" which is derived from the Arabic, was defined in TDK dictionary as follows: "1. Familiar, which is not foreign. 2. Amiable, peaceful, charming. 3. metaphorically. appropriate" (my translation) ["1. Alışılan, alışılmış,

yabancı olmayan. 2. Cana yakın, uysal, sevimli, 3. mecaz. Uygun"].[15] Tanpınar used this adjective both in its first and second meanings and constructed two oppositions: the first between tranquility and disorder, the second between the familiar and the foreign. But it can be seen that Ruth Christie decided to use the adjective "familiar", which emphasized the first meaning of "munis", and underlined the opposition between the familiar and the foreign. What is more, the possessive determiner "his" used in the English version ["*his* familiar dream-world"] strengthens this opposition by adding the idea that the mood of Büyükdere was "appropriated" by people as opposed to the unfamiliar atmosphere of the Black Sea. At the same time, when the opposition between familiar and foreign was underlined in the English version, the opposition between tranquility and disorder became indistinct. Interestingly, it can be seen that the exact opposite happened in the French version. Under analysis, it can be seen that Paul Dumont preferred to translate "munis" with its second meaning and used the adjective "aimable" in his text. By this means, he created an opposition between "aimable" and "sauvage" just like that between "munis" and "haşin" in the Turkish text. Nevertheless, the opposition between "familiar" and "foreign" was lost in that version. This example shows how different translators may choose to emphasize some aspects of the source text while eliminating others.

The metaphoric expression that Tanpınar uses while describing the two lakes of Istanbul near the Marmara Sea and its interlingual translations are also worth discussion.

> Detail from Segment 11:
> Geniş denizin yanı başında bu göller, bir Beste ve Kâr'ın yanında, aynı makamdan küçük bir şarkıya ne kadar benzerler; sonra nispet ölçüsü değişir değişmez hüviyet nasıl değişir! (Tanpınar [1946] 2006, p. 120).

[15] Data collected from the online dictionary of the Turkish Language Foundation, TDK. Retrieved May 9, 2010 from http://tdkterim.gov.tr/bts/?kategori=verilst&kelime=munis&ayn=tam

> These lakes by the open sea are just like a little song in the same mode compared with a major musical composition like a Beste or Kâr; as soon as the scale changes how great the change in character! (Ruth Christie's forthcoming translation).
>
> Ces modestes étendues d'eau situées auprès de la vaste mer sont comme de petites chansons comparées aux amples compositions des musiques savantes. Et combien les choses se métamorphosent dès que change la tonalité! (Tanpınar, 1995, p. 32-33). (Trans. Paul Dumont).

Here, Tanpınar draws a simile between geographical places (the lakes and the sea) and musical works ("Beste", "Kâr" and "şarkı"). For this purpose, he refers to the forms of classical Turkish music such as "Beste", "Kâr" and "şarkı". In fact, "beste" and "kâr" are the longest forms of classical Turkish music, while "şarkı" is a shorter one. To explain that there was a big difference between the moods of the lakes and the one offered by the sea, Tanpınar reminds the difference between the long pieces of music, such as "beste" or "kâr" and the shorter ones like "şarkı". By this means, he attributes musical value to the lakes and to the sea as well.

When the English version of the sentence is analyzed, it can be seen that the two special terms of classical Turkish music "beste" and "kâr" were left untranslated and appeared in Turkish in the target text, while "şarkı" was translated as "little song". It can also be seen that the translator added an explanation in the sentence, to designate that "beste" and "kâr" were longer forms of composition and she translated "Beste ve Kâr" as "a major musical composition like a Beste or Kâr". By this means, she could express the comparison in length. Furthermore, Christie avoided once again to domesticate culture specific notions and kept their specificity in translation. It can be observed in the French version that Dumont made use of terms that diluted the culture specificity of Tanpınar's terms. He recreated the comparison between

geographical places and the musical forms well, but effaced the reference to classical Turkish music. Instead he used terms more familiar to the readers of the receiving cultures such as “chanson”, “composition” or “tonalité”. It can be said that the lakes and the seas of the city were identified in the source text to the music produced in the land, which also hinted to the harmony between various elements of the city. The French version however deleted again the culture specific references, at the same time overlooking the hint to the harmony.

The sentence where Tanpınar compares the lakes to ancient hand-mirrors is also worth attention:

> Detail from Segment 11:
> Güneş, eski el aynalarını andıran bu göllerde dehasını sadece peyzaj kabartmasına sarfetmekten hoşlanan bir eski zaman ustasına benzer; her saz, her ot, her kanat çırpınışı, bütün kenarlar ve renkler gibi gümüş bir parıltı içinde erir. (Tanpınar [1946] 2006, p. 120).
>
> The sun on the lakes that are like old-fashioned hand-mirrors resembles an old master who enjoys using his talent only on landscape in relief; every reed, every blade of grass, every wingbeat, all contours and colours dissolve in a single silver gleam. (Ruth Christie’s forthcoming translation).
>
> A l’instar des maîtres d’autrefois, le soleil semble avoir mis tout son génie à sculpter sur ces lacs pareils aux miroirs à main de jadis les moindres détails du paysage. Chaque jonc, chaque herbe, chaque battement d’aile, de même que les contours et les couleurs, se fondent en une même brillance d’argent. (Tanpınar, 1995, p. 33). (Trans. Paul Dumont).

Here, Tanpınar refers to the traditional handicrafts and reminds the readers of the hand-mirrors covered with reliefs. While comparing the lakes to mirrors, he also draws an analogy between the sun and the ancient masters of handicrafts and posits that the sun ornaments the contours of the lakes. The reeds, grasses and the flights of

the birds are parts of the picture that decorates the mirror. Here some of Tanpınar's particular language discussed in previous sections catches attention; "ayna", "gümüş" and "parıltı" form part of the poetic vocabulary.

As regards the translation into English, Tanpınar's special words were translated into similar ones such as "mirror", "silver" and "gleam", but it appears that the reference to the old handicrafts was altered in translation. The adjective "eski" which appears in the source text is not used to qualify the hand-mirrors as "old-fashioned" but to mean that these mirrors were used in the past, which is different. Therefore I think that another adjective could be chosen; "ancient" for example. The description of the craftsman who ornamented the mirrors is also different in the English version. While the Turkish source text refers to a master who lived in the past, the English text refers to an "old" man. It can be seen that the two descriptions in the Turkish source text referring to an art practiced in ancient times affirmed a decrepit status and old age in the English version. As a result, the old handicraft mentioned in the source text turned in the English version into an old fashioned object and the craftsman who produced it became an aged man.

In the analyses of Segments 4, 5, 6, 7, 8, 9, 10 and 11, I illustrated that the differences observed between the Turkish source text and the interlingual translations may give clues for understanding the ideas of interlingual translators about the city, about Islam and about several notions such as "East" and "West". I also observed that the professional background of interlingual translators and their knowledge or lack of knowledge about Tanpınar's conception of the city and of religion and about his use of language, their insights about and reactions to what the ideas of the receiving audiences about the city could be were determinative of their interpretation

of the Turkish source text and of the texts that they produced. All these factors pointed to the interlingual translators' "cognitive states" which affected their choices and by this means the translations they produced. The cognitive states of the translators of the city and of the interlingual translators are also at the basis of their "attitude" (Hermans, 2007, 76). In the following pages, I will discuss Hermans' notion and explore the "attitude" of Tanpınar as a translator of the city.

Tanpınar's "Attitude" as the City's Translator

Theo Hermans asks in a recent book (2007) "what happens when translators translate texts they strongly disagree with or disapprove of, especially when ideological and moral values are at stake?" (Hermans, 2007, p. 56). In his discussion, he claims that "[i]f the values inscribed in a foreign text are felt to be reprehensible, the translation itself may attest to the translator's critical opinion of them even if those values are being reported word for word" (Hermans, 2007, p. 65), and states as a result that "the translation speaks for more than one voice and its words say more than what they say. The translator both speaks for the original author and signals reservation." (Hermans, 2007, p. 65). In such a context, Hermans argues that "the translator's attitude frames and invades the performance of translation" (Hermans, 2007, p. 83). Here I think that Herman's emphasis on the translator's "attitude" is worth attention. This attitude is not only apparent when translators translate a text they disagree with, but in all translations since translations are marked by the subject-position of their translators. Hermans' conclusion on the subject is also relevant for the position of the translators of cities. Hermans writes as follows:

> [T]he attitudes [of translators] frame but also inform and subtend the actual translation. Attitude, then, applies across the board, to routine professional as well as to ideologically motivated translating. In accepting a request or a commission translators may indicate that they agree with the import of what they are about to translate, that they remain indifferent to it, or indeed that financial gain or pressure overrides other considerations. This attitude is written into the resulting product and remains separate from the translation's representational aspect. For this reason, attitude and position-taking cannot be written out of the picture of what translators do. All translating is translating with an attitude. It could not be anything else, since all translations contain the translator's subject-position. (Hermans, 2007, pp 84-85).

I strongly agree with Hermans on the point that "all translating is translating with an attitude" and that "all translations contain the translator's subject-position" (Hermans, 2007, pp 84-85) and would add that all translations of cities also contain the translator's subject position which is determinative of the way that the city is represented in translation i.e. of the "metonymics" of translating the city. The following pages explore the attitude and the subject-position of Tanpınar as a translator of Istanbul, while continuing to examine in the meanwhile, the choices of interlingual translators.

The Translator's Value Judgment (Analysis of Segment 12)

Tanpınar claimed in the segments analyzed earlier, that the landscapes of different districts of Istanbul had special characteristics and special beauties. Tanpınar explains, in Segment 12, the similarities between the outlooks of the districts and the feelings they arise in the people who live in or who visit them. The comparison that he makes between the old districts of the city and the new ones hints to his "attitude".

Segment 12:
Fakat bu değişiklik daha derinlere gider; saatlerin manzarası gibi insanların çalışma şekilleri ve tembellikleri, düşünce ve yeisleri de bu yerlerde birbirinden başkadır. Beyoğlu, hamlesi yarı yolda kalmış Paris taklidiyle hayatımızın yoksulluğunu hatırlatırken; İstanbul, Üsküdar semtleri kendisine yetebilen bir değerler dünyasının son miraslarıyla, biz farkında olmadan içimizde bir ruh bütünlüğü kurar, hulyalarımız, isteklerimiz değişir. Boğaziçi'nde, Üsküdar'da, İstanbul'da, Süleymaniye veya Hisar'ların karşısında, Vaniköy iskelesinde veya Emirgan kahvesinde sık sık başka insanlar oluruz. Hangi İstanbullu, Beykoz korusunda veya Bebek sırtlarında dolaşırken kendisini dış alemin o kavurucu zaruretlerine karşı müdafaa edecek zengin ve çalışkan bir uzleti özlememiş, kısa bir an için olsa bile onun çelik zırhlarını giyinmemiştir? (Tanpınar [1946] 2006, p. 120-121).

But the change goes even deeper; as in a mediaeval landscape of a Book of the Hours, the work-patterns of human beings, their times of idleness, their thoughts and despairs, differ according to place. Imitating Paris in a half-hearted way, Beyoğlu reminds us of the poverty of our lives; the neighbourhoods of old Istanbul and Üsküdar with their last vestiges of values inherited from a self-sufficient world create, unknown to us, a wholeness of spirit, and alter our dreams and desires. At Boğazici, in Üsküdar, in Istanbul, face to face with the Süleymaniye mosque or the fortresses on the Bosphorus, on Vaniköy pier or in a coffee-house at Emirgân we often become quite different people. Which inhabitant of Istanbul, roaming the woodlands of Beykoz, or the hills behind Bebek, hasn't longed for a rich studious solitude as a defence against the desiccating demands of 'the real world', and who hasn't donned, if only for one short moment, a protective armour of steel? (Ruth Christie's forthcoming translation).

Mais les différences que l'on peut observer d'un endroit à l'autre sont plus profondes encore qu'il ne paraît. Le travail des hommes et leur paresse, leurs pensées et leurs désespoirs changent selon les lieux, comme change le spectacle des heures. Tandis que Beyoghlu, dans son effort resté à mi-course de ressembler à Paris, nous rappelle l'indigence de notre vie, les quartiers de Stamboul et d'Üsküdar, dépositaires des derniers vestiges d'un univers qui se suffisait à lui-même, suscitent en nous, à notre insu, une plénitude spirituelle et nous poussent vers d'autres rêves, d'autres désirs. Il arrive fréquemment que nous changions d'identité selon que nous sommes sur le Bosphore, à Üsküdar, à Stamboul, devant la Süleymaniye*, du côté des Châteaux (footnote 2), aux débarcadère de Vaniköy* ou dans le café d'Emirgân*. Quel est l'habitant d'Istanbul qui, se promenant

> dans le bois de Beykoz* ou sur les pentes de Bebek*, n'a jamais aspiré à une riche et laborieuse solitude, capable de le protéger contre les obligations dévorantes du monde extérieur, et qui n'a revêtu, ne serait-ce que pour un bref instant, l'armure d'acier d'une telle retraite? [Footnote 2 : Il s'agit des forteresses de Anadolu hisarï (« Le château d'Anatolie ») et de Rumeli hisarï (« Le château de Roumélie »), placées l'une en face de l'autre, sur chacune des rives du Bosphore. La forteresse de Rumeli hisarï fut bâtie par le sultan Mehmet II en 1452, un an avant la prise de Constantinople. Elle est beaucoup plus imposante que son pendant asiatique, construit un demi siècle plus tôt.] (Tanpınar, 1995, p. 33). (Trans. Paul Dumont).

The first sentence quoted above develops the idea that each district of Istanbul has special characteristics, and adds that the people living or working in those districts also feel and behave differently in line with the landscape, which changes following the hours of the day. It can be observed that, after having dwelled on the outlook of various districts, Tanpınar explores the moods of the people living in them. When writing about people he focuses on their inner worlds. Even when speaking about their working manners, he adds "their thoughts and despairs". The expressions such as "ruh bütünlüğü" / "wholeness of spirit", "hulyalar" / "dreams", or "dış alemin kavurucu zaruretleri" / "desiccating demands of 'the real world'", refer all to the inner worlds of people and to their feelings. On the other hand, while making an opposition between the inner worlds of people and the world outside or the "real world", Tanpınar praises the former and blames the latter for its "desiccating demands".

Another opposition is created between the old districts of the city and the new. Tanpınar compares the old districts to the modern ones by considering their originality. He confronts, for example, Beyoğlu and Üsküdar. He states that Beyoğlu tried hard to imitate Paris without achieving its aim. Therefore Tanpınar associates Beyoğlu to the "poverty of our lives". It can also be seen that Tanpınar praises older

districts such as Üsküdar as the “last vestiges of values inherited from a self-sufficient world” and relates them to “a wholeness of spirit”. It appears that he makes an opposition between originality and imitation and stands for the former. Tanpınar’s appraisal of Üsküdar for its self sufficiency and his criticism of Beyoğlu for its imitativeness result from his own judgment and from his “attitude” as a translator of the city.

It is also interesting that Tanpınar starts using again, at this stage of his narrative, the first person plural while still expressing his own feelings and thoughts. Here the expression “biz farkında olmadan” translated into English as “unknown to us” deserves attention. Tanpınar uses this expression while explaining how the old neighborhoods created a “wholeness of sprit”. As it is understood from the sentences quoted above, the old neighborhoods host the “last vestiges of values inherited from a self-sufficient world”, and for this reason they “create, *unknown to us*, a wholeness of spirit” (emphasis mine). It could be questioned how Tanpınar could write about such a feeling if he was not aware of it. However, it can be assumed that Tanpınar was certainly speculating about how he felt in the old neighborhoods, comparing it to his feelings in the new ones. As a result of his introspection, he found that one should feel a “wholeness of spirit” in the old districts. Nevertheless, it appears that he presented his own thoughts as the heartfelt mood of all Istanbulites.

As for the translations into English and French, it can be said that they both emphasized the inner worlds of people, just like in the source text. The opposition between originality and imitation was also apparent in both translations. But when the Turkish source text is compared to the English version, it can be seen that there is a very striking difference between the two texts, as regards the translation of the expression “saatlerin manzarası”. It is challenging to translate this expression into

English, since a literal rendering such as “the landscape of the hours” would be nonsense. But it can be understood in the source text that Tanpınar referred to the variety of landscapes presented by the districts of Istanbul in different hours of the day. However, it is surprising here to see that the expression was translated into English as the “Book of the Hours”. There is no reference in the Turkish source text to the illustrated devotional books of the Middle Ages, yet it appears that something in Tanpınar’s narrative reminded the translator of the illustrations of these medieval books, and this can be a simple misunderstanding or misinterpretation. As regards the translation into French, Paul Dumont found a solution to translate the expression quite literally as “spectacle des heures”. Here the word “manzara” (“landscape”) was translated as “spectacle” (“spectacle”) and Dumont rendered the challenging expression into French with that little lexical change.

The Translator’s Perspective (Analysis of Segment 13)

In the following sentences, Tanpınar continues explaining how the moods of the dwellers of the city change in different places. He compared, in Segment 12, Beyoğlu to Üsküdar. Now he compares Beyazıt and Beylerbeyi to Tarabya:

> Segment 13:
> Bayezıt veya Beylerbeyi Cami’inin duvarlarına yaslanarak düşünülen şeylerle, Tarabya’nın içimizdeki bir tarafa hâlâ yabancı rıhtımında, akşamın bir ten cümbüşünü andıran ışıkları içinde düşünülecek şeyler elbette birbirine benzemez. Birincilerinde her şey içimize doğru kayar ve besleyici bir hüzün hâlinde bizde külçelenir. İkincisinde bu köklü hasretten mahrum kalırız. (Tanpınar [1946] 2006, p. 121).
>
> There is certainly no likeness between our thoughts as we lean in contemplation against the walls of the Beyazit or Beylerbey mosques, and the thoughts induced by the riot of evening lights on the shores of

> Tarabya – a place still alien to a part of us. In one, everything slips straight into our hearts and gives rise to a nourishing sadness, in the other we are without any deep-rooted yearning. (Ruth Christie's forthcoming translation).
>
> Il n'y a assurément rien de commun entre les choses auxquelles nous pensons adossés aux murs de la mosquée de Beyazït ou celle de Beylerbeyi* et les pensées qui nous envahissent à Tarabya*, dans l'orgie des lueurs vespérales, sur ce quai qu'une partie de notre être considère encore comme tellement étranger à nous-même. Dans un cas, tout nous touche, donnant naissance à une tristesse nourricière. Dans l'autre nous sommes privés de cette féconde nostalgie. (Tanpınar, 1995, p. 33-34). (Trans. Paul Dumont).

Once again, Tanpınar appraises the districts of the city for the feelings and thoughts that they inspire. He finds that Tarabya was "a place still alien to a part of us". In comparing Beyazıt and Beylerbeyi to Tarabya, he mentions the feelings of "hüzün" and "hasret" translated into English as "sadness" and "yearning", and into French as "tristesse" and "nostalgie". He uses these emotive nouns to describe a mood which he appraises by saying that these feelings are "nourishing". In the process Tanpınar appropriates the feelings of "hüzün" and "hasret" as his own, and attributes them to all the Istanbulites, while rejecting the "riot of evening lights on the shores of Tarabya" which he qualifies as "alien". It can be argued here that Tanpınar proposes his ideal figure for the Istanbulite by defining her/his moods and preferences. According to Tanpınar, an Istanbulite would feel at ease in Beyazıt or Beylerbeyi and certainly feel alienated in Tarabya. Here it should be emphasized that Tanpınar's description of the Istanbulite, which points to his perspective, derives apparently from his personal views discussed in previous sections[16] and results again from his "attitude" as a translator of the city. Tanpınar develops his description of the Istanbulite in the following paragraphs.

[16] See section titled "Contextualising Ahmet Hamdi Tanpınar's "Istanbul" (1945) narrative"

The Translator's Ideals (Analysis of Segment 14)

Tanpınar explored in the previous segments the changing moods of the Istanbulites. In analyzing his discourse critically, I showed that Tanpınar presented a figure of the Istanbulite based on his own feelings and thoughts, that he projected his own moods to all the dwellers of the city. Finally, I found that Tanpınar proposed in his narrative, an ideal figure for the Istanbulite by defining her/his moods and preferences. In Segment 14, Tanpınar provides more details about the sentiments and affections of the Istanbulite:

> Segment 14:
> Çünkü, bu küçük ve mimarisinin zevki hakkında oldukça şüpheli olduğumuz camiin [Beylerbeyi Camii] etrafında bütün bir eski İstanbul'u buluruz. Öyle ki, konuştuğumuz zaman şüphesiz Tarabya'dakinden pek de ayrı, farklı bulmayacağımız buradaki insanlar bize kendi içlerine çekilmiş bir mazi daüssılasında yaşıyormuş gibi gelirler. Şüphesiz tıpkı oradaki gibi alelâde gazete tefrikalarından duygu hayatını tatmin eden, aynı sinema yıldızlarını seven ve hayran olan ve hayatının fakirliği içinde aynı şekilde canı sıkılan bu genç kız II. Mahmut'un debdebeli binişlerine şahit olduğunu bildiğimiz ve bütün o küçük saraylarda, yalı ve köşklerde yapılan musiki fasıllarından bir şeyler sakladığını zannettiğimiz bu sokaklarda ve meydanlarda yaşadığı için bize daha başka ve zengin bir âlemden geliyor hissini verir, onu daha güzel değilse bile bize daha yakın buluruz. (Tanpınar [1946] 2006, p121).
>
> Around the little mosque [the mosque of Beylerbeyi], whose architectural quality is rather suspect, we find the complete old Istanbul of our fathers. When we talk with them, the people here now are not so very different from people in Tarabya but they seem to have withdrawn into themselves and to be living in a dream of the past. The young girl here is just like any other girl, bored with the emotional poverty of her life, admiring the same filmstars and satisfying her appetite for life with cheap newspaper installments, but she seems, if not more beautiful, nearer to us, and daughter of a different, richer world; for she inhabits streets and squares where we imagine there are echoes of the music performed in all the little palaces and summer-

> houses and villas from which we know Mahmud II witnessed magnificent equestrian displays. (Ruth Christie's forthcoming translation).
>
> C'est que nous retrouvons dans cette petite mosquée (footnote 3) d'un goût architecturale passablement douteux la vraie ville de nos pères, toute l'Istanbul d'antan. Lorsque nous parlons avec eux, les gens d'ici ne paraissent pas très différents, certes, de ceux de Tarabya, mais ils vivent comme repliés sur eux-mêmes, dans le sillage du passé. Cette jeune fille nourrit son esprit des mêmes feuilletons médiocres que n'importe autre jeune fille, elle aime et admire les mêmes vedettes de cinéma, elle souffre de la même façon de la banalité de son existence, mais nous la trouvons sinon plus belle, du moins plus proche de nous parce que, vivant dans ces lieux dont nous savons que s'y sont déroulées les cavalcades somptueuses de Mahmud II* et qui nous donnent l'impression de conserver encore quelque chose des musiques dont retentirent jadis ces palais et ces villes, elle nous semble venir d'un monde différent et d'une grande richesse. [footnote 3 : Il s'agit probablement de la mosquée de Beylerbeyi à laquelle l'auteur a fait allusion un peu plus haut.] (Tanpınar, 1995, p. 34). (Trans. Paul Dumont).

Up to the Segment 14 quoted above, Tanpınar explored the different landscapes of different districts and focused on the feelings that these various parts of the city inspired in the dwellers. In Segment 14, the dwellers of the districts also become elements of the landscape. Tanpınar proposes that people living in different districts arouse different kinds of feelings even if they look similar since their environment changes their image as perceived by the observer. It is also interesting here that Tanpınar keeps writing in the first person plural and adopts the position of the spokesman of the Istanbulites. When considered critically, it can be seen that Tanpınar explains only his own feelings and thoughts, since there is no evidence about if all the dwellers of the city shared his insights. Moreover, it can be argued that Tanpınar observes the real dwellers of the city as a part of the picture. One can question whether the girl, described by Tanpınar in the sentences quoted above, fits

the type of the Istanbulite described by the author. She is more likely to be presented as an element of the landscape observed by the ideal Istanbulite, who in turn, seems to be nobody but Tanpınar himself. Tanpınar, as the prototype of the ideal Istanbulite that he presents, observes the girl and recreates an identity for her in his imagination, and explains quite honestly that he attributes her a meaning which goes beyond her real existence. Notice how Tanpınar starts imagining the history of the streets while looking only to a girl living there: "The young girl here is just like any other girl, bored with the emotional poverty of her life, […] but she seems, if not more beautiful, nearer to us, and daughter of a different, richer world; for she inhabits streets and squares where we imagine there are echoes of the music performed in all the little palaces and summer-houses and villas from which we know Mahmud II witnessed magnificent equestrian displays". Here Tanpınar writes about the real dwellers of the city as a part of the landscape observed by the ideal type of dweller, who appears to be presented in the text as Tanpınar himself.

The Translator's Personal Style (Analysis of Segment 15)

The analysis provided in the previous sections showed that Tanpınar attributed a particular meaning to the city of Istanbul and presented an ideal figure of the Istanbulite based on his own feelings and insights about the city. I also indicated that Tanpınar explored the diverse landscapes of the various districts of the city, comparing the old neighborhoods to the new ones and focusing mainly on their special ways of evoking imagination. I found that Tanpınar gave more importance to the dreams and inspirations instead of the physical environments of various districts. The paragraphs which conclude Tanpınar's text chosen for analysis sum up the main

ideas of the narrative. Having explored the various beauties of the city, Tanpınar compares the city finally to a rose that opens "petal by petal":

Segment 15:
Ölüm bile bu köşelerde başka çehreler takınır.
Bu değişiklikler hep birden düşünülünce muhayyilemizde tıpkı bir gül gibi yaprak yaprak açılan bir İstanbul doğar. Şüphesiz her büyük şehir az çok böyledir. Fakat İstanbul'un iklim hususiliği, lodos poyraz mücadelesi, değişik toprak vaziyetleri bu semt farklarını başka yerlerde pek az görülecek şekilde derinleştirir.

İşte İstanbul bu devamlı şekilde muhayyilemizi işletme sihriyle bize tesir eder. Doğduğu, yaşadığı şehri iyi kötü bilmek gibi tabii bir iş, İstanbul'da bir nevi zevk inceliği, bir nevi sanatkârca yaşayış tarzı, hatta kendi nev'inde sağlam bir kültür olur. Her İstanbullu az çok şairdir, çünkü irade ve zekâsıyla yeni şekiller yaratmasa bile, büyüye çok benzeyen bir muhayyile oyunu içinde yaşar. Ve bu, tarihten gündelik hayata, aşktan sofraya kadar genişler.

'Teşrinler geldi, lüfer mevsimi başlayacak' yahut 'Nisandayız, Boğaz sırtlarına Erguvanlar açmıştır' diye düşünmek, yaşadığımız anı efsaneleştirmeye yetişir. Eski İstanbullular bu masalın içinde ve sadece onunla yaşarlardı. Takvim, onlar için Heziod'un Tanrılar Kitabı gibi bir şeydi. Mevsimleri ve günleri, renk ve kokusunu yaşadığı şehrin semtlerinden alan bir yığın hayal halinde görürdü. (Tanpınar [1946] 2006, p. 121- 122).

Even death wears a different face in these parts.
As we contemplate all these changes, an Istanbul is born that opens like a rose, petal by petal, in our imagination. Every major city, of course, is more or less like that. But Istanbul's special climate, the conflict between the north and south winds, the various conditions of the soil, emphasize differences between neighbourhoods that are rare elsewhere.

Thus Istanbul continually exerts its magic influence over our imaginations. It is natural to know the good and bad sides of the city where we were born and where we now live. Istanbul has a certain artistic way of life, a delicacy of taste, a healthy culture of its own. Everyone of its inhabitants is more or less a poet, for even if he doesn't create new forms intelligently and decisively, he lives inside an imaginary magical drama that extends from history to daily life, from love to the dining-table. When he thinks, 'October and November are here, the blue-fish season will begin', or 'It's April. The Judas-tree blossom must be out along the Bosphorus', he

> manages to make the present moment into a legend. The people of old Istanbul lived only inside this legend. For them the calendar was like Hesiod's Book of the Gods. Days and seasons unrolled before their eyes in a dream-state that took colour and smell from their particular neighbourhoods. (Ruth Christie's forthcoming translation).
>
> Dans ces quartiers, même la mort présente un autre visage. Quand ces multiples aspects se présentent à notre esprit simultanément, Istanbul s'épanouit dans notre imagination comme une rose s'ouvrant feuille à feuille. Certes, il en est à peu près ainsi dans toute grande ville. Mais le climat d'Istanbul, les vents qui s'y livrent combat, les particularités de relief accentuent les différences d'un quartier à l'autre d'une façon tout à fait exceptionnelle.
>
> Oui, Istanbul possède le pouvoir magique de faire travailler notre imagination en permanence. Connaître plus ou moins bien la ville où l'on est né, où l'on a vécu, est chose naturelle. A Istanbul, cela devient une certaine finesse de goût, un art de vivre et même une culture d'un genre particulier. Tout habitant d'Istanbul est un peu poète, car même si son intelligence et sa volonté ne lui servent pas créer de nouvelles formes, il vit dans un monde magique surgi des jeux de l'imagination. Et cela vaut aussi bien pour les choses du passé que pour tout ce qui touche à la vie d'aujourd'hui, depuis les joies d'amour jusqu'aux plaisirs de la table.
>
> Se dire en soi-même : « Les mois d'automne sont là, la saison de lüfer (footnote 4) va bientôt commencer », ou bien « Nous voici en avril, les arbres de Judée ont sans doute fleuri sur les collines de Bosphore », suffit à faire de cette instant de vie un instant de légende. Toute l'existence des Stambouliotes d'autrefois se déroulaient à l'image d'un conte. Pour eux, le calendrier était quelque chose comme la Théogonie d'Hésiode. Les saisons et les jours formaient à leurs yeux toute une nébuleuse de phantasmes tirant sa couleur et son parfum des quartiers où ils vivaient. [footnote 4 : « Temnodon sauteur », un des poissons les plus répandus dans les mers baignant Istanbul.] (Tanpınar, 1995, pp. 34-35). (Trans. Paul Dumont).

Aside from comparing the city to a flower, Tanpınar adds that the special weather conditions endow the districts with unique characteristics. In the sentences that follow, Tanpınar argues that the city has a magical power to influence the dwellers, and turns them into poets. It can be said that Tanpınar attributes a poetic value to everything about Istanbul, to its foods, seasons, fishes or trees. The poetic discourse

which dominates the whole narrative with the metaphorical expressions and the use of a special vocabulary appears to be in line with Tanpınar's conception of the city. The tone and the content complement each other. Tanpınar produces a poetic "translation" of Istanbul from a highly cultivated perspective with references to the history of the city, to its geographical characteristics, to its culture, arts and lifestyles. I think that these choices of Tanpınar are in line with the stylistic and thematic properties of his other works examined by critics and discussed in previous sections[17] and that they reflect again his "attitude" as a translator of the city.

The Translator's "Attitude" (Analysis of Segment 16)

Tanpınar explored throughout his narrative the tension between traditional lifestyles and the new ones, while differentiating the feelings inspired by the old districts of the city and the modern ones. At the end of his narrative, Tanpınar complains about the change that captures the city:

> Segment 16:
> Yazık ki bu şiir dünyası artık hayatımızda eskisi gibi hâkim değildir. Onu şimdi daha ziyade yabancı daüssılalar idare ediyor. Paris, Holivud, -hatta dünkü Peşte ve Bükreş- İstanbul'un ışıklarını içimizde her gün biraz daha kıstılar. Ne çıkar İstanbul semtleri bütün vatan gibi orada duruyor; büyük mazi gülü bir gün bizi elbette çağıracak. (Tanpınar [1946] 2006, p. 122).
>
> A pity that the realm of poetry no longer rules our lives as in the past. Now we are more often influenced by longings for foreign parts– Paris, Hollywood – even for the Budapest and Bucharest of yesteryear – every day the lights of Istanbul grow just a little dimmer in our hearts. But the neighbourhood quarters of Istanbul remain there complete and whole like one's native country. One day for sure the

[17] See section titled "Contextualising Ahmet Hamdi Tanpınar's 'Istanbul' (1945) narrative"

> great rose of the past will summon us. (Ruth Christie's forthcoming translation).
>
> Il est dommage que cet univers de poésie ne joue plus dans notre vie le même rôle qu'autrefois. Il a été remplacé par les attirances étrangerèrs : Paris, Hollywood –ou même jusqu'à un passé assez récent, des villes comme Budapest et Bucarest- ont peu à peu affaibli en nous les lumières d'Istanbul. Mais qu'importe ! Tous les quartiers de la ville sont encore là, comme le reste de la patrie. Et assurément, un jour, la grande rose du passé nous appellera à nouveau. (Tanpınar, 1995, p. 35). (Trans. Paul Dumont).

The last paragraph of the narrative expresses Tanpınar's anguish for the loss of the poetical aspects of living in Istanbul. He argues that the dreams of people living in Istanbul change and that they mostly long for foreign cities. He closes his first section stating that Istanbul loses its brilliance day after day and wishes that the prosperous days of the past come back again one day.

Tanpınar's attitude as a translator of the city-text reflects his cognitive state and his world view. As stated earlier, Tanpınar was also a poet and his prose was marked by a poetic tone, as it was also underlined and sometimes criticized by critics such as Berna Moran, Selahattin Hilav or Fethi Naci. At the earliest stages of the analysis, I tried to illustrate that the poetic tone which governed Tanpınar's fictional prose was also determinative of his "translation" of the city with the use of a special vocabulary which created the atmosphere of dreams and with a metaphoric expression. I claimed as a result that the stylistic features which could be found in the author's fictional writing were also determinative of his "translation" of the city described in a poetic tone. The usual themes and discussions of Tanpınar in line with his style, determine his "translation" of the city as well. While trying to contextualize Tanpınar's "Istanbul", I explored the critical views on Tanpınar together with his responses and examined his approach to social problems and to politics in Turkey,

observing that Tanpınar gave an important place to the discussion on civilization change that occurred in Turkey in line with westernization movements going on since the Tanzimat. I also showed that Tanpınar focused on the inner worlds of people while dwelling on social changes.

When the data collected from both contextual and textual analyses are considered together, it can be said that Tanpınar's approach to style and to political issues had a significant influence on his attitude as a translator of the city-text.

First, Tanpınar presented the city as a poetical work, and the Istanbulite as a poet. He created an atmosphere of dreams and reveries. He focused on the inner worlds of people living in the city while actually describing his own feelings and attributing them to an ideal prototype of Istanbulite that he produced throughout his "translation". Furthermore it can be seen that Tanpınar made a comparison and opposition between several districts of the city. For example, he compared Beyoğlu to Üsküdar and Tarabya to Beylerbeyi and overtly expressed his criticisms for the former while praising the latter. His comparison reflects his value judgment and his insights about the issue of "civilization change".

It should be clear in the section dedicated to that notion only[18] that Tanpınar had a dissimilar understanding of tradition and civilization. He gave a primordial importance to the inner worlds of people and focused on the psychological crisis caused by the change which occurred in a very short time and reacted to the loss of integrity in tradition and of continuity between generations, since he thought that the innovations were not internalized by people. He admitted that Turkish people, torn between eastern and western civilizations, were living in a discord. It cannot be said however that Tanpınar resisted change and "Western" civilization as a whole. In fact,

[18] See section titled " 'Civilization Change' in Ahmet Hamdi Tanpınar's work"

he recognized that the new generations were different, arguing in this respect that Eastern and Western civilizations were both included in the reality of Turkish people and had both to take part in the new way of life to be forged. The "ancient" traits would not be totally neglected but modified and intervene in the construction of new life styles. It can be said that he did not react to Western civilization as a whole but to imitating its styles blindly.

When Tanpınar's suggestions about civilization change and his "translation" of the city are considered together, it can be seen that his "translation" of the city reflected his criticisms about civilization change and about the imitation of Western styles. In other words, his "translation" of the city was marked by his "attitude" toward the city. It can be seen in Tanpınar's "translation" that he chose to focus on the traditional districts of the city inhabited largely by the Muslim population. Districts such as Beyoğlu or Tarabya, where the non-Muslim communities lived and the consulate buildings and summer houses of Western governments could be found, appeared in Tanpınar's "translation" of Istanbul only as parts of the city to blame. In Tanpınar's words translated by Ruth Christie, "Beyoğlu reminds us of the poverty of our lives" and Tarabya is "a place still alien to a part of us". Such aspects of Tanpınar's writings may be the reason why his work still arouses discussions in Turkey and why he has been a figure much appreciated and much criticized. This may also be the reason why Orhan Pamuk presented Tanpınar as a "nationalist author" (Pamuk, [2003], 2007, p. 229-236). In Chapter 4, I will explore Pamuk's "translation" of Istanbul, together with his "translation" of Tanpınar.

Conclusions

In Chapter 3, I explored Ahmet Hamdi Tanpınar's "translation" of Istanbul and its interlingual translations into English and French provided by Ruth Christie and Paul Dumont. The chapter consisted of two parts. In the first I tried to contextualize Tanpınar's "Istanbul" and explored the discussions that surrounded Tanpınar's work. By this means I tried to illuminate the social, cultural, historical and literary contexts in which the work was produced and received. For this purposed I examined several articles and criticisms about Tanpınar together with his responses. I discussed, in this context, the issue of "civilization change" in Tanpınar's fictional and non-fictional works and his approach to politics. I also explored the discussions about Tanpınar's style and his use of language. The data collected in the first part provided the basis for the textual analysis which followed.

The textual analysis covered a selected section from Tanpınar's "Istanbul" which I conceived as a "translation" of the text inscribed in the city while considering Tanpınar, in turn, as a "translator" of the city-text. The selected section from the Turkish source text and its translations into English and French were divided into textual segments and analyzed together entirely. Throughout the analysis I focused on the choices of translators, i.e. the choices of Tanpınar, who translated the city and the ones of Ruth Christie and Paul Dumont, who translated Tanpınar's Turkish source text into English and French. I tried to reconstruct from the clues in the text the "cognitive states" of Tanpınar and of interlingual translators and questioned their "attitudes". I also used extra-textual material such as Tanpınar's own writings, the talks of Paul Dumont and the interview that I undertook with Ruth Christie, to better understand the interpretation process of each translator.

Considering the data collected from both contextual and textual analyses, I found that Tanpınar's approach to style and to politic issues had a significant influence on his "attitude" as a "translator" of the city-text. Throughout the textual analysis I observed that Tanpınar's "translation" of Istanbul presented a city of dreams and reveries. I noticed that Tanpınar mainly focused on the inner worlds of city dwellers, on their psychological reactions to changes in their surroundings. I also noticed that his "translation" of Istanbul was marked by a specific emotive state expressed through several related lexical items such as "hasret", "özlemek" or "daüssıla" translated into English by Ruth Christie with words such as "yearning", "longing" or "nostalgia" interchangeably. I also discussed the stylistic features of Tanpınar's "translation" of Istanbul and I found that Tanpınar used a special vocabulary and a very poetic discourse loaded with metaphorical expressions. I noticed that, through this poetic discourse, Tanpınar presented the city as a poetic world. I also found that Tanpınar's preferred vocabulary, his special words noticed by critics in his fictional writing were also very apparent in his "translation" of the city and argued that a stylistic aspect which could be found in the author's fictional writing were also determinative of his "translation" of the city.

The position taking and the attitude of Tanpınar as a translator of the city was most apparent in his description of the Istanbulites and in his comparisons of several districts of the city. As stated earlier, Tanpınar focused, in his translation, on the inner worlds of people living in the city. But it can also be seen through textual analysis that he actually described his own feelings and attributed them to an ideal prototype of Istanbulite that he produced throughout his "translation". Tanpınar created this ideal prototype of Istanbulite based on his own feelings and insights and reflecting in the meanwhile his own world view. Tanpınar's comparisons between

several districts of the city were also striking. For example while comparing Beyoğlu to Üsküdar or Tarabya to Beylerbeyi he overtly expressed his criticisms for the formers and praised the latter ones, reflecting his value judgment and his insights about the issue of "civilization change". Considering Tanpınar's suggestions about civilization change and his "translation" of the city together, I found that his "translation" of the city reflected his criticisms about the civilization change which occurred in Turkey. As a result I claimed that Tanpınar's "translation" of the city was marked by his "attitude" toward the city and its history.

The interlingual translations were analyzed together with the Turkish source text, considering extra-textual material as well. The interview undertaken with Ruth Christie and the statements of Paul Dumont about Tanpınar indicated that both translators accorded a special value to Tanpınar's poetics, but the textual analysis showed that both interlingual translators came up with different solutions in their translations. I argued that these differences depended on the different interpretations of interlingual translators that reflected their "cognitive states" (Boase-Beier, 2003, p. 253). Comparing the Turkish source text to the English and French versions I saw that the differences which could be observed between the Turkish source text and the interlingual translations may give clues for understanding the ideas of interlingual translators about the city, about Islam and about several notions such as "East" and "West". Considering extra-textual material together with textual data, I observed that the professional background of interlingual translators and their knowledge or lack of knowledge about Tanpınar's conception of the city and of religion and about his use of language, their insights about and reactions to what could be the ideas of the receiving audiences about the city were determinative of their interpretation of the Turkish source text and of the texts that they produced. I claimed that all these

factors pointed to the interlingual translators' "cognitive states" which were determinative of their choices and by this means of the translations they produced.

CHAPTER 4

ORHAN PAMUK'S NARRATIVE OF ISTANBUL

The present chapter consists of two parts. In the first, I set out to contextualize Orhan Pamuk's İstanbul, Hatıralar ve Şehir (2003) and its translations into English and French (2006; 2007) focusing on the discussions that surround Pamuk's work. By this means, I try to construct a basis for a textual analysis of the Turkish source text and of the English and French versions of a selected chapter from Pamuk's book: "Yıkıntıların Hüznü: Tanpınar ve Yahya Kemal Kenar Mahallelerde" (Pamuk, [2003] 2007, p. 229). In the second part, I provide a textual analysis of this chapter with a special focus on Orhan Pamuk's choices in his "rewriting" of Ahmet Hamdi Tanpınar's writings about the city of Istanbul, which I conceive as Pamuk's "translation" of Tanpınar. I explore at the same time Pamuk's choices in "translating" the city from his own perspective and the role of the interlingual translators, Maureen Freely, Jean-François Pérouse, Valérie Gay-Aksoy and Savaş Demirel, in the re-creation of Pamuk's version of Tanpınar's authorial identity and of the representation of the city of Istanbul.

Contextualizing Orhan Pamuk's *İstanbul, Hatıralar ve Şehir* (2003)

The present section is an attempt to contextualize Orhan Pamuk's *İstanbul, Hatıralar ve Şehir* (2003) and its translations into English and French (2006; 2007). In the

following pages, I analyze and explore several writings of Pamuk together with writings about him relevant for a better understanding of his context of "reading" and "translating" the text inscribed in the city of Istanbul.

A Novelist of Istanbul

The city of Istanbul always had a central role in Pamuk's oeuvre, to the point that Pamuk declared himself to be a "novelist of Istanbul" (my translation) ["Bir İstanbul romancısıyım"] (Pamuk, 1999, p. 64). He said Istanbul was a unique landmark for him in the world, one of his integral parts: "I was born in Istanbul and have been living there for fifty years. I have never lived elsewhere except for the three years I have spent in New York. I think one may not have another city, another country or another homeland to be compared to other cities, other countries, other homes, other lives or other worlds" (my translation). ["İstanbul'da doğdum, elli yıldır orada yaşıyorum. New York'ta geçirdiğim üç yılın dışında da başka hiçbir yerde yaşamadım. Benim için insanın diğer şehirleri, başka ülkeleri, evleri, hayatları, dünyaları kıyaslayacağı İstanbul'dan başka bir şehir, ülke, vatan, ev yoktur"] (Pamuk, 2007a).

Pamuk's writings about Istanbul and the important role that the city played in his novels were central not only to his achievements at home but also to his reception abroad. Azade Seyhan explained, while writing about the *Black Book* (1994 and 2006) [*Kara Kitap* (1990)], that Pamuk's "international fame rests to a great extent on his untiring and ongoing examination of Istanbul's fabulous stories and histories, on his ability to write and rewrite Istanbul, to map its psychic geography, to decode

its complex signifying systems, and to restore its histories of the curious and the marvelous" (Seyhan, 2008, p. 149).

Many authors have written about the city of Istanbul before Orhan Pamuk, to some of which Pamuk had referred in his *İstanbul Hatıralar ve Şehir* (2003), but when explaining his special look at the city, Pamuk says that he loves watching the city from a distance. His look is a distanced and a panoramic one which he finds appropriate for a fiction writer:

> When I read Sait Faik or look at the photographs of Ara Güler I feel that they show us, not the panoramic whole of the city but details closer to us. Istanbul was depicted until now in short stories, in little details, photographs or images. But its biggest panoramic story was untold. I am a novelist. In my books, there are lots of lyrical and poetical moments, experienced from the heart or written by inspiration. But the whole panorama and the epic story are equally important for me. I like seeing the entire picture, I am a novelist of Istanbul. Until now, no one has seen the whole panorama of the city as I have, no one has looked into it horizontally and vertically, i.e. deeply, as I have, penetrating in its history, its soul, observing the full scope of its positioning; how it has settled and spread out of the seas. The view from my office is privileged in a way that befits a novelist. I sometimes think I deserve all I can see from here (Pamuk, 1999, pp. 63-64) (my translation).
>
> [Sait Faik'ten ve Ara Güler'in fotoğraflarından hissettiğim şey […] budur. Onlar şehrin panoramik bütününü değil, insana yakın ayrıntılarını gösterir bize. İstanbul şimdiye kadar hep hikâyelerde, küçük ayrıntılarla, fotoğraflarda, imgelerde daha iyi dile geldi. Ama büyük panoramik hikâyesi anlatılmadı. Ben romancıyım. Kitaplarımda pek çok lirik an, şiirsel, hissedilmiş, yürekten gelen ya da ilhamla yazılmış sayfalar var. Ama bütün panorama, epik hikâye de benim için eşdeğerde önemlidir. Ben bütünü görmekten hoşlanırım, bir İstanbul romancısıyım. Şimdiye kadar hiç kimse benim kadar, İstanbul'un bütününü yataylamasına ve dikeylemesine, yani derinlemesine, tarihine ve ruhuna işleyen ve konumunu, denizlerin üzerine yerleşişini, uzanışını kapsayıcı bir şekilde görmedi. Benim yazıhanemin gördüğü manzaranın, bir romancıya yakışan böyle bir ayrıcalığı var. Buradan gördüğüm her şeyi hak ettiğimi düşünüyorum bazen] (Pamuk, 1999, pp. 63-64).

Pamuk's choice to look at the city from a distance can also be noticed in his *İstanbul, Hatıralar ve Şehir*. In the following section, while analyzing a chosen chapter from the book, I discuss how Pamuk's distanced look at the city refers to a concrete position chosen especially to see the whole picture and also to several choices made by the author to fulfill the demands of storytelling and to create a harmonious whole.

In Pamuk's look at the city, the direction of his gaze is as important as his distanced position, since the panorama of the city changes when observed from different points. His particular standpoint determines his geographical position as well as his historical position in the city. Both contribute to the creation of his own representation of the city. Pamuk stated that his "favorite silhouette of Istanbul is the one seen while looking from the north to south": "I mean the picture one could see when looking from the top of Pera to Sarayburnu, Topkapı, Saint Sophia and to the old city. In my childhood, I always saw that picture from Harbiye and Nişantaş and even from my grandmother's apartment in Şişli, or again from the tall apartment buildings of Taksim and from Cihangir where my aunt was living." (my translation). ["Benim için ideal İstanbul silueti kuzeyden güneye gözükendir. Yani Pera sırtlarından Sarayburnu, Topkapı, Ayasofya ve eski İstanbul'a bakınca gözüken resim. Benin doğduğum yıllarda Harbiye, Nişantaş, hatta Şişli'den anneannemin evinden ya da Taksim'in yüksek apartmanlarından ve o zamanlar teyzemin oturduğu Cihangir'den hep bu siluet gözükürdü] (Pamuk, 1999, p. 59).

In such a context, Pamuk presents himself as from Pera. This belonging not only refers to his concrete place in the city space, but also to his position in its history: "in this context I belong to Pera. I am from the neighborhoods that developed in Istanbul after the *Tanzimat* and the *Meşrutiyet* and inspired from the West. My first look at the city belongs to someone who was raised in Nişantaş, Şişli

and Beyoğlu" (my translation). ["bu bağlamda ben Peralı'yım. Batı etkisiyle Tanzimat ve Meşrutiyet sonrası İstanbul'un gelişen mahallelerindenim. Nişantaş, Şişli ve Beyoğlu'nun yetiştirdiği birinin İstanbul'a bakışıdır benim ilk bakışım] (Pamuk, 1999, p. 60).

In these sentences, Pamuk indicates his position in the history of the city, declaring that he was born to a family who lived in the heart of the "westernized" districts of the city, built during the westernization movements in the Ottoman Empire and in the Republic of Turkey. This historical position is also what makes him different from Ahmet Hamdi Tanpınar, who was born in the Empire and saw its defeat during the First World War. Another noteworthy distinction between the two authors is that Pamuk was born and lived in the neighborhoods so criticized by Tanpınar for blindly imitating western architectural styles (Tanpınar [1946] 2006).

The direction of Pamuk's look at the city also indicates a geographical position and determines the image of the city in Pamuk's mind. Pamuk explains as follows: "The look from Pera, i.e. from north to south, forms in my mind, an image of Istanbul as a winter city. It reminds me of a northern city, instead of a Mediterranean one. The side we see when observed from the north is dark, maybe because it faces north itself. Istanbul's silhouette in my mind is different from that of a Mediterranean city; it gives the impression of a city dominated by cold wintry weather, where grey seagulls fly about in a motionless winter day" (my translation). ["Pera'dan bakış, yani kuzeyden güneye bakış aynı zamanda kafamdaki kışlık İstanbul hayalidir. Bana bir Akdeniz şehrinden çok, kuzeyli bir şehri çağrıştırır. Belki de kuzeye baktığı için olacak, şehrin kuzeyden biz bakarken gördüğümüz cephesi karanlıktır. Benim İstanbul siluetim, bir Akdeniz şehrinden çok, soğuk bir kış havasının sürdüğü, hareketsiz bir kış gününde gri martıların dolaştığı bir şehir

izlenimini verir"] (Pamuk, 1999, p. 60). Pamuk's description of the city as a "cold" and "dark" space distinguishes it from "Oriental" ones, as Pamuk himself also states: "For me this is a ghostly, end-of-the-Balkans town, not a hot, Oriental town" (Pamuk, 2005b).

Pamuk's *İstanbul, Hatıralar ve Şehir* is similarly dominated by a cold and dark atmosphere. However, anyone who has seen the "real" city and who has read the book may contest Pamuk's representation, claiming that the "real" Istanbul is not such a cold place in black-and-white. But this should be no surprise for a reader aware of the fictional distance between real cities and narrated ones, which I discussed in Chapter 2. Pamuk has never claimed that the city in his book was narrated "as it was". He says, "it is more a troubled person's winter memories of a black and white, snowy Istanbul. My beautiful image of Istanbul is melancholic and sad and dark and provincial. Of course, that Istanbul has changed." (Pamuk, 2005b). Actually as it was indicated by Pamuk and emphasized by Esra Akcan, the city today is far more different from in Pamuk's version:

> Today, Istanbul is a lively and modern city that serves as a global capital. Entertainment scenes, shopping malls, construction sites, business districts with high-tech skyscrapers, and luxurious fivestar hotels adorn the city, in addition to the common symbols of Istanbul's historical peninsula and the Bosphorus. Many visual and verbal representations today portray Istanbul as a complex and colorful global city with a cosmopolitan population, hybrid roots, corrupt and ruthless businesses, and somewhat self-confident and experienced people. Istanbul is no longer a black and- white city, as it appeared to Pamuk as a child, but a multicolored booming metropolis, developing and expanding, generic and flashy, hybrid and nerve-racking, speedy and enthusiastic, spontaneous and dynamic. (Akcan, 2006, pp. 42-43).

Having stated how the "real" city today looks different from Pamuk's representation of it and after giving her own representation of the city, Akcan concludes that "the accomplishment of Pamuk's Istanbul […] resides in its ability to speak to the readers

who can still look through this booming global city and see its melancholy in the background (Akcan, 2006, p. 43). I agree with Akcan's argument to a certain extent, since I think that the "real" Istanbul presents a multitude of overlapping images amongst which each city dweller or each visitor chooses one for herself/himself. As I have already argued, Pamuk's book can be read as a "translation" of the city: a translation which presents Pamuk's choices as a "translator" who selected several aspects of the source city-text to transpose in his narrative by way of creating a consistent literary work.

East – West

Granted that the city of Istanbul had a central role in Pamuk's oeuvre, what made his conception of the city so attractive, especially for the international audiences, seems to be the fact that he presented the city as a space where the borderlines between "East" and the "West" are blurred. Elizabeth Nelson has already underlined that "[m]uch of his [Pamuk's] writing and thought emerges from the traditional role of Istanbul as a bridge between East and West, a city of dual identity" (Nelson, 2007). But, most important seems to be the fact that Pamuk does not only play with the conventional dichotomy to strengthen the classical binary opposition between "East" and "West", instead he seems to create situations to challenge it.

To undertake such a task, Pamuk delves into the history of the Ottoman Empire and of republican Turkey to question and to criticize both the Empire's and the Republic's efforts for "Westernization". As emphasized by Erdağ Göknar, Orhan Pamuk's works "could be read as an investigation, i.e. as a discovery of Turkishness which covers stereotyped binaries such as East-West or Turkish-European" (my

translation). ["Orhan Pamuk'un "eserlerini bir araştırma olarak, yani Doğu-Batı, Türk-Avrupalı gibi klişeleşmiş ikilikler içeren Türklüğün bir keşfi olarak da okumak mümkün"] (Göknar, 2000, p. 325). At this point, I must note the importance of Göknar's emphasis on the "double consciousness" ["çifte bilinç"] (Göknar, 2000, p. 327) of Pamuk's narrators, which sets the reader free and does not constrain her/him to make a choice between one or the other pole (Göknar, 2000, p. 327). By virtue of this "double consciousness", Pamuk can stand for "contradictory thoughts" just as Tanpınar could while discussing the issue of "civilization change" in Turkey, as discussed in Chapter 3. It can be said that in challenging binary oppositions such as "East-West" or "Turkish-European", Pamuk followed Tanpınar whom he praised in *Öteki Renkler* (1999):

> For me, the greatest Turkish author of the twentieth century is Ahmet Hamdi Tanpınar. More important than his greatness, is his special value for me. Tanpınar had profound knowledge of Western culture, French poetry and novel; for example, he was very fond of Valéry and Gide but at the same time had a deep affection for traditional [Turkish] poetry and music. All his works were fed by a deep sorrow born out of the loss of the old aesthetics and lifestyle. But his reaction was not expressed, as in the case of conservatives, in accusing others but in a personal sorrow and with a conscience troubled. He knew and loved Western arts as freely as a child but at the same time with feelings of guilt. Tanpınar infused his works with a sense of authenticity by placing his own pangs of conscience and silent *hüzün* in between the East and the West. His books are so profound and his characters are so complex because they were nourished by both worlds and could embrace both in one. (Pamuk, [1999] 2006, p. 166). (my translation).
>
> [Benim için yirminci yüzyılın en büyük yerli yazarı Ahmet Hamdi Tanpınar'dır. Büyükten çok da, benim için değerlidir. Tanpınar, hem Batı kültürünü, Fransız şiirini ve romanını tanımış, mesela Valéry ve Gide'i çok sevmiş, hem de geleneksel şiir ve müzik ile derin bir ilişki kurmuştur. Bütün eserlerini besleyen derin acı duygusu eski sanatların ve hayatın kaybolmasından kaynaklanır. Ama buna tepkisi yüzeysel muhafazakarlarda olduğu gibi birilerini suçlamak değil, kişisel bir acı ve vicdan azabı çekmektir. Çünkü Batı sanatını hem çocuk gibi özgürce, hem de suçluluk duygularıyla tanır ve sever. Doğu ile Batı arasına kendi vicdan azabını, sessiz hüznünü yerleştirerek Tanpınar

> eserine olağanüstü bir hakikilik duygusu vermiştir. Kitapları her iki dünyadan beslendiği ve her ikisini de kucaklayabildiği için öylesine derin, roman kahramanları da bu yüzden karmaşıktır] (Pamuk, [1999] 2006, p. 166).

The lines quoted above show that both Tanpınar and Pamuk placed special importance on the tension between "East" and "West" as they both tried to challenge the binary opposition. In that sense, it can be said that Tanpınar must have inspired Pamuk considerably. But Pamuk seems to have conducted his discussion of the East-West tension most particularly in the context of another binary opposition based on a distinction between "center" and "periphery", more precisely between being "European" or "non-European". The emotions attributed to Tanpınar by Pamuk in the quotation above such as "suçluluk duygusu", "vicdan azabı", "sessiz hüzün" which I translated as "feelings of guilt", "troubled conscience" and "silent *hüzün*" also point to an asymmetrical relation of power between "first" and "third" world countries. In *Istanbul, Memoirs and the City*, while writing about Tanpınar and Yahya Kemal, Pamuk claims that they had "a great and sometimes almost childish esteem" for French and Western literature as such:

> The great and sometimes almost childish esteem in which these writers held French literature in particular and western culture in general during their youths informed their modern –western- approach to their own work. They wanted to write like Frenchmen, of this there is no doubt. But in a corner of their minds they also knew that, if they wrote exactly like Westerners, they would not be as original as the western writers they so admired. For one lesson they'd taken from French culture and French ideas about modern literature was that great writing is original, authentic and truthful. They were vexed by contradictions they felt between these two injunctions –to be western and yet, at the same time, to be authentic- and this unease can be heard even in their earliest works. (Pamuk, 2006c, pp. 111-112). (Trans. Maureen Freely)

Pamuk finds in Tanpınar's writings not only a challenge to the opposition between "East" and "West", but also the "unease" of being "non-European" while adoring it and refusing at the same time, to be like it. Pamuk argues later on that Tanpınar and Yahya Kemal created an aesthetic he calls as "the melancholy of the ruins" as a solution to their contradictory situation.

In a chapter of *Istanbul, Memoirs and the City* titled "The Melancholy of the Ruins" dedicated only to that notion, Pamuk discusses Tanpınar's literary creation and his representation of the city of Istanbul. An in-depth analysis of this special chapter is presented in the following section. But the tension between "center" and "periphery" is present not only in Pamuk's representation of Tanpınar. It holds a special place in Pamuk's work as a whole. This tension also determinates his representation of the city of Istanbul as "a poor provincial city" (Pamuk, 2006c, p. 246). (Trans. Maureen Freely). Therefore, Pamuk's conception of Europe deserves closer attention.

"On the Edge of Europe"

Pamuk defines himself as one who lives "on the edge of Europe" (Pamuk, 2007c, p. 190) and explains that Europe has always figured for him "as a dream, a vision of what is to come; an apparition at times desired and at times feared; a goal to achieve and a danger. A future – but never a memory" (Pamuk, 2007c, p. 190). With these words Pamuk also refers to the state of mind of many intellectuals from non-European countries who, in Pamuk's words, aspire to be part of Europe but fear it at the same time. Referring to Dostoyevsky, Pamuk states:

> When Dostoyevsky published his impressions of Europe in a Russian newspaper a hundred and thirty years ago, he asked, "Of Russians who read magazines and newspapers, who does not know twice as much about Europe as Russia?" and then he added, half in anger, half in jest, "Actually, we know Europe ten times better, but I said 'twice as much' so as not to offend." This troubled interest in Europe is, for many intellectuals living on its *periphery*, a tradition that goes back centuries. To some, it was a sort of overreaching that Dostoyevsky deemed offensive, while others saw it as a natural and inevitable process. The quarrel between these two approaches has fostered a literature that is at times ill-tempered and at times philosophical or ironic, and it is to this literature, and not the great traditions of Europe and Asia, for which I feel greatest affinity". (Pamuk, 2007c, p. 190-191). (emphasis mine).

Here I find it interesting that Pamuk expresses his closeness not to the "great traditions of Europe and Asia" but to a quarrel of intellectual mentalities on the "periphery" of Europe. Pamuk also noted in his Nobel Lecture that he had never felt at the center of the world, and realized later that many others in the rest of the world shared this feeling:

> As for my place in the world – in life, as in literature, my basic feeling was that I was 'not in the centre'. In the centre of the world, there was a life richer and more exciting than our own, and with all of Istanbul, all of Turkey, I was outside it. Today I think that I share this feeling with most people in the world. In the same way, there was a world literature, and its centre, too, was very far away from me. Actually what I had in mind was Western, not world, literature, and we Turks were outside it (Pamuk, 2006b, p. 5).

In his Nobel Lecture, Pamuk also emphasized that for him, to be a writer was "to acknowledge the secret wounds that we carry inside us" (Pamuk, 2006b, p. 7) and that many people in the world were suffering from a deep "sense of insufficiency, lack of security and sense of degradation". (Pamuk, 2006b, p. 7). For these reasons, he argued that literature had to express the "basic fears" of humanity, which he explained as follows:

> Yes, the greatest dilemmas facing humanity are still landlessness, homelessness, and hunger… But today our televisions and newspapers tell us about these fundamental problems more quickly and more simply than literature can ever do. What literature needs most to tell and investigate today are humanity's basic fears : the fear of being left outside, and the fear of counting for nothing, and the feelings of worthlessness that come with such fears; the collective humiliations, vulnerabilities, slights, grievances, sensitivities, and imagined insults, and the nationalist boasts and inflations that are their next of kind… (Pamuk, 2006b, pp. 7-8).

Pamuk's insights expressed in his Nobel Lecture are also apparent in his literary works. In many of his works Pamuk examines the history of republican Turkey to discuss and criticize its "modernization" and "westernization" movements which aimed to "Europeanize" the country, placing European and Western values at the core of the new identity to be forged for the "Turkish nation". While discussing Pamuk's *The New Life* with a special focus on its criticism of Turkish nationalism, Erdağ Göknar explained how Turkish nationalism was born and developed as a paradox: "The Turkish project of nationalism was fighting against colonialism but in the meanwhile, paradoxically, it was emulating European nations in its aim of modernization" (my translation). ["Türk milliyetçilik programı Türkleri sömürgeciliğe karşı savunmayı amaçlarken, apaçık çelişkili bir modernleşme hedefiyle Avrupa uluslarına öykünmüştür."] (Göknar, 2000, p. 327). Göknar argued, in this context, that Pamuk's *The New Life* advocated for a reconsideration of the reforms achieved by Atatürk instead of endlessly praising them uncritically (Göknar, 2000, p. 334). Azade Seyhan also focused on Pamuk's discussion of modernization in Turkey and stated that "in the *Black Book*, Pamuk tropes the trials of Turkish modernity as an allegory of loss and disappearance at the level of both individual life and collective culture" (Seyhan, 2008, p. 150). She also put that in *The Black Book* "[t]he extensive tour of Istanbul and the narrator's quest, interrupted by fantastic

visions, stories, and intertextual inserts, write the city, in the first instance, as a critique of failed modernity" (Seyhan, 2008, p. 151). While criticizing the failed modernity of republican Turkey, Pamuk represented the country as a peripheral one, as it has been pointed out again by Esra Akcan:

> Pamuk often depicts living in Turkey in terms of the 'feeling of being peripheral,' as a feeling that swings between a 'dignified pride' and an 'inferiority complex.'
> This perspective can, indeed, also be defined as a melancholy that arises as a consequence of the asymmetric relations operating during the moment of modernization and Westernization of Turkey. Ideologies of Eurocentrism imported to Turkey during the process of modernization caused the idea of the "Western" (which itself varies and should not be standardized) to be perceived as the "ideal" norm for humanity, its cultural productions as the inescapable "universal" expression. (Akcan, 2006, p. 4).

Pamuk explained clearly his conception of Europe and his contradictory feelings of "love" and "hate" in an article published first in *Öteki Renkler* and revised later in the English version of the book, (*Other Colors*, 2007). In that article, Pamuk discussed André Gide's *Journal,* including his writings about Istanbul, and Tanpınar's response to Gide.

> I know that I can best grasp Europe as a concept if I approach it with two contradictory thoughts in mind: first the dislike that Gide felt for other civilizations –for my civilization- and second, the great admiration that Tanpınar felt for Gide and through him for all of Europe. I can only express what Europe means to me if I fuse the contempt with the admiration, the hate with love, the revulsion with the attraction (Pamuk, 2007c, p. 208). (Trans. Maureen Freely.)

Focusing on Turkey's relation to Europe dominated by "longing and humiliation" (Pamuk, 2007c, p. 209) Pamuk criticized Gide who said, "The Turkish costume is the ugliest you can imagine, and the race, to tell the truth, deserves it" (Gide quoted in Pamuk, 2007c, p. 207) and put that "Gide's words could easily win him a prize for

political incorrectness at an American university" (Pamuk, 2007c, p. 208). He also explained how Turkish intellectuals, who had a very high esteem of Gide, passed over these insults in silence (Pamuk, 2007c, p. 208). He further argued that the idea of Europe and Turkish nationalism were interwoven in this asymmetrical relation. He stated: "Many Westernized Young Turks did share Gide's opinions. They whispered them in secret or shouted them aloud, depending on the circumstances. Here we begin to see where the idea of Europe becomes interwoven with the nationalism that was to nourish it and give it shape. The views of Gide and other Westerners who wrote about the Turks, Islam, East, and West were adopted not just by the last Young Turks, but incorporated into the founding concept of the Turkish Republic" (Pamuk, 2007c, p. 210). (Trans. Maureen Freely). In such a context Pamuk praised Tanpınar for "refusing to retreat into a narrow patriotism" (Pamuk, 2007c, p. 209) and for keeping his affection both for European culture and for the Ottoman culture with its music and poetry (Pamuk, [1999] 2006, p. 353). Pamuk stated that his own idea of Europe was inspired by Tanpınar's feelings, which Pamuk expressed as "kırılganlık" ["fragility"] and "kararsızlık" ["ambivalence"] (Pamuk, 2007c, p. 209). But Pamuk was critical of both Turkish and European nationalisms: The former for its inner paradox and authoritarian procedures and the latter for its self pride. In the last paragraph of the Turkish version of the article in *Öteki Renkler,* which was deleted in the English version[19], Pamuk expressed his unfavorable opinion of new European nationalism as follows:

[19] The English version of Pamuk's *Öteki Renkler, Other Colours,* presents many differences with the Turkish version, which could be the subject of further research. It is interesting that some of the articles where Pamuk explored the writings of internationally renowned authors such as Jorge Luis Borges, Thomas Bernard, Philip Larkin, Milan Kundera, Mario Vargas-Llosa, Cabrera Infante and Salman Rusdie were kept in the English version whereas the discussions about the works of several Turkish authors, namely Kemal Tahir, Orhan Kemal, Aziz Nesin, Yaşar Kemal, Oğuz Atay, Fethi Naci, Kemalettin Tuğcu and Şavkar Altınel were omitted entirely. The titles and content of several articles were changed as well, just like the one discussed here. Actually Orhan Pamuk explained in the preface of the English version that the present book was different from the book in Turkish: "This

> The European nationalism which is currently rising due to the widespread and mostly acknowledged idea of a union of Europe, does not share a similar sense of fragility and ambivalence. The new European nationalism is relishing an idea of Europe which congratulates itself just like Gide in the worst pages of his *Journal*. The idea of Europe devoid of feelings of guilt, shame and human fragility seems narrow, boring and even speculative. (my translation). (Pamuk, [1999] 2006, p. 353).
>
> [Şimdilerde iyice yaygınlık ve geçerlilik kazanan Avrupa'nın birliği fikri yüzünden yükselen yeni Avrupa milliyetçiliği ise bu kırılganlık ve kararsızlıklardan fazla ilham almıyor. Yeni Avrupa milliyetçiliği Gide'in Günce'sinin en berbat sayfalarında okuduğumuz kendi kendini tebrik eden bir Avrupa fikrinin tadını çıkarmakla meşgul. Çatışmalardan, suçluluk duyguları, utanç ve insani kırılganlıklardan yoksun bir Avrupa fikrini dar, sıkıcı ve itici buluyorum] (Pamuk, [1999] 2006, p. 353).

Pamuk's critical discourse about Europe deserves attention as he is usually blamed in Turkey for his criticisms of Turkish politics and nationalism, while his critical insights about the "West" are generally disregarded. As pointed out by Yıldız Ecevit (2004, p. 238), Pamuk became a political figure in Turkey with his famous declaration about Kurds and Armenians who were killed in Turkey, with his criticisms of the silenced press in Turkey and with his arguments such as that stating that "it is an act of intolerance to deprive religious orders of their right to organize activities in Turkey" (Ecevit, 2004, p. 238). But his discussions about Western politics do not seem to have raised enough interest in Turkey, although they exist and present clues to his critical approach to nationalisms and to asymmetrical power relations which feed them. Pamuk's criticisms about Western politics and nationalisms are worth closer attention since they also have an important role in his "translation" of Istanbul and "rewriting" of Tanpınar.

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edition of *Other Colors* was built from the same skeleton as the book of the same name first published in Istanbul in 1999, but the earlier book took the form of a collection, while this book is shaped as a sequence of autobiographical fragments, moments, and thoughts" (Pamuk 2007c: x). It appears that Pamuk reedited his own writings "to form a totally new book" (Pamuk 2007c: x).

Criticizing Nationalisms

Pamuk's "translation" of the city of Istanbul and his "translation" of Tanpınar through the "rewriting" of the author's works can better be explored considering his insights on world politics and his emphasis on the feeling of living at the "periphery". His criticisms about Turkish nationalism in particular and nationalism in general, which are very apparent in his "translation" of the city and "rewriting" of Tanpınar, are linked to his criticism of Western politics. That's why I would like to take a closer look at his writings about Western politics.

Pamuk's criticism of Western politics is most apparent in two of his articles published in *The New York Review of Books,* in 2001 and 2006. In the first of these, published after the September 11 terrorist attacks, Pamuk criticized the politics of The United States and stated "It is neither Islam nor even poverty itself that directly engenders support for terrorists whose ferocity and ingenuity are unprecedented in human history; it is, rather, the crushing humiliation that has infected the third-world countries" (Pamuk, 2001b, p. 1). It appears that Pamuk does not just blame the terrorists but questions the reasons which may have caused such awful results. He accuses Western countries of creating conflicts between the "West" and the "third world" countries. He says: "Instead of increasing understanding, many current Western actions, attitudes, and policies are rapidly carrying the world further from peace" (Pamuk, 2001b, p. 1). Pamuk overtly criticizes America's aggressive politics and puts that they are the very reason of the "artificial" tension between "East" and "West" or between "Islam" and "Christian civilization":

> Everyone should be aware that the longer the recent bombing lasts, and the more innocent people die in Afghanistan or any other part of the world in order to satisfy America's own people, the more it will

> exacerbate the artificial tension that some quarters are trying to generate between "East" and "West" or "Islam" and "Christian civilization"; and this will only serve to bolster the terrorism that military action sets out to punish. It is now morally impossible to discuss the issue of America's world domination in connection with the unbelievable ruthlessness of terrorists responsible for killing thousands of innocent people. At the same time, we should try to understand why millions of people in poor countries that have been pushed to one side, and deprived of the right to decide their own histories, feel such anger at America (Pamuk, 2001b, p. 1).

Pamuk followed his criticisms of America's offensive politics again in his speech of the PEN festival 2006, focusing on the ongoing war in Iraq. He overtly stated that it was "unreasonable" to bomb countries "in the name of democracy and freedom of thought" and argued that the war in Iraq made conditions even worst in the Middle East by strengthening "nationalist and anti-Western anger":

> The theme of this year's PEN festival is reason and belief. […] So let us now ask ourselves how "reasonable" it is to denigrate cultures and religions, or, more to the point, to mercilessly bomb countries, in the name of democracy and freedom of thought. My part of the world is not more democratic after all these killings. In the war against Iraq, the tyrannization and heartless murder of almost a hundred thousand people has brought neither peace nor democracy. To the contrary, it has served to ignite nationalist, anti-Western anger. Things have become a great deal more difficult for the small minority who are struggling for democracy and secularism in the Middle East. This savage, cruel war is the shame of America and the West (Pamuk, 2006a, p. 1).

It can be seen in Pamuk's writings that he is not only critical of nationalist and authoritarian procedures of Turkish governments, but he also blames Western politics in causing and aggravating nationalistic intentions in third world countries while at the same time creating and developing an "artificial" tension between "East" and the "West", between "Islam" and "Christian civilization". In such a context, Pamuk compares the politics of the United States to the authoritarian politics of

Turkish Republic, of which he has always been critical. At the same time he blames the “self-satisfied and self-righteous Western nationalism”:

> The members of the wealthy, pro-modernist class that founded the Turkish Republic reacted to resistance from the poor and backward sectors of society not by attempting to understand them, but by law enforcement measures, prohibitions on personal behavior, and repression by the army. In the end, the modernization effort remained half-finished, and Turkey became a limited democracy in which intolerance prevailed. Now, as we hear people calling for a war between East and West, I am afraid that much of the world will turn into a place like Turkey, governed almost permanently by martial law. I am afraid that self-satisfied and self-righteous Western nationalism will drive the rest of the world into defiantly contending that two plus two equals five, like Dostoevsky's underground man, when he reacts against the "reasonable" Western world. Nothing can fuel support for "Islamists" who throw nitric acid at women's faces so much as the West's failure to understand the damned of the world (Pamuk, 2001b, p. 1).

Pamuk’s “translation” of the city of Istanbul in his *Istanbul, Hatıralar ve Şehir* interlaced with his references to other authors such as Tanpınar and with his criticism about Turkish politics and nationalism can better be explored considering Pamuk’s insights of world politics. Most important appears to be Pamuk’s emphasis on his feeling of living at the “periphery”, which had a determining role in his representation of Istanbul. Moreover, his criticisms of nationalism in general and of Turkish nationalism in particular, are also worth attention and can be contextualized better if his criticism of Western politics is also considered. In such a context, I will provide in the following section a critical analysis of a section chosen from Pamuk’s *Istanbul, Memoirs and the City*, exploring the Turkish source text together with the translations into English and French.

A Textual Analysis of Orhan Pamuk's "Yıkıntıların Hüznü" from *Istanbul, Hatıralar ve Şehir* in Turkish and in English and French Translations

The present section explores the twenty sixth chapter of Orhan Pamuk's *İstanbul, Hatıralar ve Şehir,* titled "Yıkıntıların Hüznü: Tanpınar ve Yahya Kemal Kenar Mahallelerde" (Pamuk, [2003] 2007, p. 229), comparing the Turkish source text to the translations into English and French. The chapter was selected for its special focus on Tanpınar. Based on a comparative analysis of the Turkish source text and the English and French versions of the text, I explore in the present section (a) Orhan Pamuk' choices in "translating" Ahmet Hamdi Tanpınar through the "rewriting" of the author's writings about the city of Istanbul, (b) Pamuk's decisions in "translating" the city from his own perspective and (c) the role of the interlingual translators, Maureen Freely, Jean-François Pérouse, Valérie Gay Aksoy and Savaş Demirel, in the re-creation of Pamuk's version of Tanpınar's authorial identity and of the representation of the city of Istanbul.

In the analysis, I explore the selected chapter entirely, dividing the text into segments which I examine, focusing on elements which I find significant. I investigate, first of all, the foregrounded lexical groups that contribute to the construction of the main argument of the chapter. Then I examine the "local", "implicit" and "indirect" meanings (van Dijk, 2002, p. 103). I also explore the role of historical references and discuss them together with the notion of "nationalism" which seems to hold an important place in Orhan Pamuk's narrative of the city and his representation of Tanpınar's authorial identity.

As regards the analysis of translations into English and French, I try to understand why interlingual translators have rendered Pamuk in the way they did. I

make use of their articles about their translatorial activities and the data that I collected in the interviews, to better obtain a view of their "cognitive states" (Boase-Beier, 2003, p. 253) and their contexts of reading and translating Orhan Pamuk's "translation" of the city.

Metonymics of Translating Istanbul: Pamuk's Translation of the City

Orhan Pamuk's *Istanbul, Hatıralar ve Şehir* (Pamuk, [2003] 2007) is marked by a special emotive noun: "hüzün", which Pamuk had overtly borrowed from several Turkish authors to whom he referred in his book (especially Ahmet Hamdi Tanpınar and Yahya Kemal Beyatlı) (Pamuk, [2003] 2007, pp. 106- 112) and had finally appropriated. In a chapter dedicated only to "hüzün", its deep roots and rich connotations which he differentiated from similar emotive nouns that could be found in English or in French such as "melancholy" or "tristesse" (Pamuk, [2003] 2007, pp. 90-105). Pamuk problematizes the special meanings and implications covered by the noun, making the question of how to translate such a loaded word into other languages even more challenging. It can even be argued that Pamuk seems to be inhibiting its translation consciously, by emphasizing its uniqueness to Turkish. Actually, the tenth chapter dedicated to the feeling of "hüzün" can be read as a discussion not merely about, but as proof of the impossibility of translating this word, since Pamuk explains throughout the chapter how the feeling particular to "hüzün" is different from any other concept about melancholy. This seems to be the reason why both translators of the English and French versions have kept the notion untranslated in Chapter 10. Therefore the untranslated Turkish word has gained a meaning beyond the borders of Turkish language in reaching non-Turkish readers. It

is possible to think that the non-translation of this word could have emphasized its importance for target readers by differentiating it from all the other lexical items used throughout the text and which were translated all; that "hüzün", which was already emphasized in the Turkish text, acquired by this means a special value in the English and French versions. The word transcended the borders of the Turkish language and the city of Istanbul has been in the end identified with "hüzün" and "melancholy" in Anglophone and Francophone receiving cultures. The reviews which highlight the word "hüzün" and its untranslatability testify to this identification (Fluesfeder, 2005; Roy, 2005; Malcolm, 2005; Zanganeh, 2007; Marc, 2007; Boulanger, 2009).

Actually translators may face big challenges when there is a great distance between the source and target cultures of translated works, i.e. in cases where target readers may be unfamiliar with various features of the source culture. As explained by Maria Tymoczko, in such conditions, "translators are presented with aspects of the source culture that are unfamiliar to the receiving audience –elements of the source culture (such as foods, tools, garments), social structures (including customs and law), features of the natural world (weather conditions, plants, animals) and the like" (Tymoczko, 1999b, p. 24). It might be impossible, then, to find "equivalents" in the target language for such singular features of the source culture. In these cases, translators will need to make decisions between a variety of choices such as to "omit the reference or pick some 'equivalent' in the receptor culture on the one hand, and on the other to *import the word untranslated* (with an explanation in a footnote perhaps), add an explanatory classifier or an explicit explanation, use a rare or recondite word of the receiving language, extend the semantic field of a word in the receptor language, and so on" (Tymoczko, 1999b, p. 25) (emphasis mine). As it appears in Tymoczko's suggestions, the importation of lexical items from the source

text with appropriate explanations is a well-known solution to overcome challenges created by the distance between source and target cultures. Nevertheless, keeping several words untranslated in the target text may be expected to break the "fluency" of discourse and create an effect of "foreignization" (Venuti, 1995) by hinting to the fact that the text belongs to a foreign culture. Thereby the presence of an untranslated word in the target text may also call for the "trial of the Foreign" (Berman, [1985] 2000). But the case of "hüzün" deserves closer attention.

The word "hüzün" was kept untranslated in English and French translations only in places where Pamuk problematized the feeling and its ways of being contextualized in literature, otherwise it was translated as "melancholy" into English and "tristesse" into French. The entry *hüzün* which can be found in the index of the translation into English refers most of the time to pages where the word "melancholy" could be found instead of "hüzün". In fact, the word "hüzün" appears for the first time in the English translation so late in the last paragraph of the ninth chapter, which introduces the chapter dedicated to that feeling (Pamuk, 2006c, p. 89). Until then, "hüzün" is translated as "melancholy" even in the epigraph of the book: "Manzaranın güzelliği hüznünde yatar" (Pamuk [2003] 2007) / "The beauty of a landscape resides in its melancholy" (2006). When the translator of the English version used "hüzün" for the first time, she added an explanation in the text (cf. Tymoczko, 1999b, p. 25) and translated as follows:

> Bu karmaşık hale hüzün diyelim. (Pamuk, [2003] 2007, p. 89).
>
> We might call this confused, hazy state melancholy, or perhaps we should call it by its Turkish name, *hüzün*, which denotes a melancholy that is communal rather than private (Pamuk, 2006c, p. 89). (Trans. Maureen Freely).

In the French translation the word “hüzün” was used for the first time in the heading of the tenth chapter (Pamuk, 2007b, p. 297). It seems that the translator who kept several culture specific lexical items untranslated, such as “kuruş” (36), “vapur” (37), “pide” (39), “konak” (41), “yalı” (43) “poyraz” (51), “dolmuş” (53), “tekke” (54) or “surname” (62), has translated “hüzün” as “tristesse” until Pamuk’s chapter emphasizing the uniqueness of the emotion (Pamuk, [2003] 2007, pp. 90-105). Then, after the tenth and eleventh chapters focusing on hüzün and on the authors who were identified by Pamuk with “hüzün”, the word was translated again, most of the time as “tristesse” by the translators of the French version, unless the special meanings of the emotive noun were emphasized in the text. A similar approach can be found in the English version where the translator has kept similar culture specific lexical items untranslated such as “yalı” (49), “köşk” (64), “simit” (74), “cemaat” (92), “tekke” (95), “dolmuş” (96), “hamam” (102), “meyhane” (136), “türbe” (141), or “börek” (181) but translated “hüzün” as “melancholy” unless its special meaning was emphasized by Pamuk (Pamuk, [2003] 2007, pp. 90-105; pp. 229-236). All the translators might have decided to translate “hüzün” as “melancholy” or “tristesse” throughout the translations, if its special significance had not been underlined by Pamuk in the Turkish source text. Therefore, it can be said that the Turkish source text led the translators to keep the word untranslated. It is also reasonable to think that by this means Pamuk may have wanted to carry the word beyond the borders of Turkish language to add it to the special vocabulary of world literature.

Is it possible then to consider the non-translation of “hüzün” as an indicator of a “foreignization” strategy adopted by the translators? I think that it might not be the case since it seems that the non-translation was conditioned by the author. Although the non-translation of several cultural items by both translators may have worked for

a “trial of the Foreign” and helped for "receiving the Foreign as Foreign” (Berman, [1985] 2000, p. 285), I think that the presence of “hüzün” in target texts may not have created alone, a “foreignizing” translation as defined by Venuti. Actually, Venuti’s notion of “foreignization” goes beyond Antoine Berman’s “trial of the Foreign” since, unlike Berman, who mainly focused on a literal rendering of the features of source texts, Venuti has put the emphasis on a reaction to the dominant values of the receiving culture. Venuti made a comparison between “domesticating” and “foreignizing” translations and stated that while the domesticating strategy was an attempt to assimilate the source text to the traditional forms, to the dominant cultural values in the target language culture, the foreignizing strategy was marked by a resistance to the dominant values. In Venuti’s words a "foreignizing translation is a dissident cultural practice, maintaining a refusal of the dominant by developing affiliations with marginal linguistic and literary values at home, including foreign cultures that have been excluded because of their own resistance to dominant values" (Venuti, 1995, p.148). That said, can the non-translation of several lexical items be a resistance today to the dominant values of Anglophone and Francophone target cultures? It can be argued that both target cultures may be familiar enough today to foreign words which are inserted in texts in English or French because both cultures have experienced the post-colonial texts, the “métissés” (Mehrez, 1992, p. 121), which presented similar features, such as the imported words, “as writers struggle[d] to translate the cultural metatext” (Tymoczko, 1999, p. 25). As explained by Tymoczko, the works of Ngugi wa Thiong’o, Chinua Achebe, Buchi Emecheta imported African words into English. The same strategy was also adopted by Salman Rushie, who had an “unusually varied lexis” (Tymozcko, 1999, p. 26) and James Joyce, who used words that derived from Irish and represented “Irish dialects of

English speech which include archaic words, imports, loan translations and words with lexical meanings, semantic fields or semiotic values that differ significantly from those of standard English (Tymoczko, 1999, p. 26). The presence of a Turkish word "hüzün" in Pamuk's *Istanbul, Memoirs and the City,* which was published after all the works cited above, might not trouble the reader of world literature, but provide a permissible dose of foreignness which could be tolerated in target cultures since the receiving audiences might be familiar to the importation of several foreign words. Alberto Manguel, who reviewed the English version of Pamuk's book, also focused on "hüzün" and welcomed the word among similar words such as "saudade", "tristeza" or "mufa", which were identified with Lisbon, Burgos and Buenos Aires. In Manguel's words, each city is different in its melancholy and so is Istanbul:

> All happy cities resemble one another, to paraphrase what Tolstoy famously observed of families, but each melancholy city is melancholy in its own way. The saudade of Lisbon, the tristeza of Burgos, the mufa of Buenos Aires, the mestizia of Turin, the Traurigkeit of Vienna, the ennui of Alexandria, the ghostliness of Prague, the glumness of Glasgow, the dispiritedness of Boston share only on the surface a common sense of melancholy. According to Orhan Pamuk, the melancholy of Istanbul is huzun" (Manguel, 2005).

The feeling of "hüzün", which Pamuk identified with Istanbul, also helps him create relations between himself and the authors who wrote about Istanbul before him and influenced his own understanding of the city as well as his literary production. Focusing on the connotations of this emotive noun, Pamuk enters the literary worlds of several authors such as Ahmet Hamdi Tanpınar, Yahya Kemal Beyatlı, Reşat Ekrem Koçu or Abdülhak Şinasi Hisar and "rewrites" and "refracts" (Lefevere, 1992; [1982] 2000) their works about the city of Istanbul. Pamuk creates one such connection in the twenty sixth chapter titled "Yıkıntıların Hüznü: Tanpınar ve Yahya Kemal Kenat Mahallelerde" (Pamuk, [2003] 2007, pp. 229-236), where he develops

a new concept named “Yıkıntıların Hüznü” / “Melancholy of the Ruins”, based on the works of Tanpınar and Yahya Kemal. Let me start the analysis of Pamuk’s chapter and its translations into English by Maureen Freely and into French by Jean-François Pérouse, Valérie Gay-Aksoy and Savaş Demirel.

A Ruined city of *Hüzün* (Analysis of Segment 1)

The heading of the chapter to be analyzed entirely announces from the beginning a new concept which Pamuk will explore all along the chapter and name in the last paragraph as “the melancholy of the ruins”.

> Segment 1:
> Yıkıntıların Hüznü: Tanpınar ve Yahya Kemal Kenar Mahallelerde (Pamuk, [2003] 2007, p. 229)
>
> The Melancholy of the Ruins: Tanpınar and Yahya Kemal in the City’s Poor Neighborhoods (Pamuk, 2006c, p. 245). (Trans. Maureen Freely)
>
> La mélancolie des ruines : Tanpınar et Yahya Kemal dans les faubourgs (Pamuk, 2007b, p. 297). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

Pamuk’s concept of “yıkıntıların hüznü” / “the melancholy of the ruins” is developed throughout the chapter with references to the works of Tanpınar and Yahya Kemal and strengthened with the frequent use of several lexical items participating in the lexical fields of two dominant notions: “hüzün” / “melancholy” and “yıkıntı” / “ruin”. The first one, “hüzün”, encompasses the emotion which is emphasized throughout the book and the other, “ruin” refers to a particular social aspect of the city, namely to the “poor neighborhoods” (“kenar mahalleler”). Many lexical items

are used in the book and in this chapter to express the feeling of "hüzün" and to describe the ruins and the outlying districts of the city.

To start with the notion of "hüzün" which dominates the whole book, it can be said that when it is not mentioned directly, it is referred to implicitly with the use of several words of the same lexical field and having more or less similar connotations such as "sıkıntı" (Pamuk, [2003] 2007, p. 7) / "monotony" (Pamuk, 2006c, p. x) , "melankoli" (Pamuk, [2003] 2007, p. 7) / "melancholy" (Pamuk, 2006c, p. xi) , "mutsuzluk" (Pamuk, [2003] 2007, p. 8) / "to be unhappy" (Pamuk, 2006c, p. xi) , "nefret" (Pamuk, [2003] 2007, p. 8) / "hate" (Pamuk, 2006c, p. xi), "içe çekilme" (Pamuk, [2003] 2007, p. 233) / "suffering" (Pamuk, 2006c, p. 248). , "acı" (Pamuk, [2003] 2007, p. 234) / "pain" (Pamuk, 2006c, p. 251) or "kayıp" (Pamuk, [2003] 2007, p. 236) / "loss" (Pamuk, 2006c, p. 252). The headings of the chapters also witness the dominance of "hüzün", since the word is directly mentioned in the headings of three chapters in addition to the one which is being analyzed:

> Example 1:
> Yıkılan Paşa Konaklarının *Hüznü*: Sokakların Keşfi (Pamuk, [2003] 2007, p. 7) (all italics mine unless otherwise indicated).
> The Destruction of the Pashas' Mansions: A *Sad* Tour of the Streets (Pamuk, 2006c, p. ix). (Trans. Maureen Freely)
> La tristesse des *konak* de pachas qu'on detruit: la découverte des rues (Pamuk, 2007b, p. 445) (italics in the original). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).
>
> Example 2:
> *Hüzün* – Melankoli – Tristesse (Pamuk, [2003] 2007, p. 7).
> *Hüzün* (Pamuk, 2006c, p. ix) (italics in the original). (Trans. Maureen Freely).
> Hüzün – *Mélancolie – Tristesse* (Pamuk, 2007b, p.445) (italics in the original). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).
>
> Example 3:
> Dört *Hüzünlü* Yalnız Yazar (Pamuk, [2003] 2007, p. 7)
> Four Lonely *Melancholic* Writers (Pamuk, 2006c, p. x). (Trans. Maureen Freely).

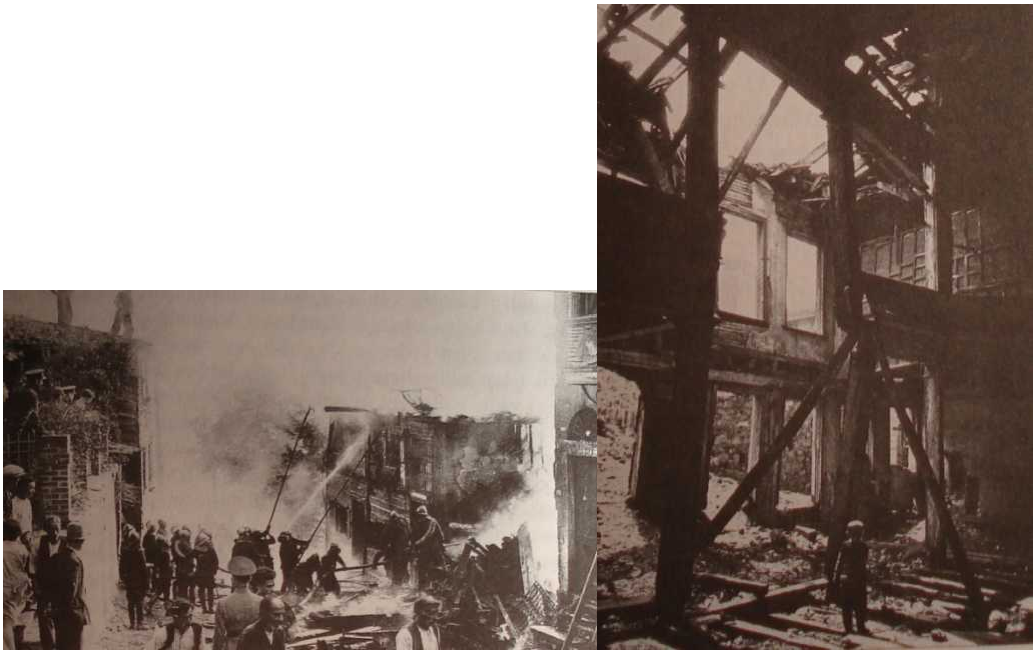
> Quatre écrivains solitaires du *hüzün* (Pamuk, 2007b, p. 445) (italics in the original). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

Apart from these direct references, the feeling of "hüzün" is also inferred through the use of related lexical items such as "karanlık", "siyah-beyaz" or "sıkıntı" used in the headings, which form all together a mood of darkness:

> Example 1:
> *Karanlık* Müze Evin Fotoğrafları (Pamuk, [2003] 2007, p. 7).
> The Photographs in the *Dark* Museum House (Pamuk, 2006c, p. ix). (Trans. Maureen Freely).
> Les photographies de la *sombre* maison-musée (Pamuk, 2007b, p. 445). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).
>
> Example 2:
> *Siyah-Beyaz* (Pamuk, [2003] 2007, p. 7).
> *Black and White* (Pamuk, 2006c, p. ix). (Trans. Maureen Freely).
> *Noir et blanc* (Pamuk, 2007b, p. 445). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).
>
> Example 3:
> Okulun *Sıkıntıları* ve Zevkleri (Pamuk, [2003] 2007, p.7)
> The Joy and *Monotony* of School (Pamuk, 2006c, p.x). (Trans. Maureen Freely).
> *Désagréments* et plaisirs de l'école (Pamuk, 2007b, p. 445). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).
>
> Example 4:
> *Mutsuzluk* Kendinden ve Şehrinden *Nefret* Etmektir (Pamuk, [2003] 2007, p. 8)
> To Be *Unhappy* Is to *Hate* Oneself and One's City (Pamuk, 2006c, p. xi). (Trans. Maureen Freely).
> Être *triste*, c'est se *détester* et *détester* la ville (Pamuk, 2007b, p. 446). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

The mood of "hüzün", which can be sensed so early in the headings of chapters, is also strengthened by means of the photographs interspersed in the book, as it is also clearly apparent in the first portrait representing Pamuk as a child close to tears (Pamuk, [2003] 2007, p. 9).

The photographs used in *Istanbul, Hatıralar ve Şehir* are not only in line with the ongoing theme of "hüzün", but they also reinforce the representation of the city of Istanbul as a "ruined" space. The two photographs below are taken from the book (Pamuk, [2003] 2007, p. 33). The first one, taken by Selahattin Giz, represents one of the fires that demolished the city's wooden architecture and the second, by Ara Güler, represents their remains. Together they represent a "ruined" image of the city.



The photographs are in keeping with Pamuk's discourse as he makes frequent use phrases such as "yangın yerleri" (Pamuk, [2003] 2007, p. 229) / "burned-out streets"

(Pamuk, 2006c, p. 246), “harap eserler” (Pamuk, [2003] 2007, p. 229) / “the ruins” (Pamuk, 2006c, p. 246), “yıkık duvarlar” (Pamuk, [2003] 2007, p. 229) / “the crumbling walls” (Pamuk, 2006c, p. 246), and of adjectives such as “ücra” (Pamuk, [2003] 2007, p. 229) / “remote” (Pamuk, 2006c, p. 245), “fakir” (Pamuk, [2003] 2007, p. 229) / “poorest” (Pamuk, 2006c, p. 245), “yoksul” (Pamuk, [2003] 2007, p. 236)/ “destitute” (Pamuk, 2006c, p. 253), “ıssız” (Pamuk, [2003] 2007, p. 236) / “barren” (Pamuk, 2006c, p. 253), “izbe” (Pamuk, [2003] 2007, p. 236) / “isolated” (Pamuk, 2006c, p. 253), “yenik” (Pamuk, [2003] 2007, p. 235) / “defeated” (Pamuk, 2006c, p. 252), “ezik” (Pamuk, [2003] 2007, p. 235) / “deprived” (Pamuk, 2006c, p. 252) to describe the outlying districts of Istanbul and to underline the notions of the “ruins” and “isolation”.

The lexical fields of the two dominant notions: “hüzün” / “melancholy” and “yıkıntı” / “ruin” are strongly related to each other and have a crucial role in Pamuk’s way of representing Istanbul. These two lexical fields, together with the names of Tanpınar and Yahya Kemal mentioned in the heading of the chapter, provide an introduction to Pamuk’s Istanbul.

A Mediated Look (Analysis of Segment 2)

The use of several words from the lexical fields of the two dominant notions: “hüzün” / “melancholy” and “yıkıntı” / “ruin” are sensed in the first sentences which introduce the chapter:

> Segment 2:
> Tanpınar ile Yahya Kemal *İstanbul’un ücra, uzak ve fakir semtlerine* birlikte uzun yürüyüşlere çıkarlardı. İkinci Dünya Savaşı sırasında Tanpınar bir kere tek başına gene o yerlerde, “Kocamustafapaşa ile

> surlar arasındaki *o geniş ve fakir semtlerde*" dolaşırken bu yürüyüşlerin kendisi için ne kadar *öğretici* olduğunu anlatır. (Pamuk, [2003] 2007, p. 229).
>
> Tanpınar and Yahya Kemal took long walks together through *Istanbul's poorest sections*. Revisiting them on his own during the Second World War, Tanpınar recalled how much he had learned strolling earlier through '*those vast impoverished neighborhoods* between Kocamustafapaşa and the city walls' (Pamuk, 2006c, p. 245). (Trans. Maureen Freely).
>
> Tanpınar et Yahya Kemal sortaient ensemble faire de longues promenades dans les *quartiers isolés, lointains et pauvres d'Istanbul*. À l'époque de la Seconde Guerre mondiale, lors d'une promenade solitaire dans ces mêmes endroits, « dans ces *quartiers vastes et miséreux* entre Kocamustafapaşa et les remparts », Tanpınar raconte combien ces déambulations étaient *instructives* pour lui (Pamuk, 2007b, p. 297). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

The first sentences of Pamuk's chapter quoted above set out to introduce the main theme of the chapter and Pamuk's principal way of conceiving and representing Istanbul in the whole book. The lexical fields of the "ruins" of the "poor neighborhoods", already noticed in the title, gradually develops with a series of adjectives, such as "ücra", "uzak" and "fakir" in the Turkish source text. As regards the translation into English, the three adjectives present in the Turkish source text were translated with only one adjective. The expression "İstanbul'un ücra, uzak ve fakir semtleri" seems to be simplified in English as "Istanbul's poorest sections". Therefore the emphasis in the Turkish version appears to be softened in English, while the translation into French seems to follow the source text more closely, rendering each adjective one after the other. Orhan Pamuk underlines more firmly the poverty of these neighborhoods, again in the following sentence, by quoting Tanpınar, who had referred to these districts as "geniş ve fakir semtler" / "vast impoverished neighborhoods". With this reference, Pamuk starts at the same time to "rewrite" Tanpınar and to "refract" his writings, by quoting him and commenting on

his writings. Now let me explore Pamuk's "translation" of Tanpınar through the "rewriting" of the author's works, and his "translation" of the city of Istanbul.

André Lefevere referred to several writing practices such as "interpretation, criticism, historiography, the putting together of anthologies or translation" as "rewriting of literature" (Lefevere, 1985, p. 233) and emphasized the importance of "rewritings" by stating that "the non-professional reader increasingly does not read literature as written by its writers, but as rewritten by its rewriters" (Lefevere, 1992, p. 4). I find it very important that rewritings reach more people than the "original" writings as they provide "images" of "realities" as is made clear again by Lefevere: "In the past, as in the present, rewriters created images of a writer, a work, a period, a genre, sometimes even a whole literature. These images existed side by side with the realities they competed with, but the images always tended to reach more people than the corresponding realities did, and they most certainly do so now". (Lefevere, 1992, p. 5). In the present analysis, I explore Pamuk's selected chapter, not only as a "translation" of the city and the source text of English and French translations but also as a "translation" of Tanpınar's Istanbul through the "rewriting" of Tanpınar's several works.

From a theoretical perspective, Pamuk's writing about Tanpınar and about the city of Istanbul as reflected inTanpınar's works could also be studied as an "intralingual translation"[20] (Jakobson, [1959] 2000, p. 114). Here I prefer exploring it as "rewriting". It can be seen in Pamuk's chapter chosen for the present analysis that Pamuk "rewrites" Tanpınar by paraphrasing or quoting his sentences, commenting on them and rearranging the quotes to fit his own argument. I think it is relevant to

[20] Roman Jakobson defined "intralingual translation" as an "interpretation of verbal signs by means of other signs of the same language". Although Jakobson's definition was based on a linguistic approach, the notion was also used in research focusing on socio-cultural factors together with textual ones such as Şehnaz Tahir Gürçağlar's research on the different versions of *Kerem ile Aslı* (Tahir Gürçağlar, forthcoming).

conceive of Pamuk's writing about Tanpınar as "rewriting" since it is possible from such a perspective to explore the "refractions" (Lefevere, [1982] 2000, p. 299) that occur in the process.

Here, it is important to emphasize that I use the term "rewriting" in a more specific sense compared to Lefevere's conception of the term as a general notion covering various writing practices such as interpretation, criticism or historiography (Lefevere, 1992, p. 4). I especially use the notion of "rewriting" to emphasize the mediated nature of literature which is "as much about literature as about life" (Tymoczko, 1999a, p 41). As demonstrated in Chapter 2, narratives of cities are not only bound by the personal experiences of their authors and by the cultural environment of the cities but also by aesthetic concerns. Narratives of cities are marked by the author's response to other literary treatments of the city and by the genre. Therefore the book of Pamuk can be conceived of as a "rewriting" in its sense explained by Maria Tymoczko, who has put that "every writing is a rewriting" and emphasized the derivative nature of all writings. Tymoczko stated that "there are not only text and context, but a fabric of intertextuality that links texts to other literary works, both textual predecessors and contemporaries". (Tymoczko, 1999a, p. 41). From this perspective it can be said that Pamuk rewrote in his book the writings of various authors who wrote about the city before him. Among all the writers and artists rewritten by Pamuk, my focus, in the present thesis, is on Tanpınar. Let me explore Pamuk's "rewriting" more closely.

Pamuk's *Istanbul, Memoirs and the City* incorporates passages from the author's life, from his experiences in the city and his discussions about the representation of the city in the works of several authors and artists. Pamuk describes the city while narrating his own experiences in the urban space, but his gaze upon the

city seems to be fed not only by his experiences, but also by his readings. It can even be said that the latter outweighs the former since Pamuk also acknowledges the determining role of the writings of several authors when he says "I wrote this book in constant -and sometimes fierce- dialogue with four lonely authors [Yahya Kemal, Reşat Ekrem Koçu, Ahmet Hamdi Tanpınar, Abdülhak Şinasi Hisar] who (after voracious reading, long hesitant discussions, and meandering walks strewn with coincidences) gave modern Istanbul its melancholy". (Pamuk, 2006c, p. 107). (Trans. Maureen Freely). Pamuk does not only refer to his "four lonely authors" of *hüzün* but also to a wide range of authors and artists from the "West" as also pointed out by Elif Şafak who said "*Istanbul* takes up numerous exchanges with a series of Western writers, ranging from Gerard de Nerval to the Russian-American poet Joseph Brodsky". (Şafak, 2005). Actually what is interesting in Şafak's discussion of Pamuk's book is her statement about Pamuk's "distance" from the "city of his childhood" and from his "narrated self" which Pamuk creates, according to Şafak, using literary references. Şafak explains as follows: "Pamuk uses this literature not only to provide an intellectual foundation but also, paradoxically, to attain a distancing effect whereby the narrating self can be split off from the narrated self. It is within this rift that Pamuk attempts to distance himself from the city of his childhood". (Şafak, 2005). Here, the split between the "narrating self" and the "narrated" one deserves discussion just like Pamuk's "distance" to the city of his childhood.

It is important to emphasize here the difference between the narrator and the real author, which tends to ease in autobiographical writings where it appears to be a direct link between the narrator, the hero and the author. Just as the narrated cities are different from the real ones (Sharpe, 1990, p. xi), the narrated selves are also

different from their living counterparts. One reason may be that literary texts do not directly correspond to the outside world. The authors may reshape reality, by choosing to highlight or "exaggerate" special events, for example, and by overlooking others, so as to give an inner harmony to the text. We find a similar idea in Pamuk's description of his "fights" with his brother:

> Later, when reminded of those brawls, my mother and my brother claimed no recollection of them, saying that, as always, I'd invented them just for the sake of something to write about, just to give myself a colorful and melodramatic past. They were so sincere that I was finally forced to agree, concluding that, as always, I'd been swaying more by my imagination than by real life. So anyone reading these pages should bear in mind that I am prone to exaggeration. But what is important for a painter is not a thing's reality but its shape, and what is important for a novelist is not the course of events but their ordering, and what is important for a memoirist is not the factual accuracy of the account but its symmetry. (Pamuk, 2006c, p. 295). (Trans. Maureen Freely).

Here it seems that Pamuk reshaped his memories to fit them in his book in such a way to create "symmetry". His explanations about the writing process of his memoirs are in line with Paul de Man's suggestion that the cause and effect relationship between life and autobiography could be reversed:

> We assume that life produces the autobiography as an act produces its consequences, but can we not suggest, with equal justice, that the autobiographical project may itself produce and determine the life and whatever the writer does is in fact governed by the technical demands of self-portraiture and thus determined, in all its aspects, by the resources of his medium? (de Man, 1984, p. 69).

Pamuk's explanations about his own writings and de Man's suggestions about autobiographical writing in general indicate that there is no unidirectional relation between the real life of the author and the content of her/his written memoirs or autobiography. It can be said that the real life is not narrated "as it is" in the text but

the “technical demands of self-portraiture” may make it necessary to modify the experiences while telling them. Such necessary interventions or rearrangements may create a challenge for the author and may also be the reason of the distance between the narrating self and the narrated one. Actually it may be very difficult to describe a whole from within and one may need to go outside and look from a distance to get a holistic picture. Similarly, while writing about her/his own life, one may need to look at oneself from a distance. The result may seem unfamiliar to the author as in Barthes’ case when viewing himself in photographs:

> But I never looked like that!
> - How do you know? What is the 'you' you might or might not look like? Where do you find it -by what morphological or expressive calibration? Where is your authentic body? You are the only one who can never see yourself except as an image; you never see your eyes unless they are dulled by the gaze they rest upon the mirror or the lens. (I am interested in seeing my eyes only when they look at you): even and especially for your own body, you are condemned to the repertoire of its images. (Barthes, 1994a, p. 36).

The difference and the distance between Barthes’s own bodily existence and “the repertoire of its images” is like the distance between Pamuk’s “narrating self” and the “narrated” Orhan of the book. One is the “image” of the other reflected in the text. This distance is also present between Pamuk and the city. Pamuk’s look is a mediated one. He looks at the city through the eyes of others, through the writings of other authors who have written about the city before him. This is why his writing can be read as a “rewriting”. Pamuk reads and “rewrites” the photographs of the city taken, so to speak, by former authors in their texts and gathers them with those taken by photographers like Giz and Güler and by himself. Pamuk’s look at the city is a mediated one and one from a distance. Pamuk stated himself in an interview that he always looked at the city from a distance without entering the picture: “My favorite

silhouette of Istanbul is the one seen while looking from the north through the south. I mean the picture one could see when looking from the top of Pera to Sarayburnu, Topkapı, Saint Sophia and to the old city. […] When we went to Kadıköy or to the Princes' Islands in summer we seem to have passed along the edge of this picture but never really went into it". (my translation). ["Benim için ideal İstanbul silueti kuzeyden güneye gözükendir. Yani Pera sırtlarından Sarayburnu, Topkapı, Ayasofya ve eski İstanbul'a bakınca gözüken resim. […] Kadıköy'e ya da yazları adalara giderken bu resmin kenarından geçilir, ama ta içine girilmezdi sanki hiç"] (Pamuk, 1999, p. 59).

In the same interview, he mentioned looking at the city from outside: "I was not a part of the silhouette of Istanbul which existed in my mind". (my translation). ["benim kafamdaki İstanbul siluetinin içinde ben yoktum"] (Pamuk, 1999, p. 59). Pamuk's statements about his distance to the city are in line with Elif Şafak's suggestions about the distance between Pamuk's "narrating" and "narrated" selves as well as that between Pamuk and the city. Şafak also pointed that "Pamuk is not a flaneur. His Istanbul is not one that is discovered and described through its dark sides or seamy streets but always from a distance, behind a glass -- the glass of the camera. Gazing through a window, Pamuk is not writing "Istanbul," he is painting it, or perhaps he is concocting a photograph album." (Şafak, 2005). Şafak's analysis becomes even more interesting when she compares Pamuk to "Sultan Abdulhamid" (Abdülhamid II), who "maintained a fearsome distance from the masses, using photography as a means to see beyond his range of sight" and to "watch his own city and country" (Şafak, 2005).

Moreover, Pamuk's is not only a distance in space by also in time – a historical distance- for he recreates the city of his childhood and adolescence, i.e. the

sixties and the seventies and also the much older city of the Ottoman Empire. His choice of the city's ideal silhouette also indicates a historical positioning. As Pamuk himself explained, his position in the concrete space of the city is in line with his position in its history:

> The modernization movement escaped from the Old Istanbul, from Topkapı, from the historical city to fulfill itself. It founded its own civilization in the neighborhoods of Pera. I am a child of that civilization. Now, with historical novels, with curiosity of modern history and with many other things, it takes the historical city back. I am the child of this retrospective look. In this context, my position suits me fine. When I speak to foreign journalists, I sometimes ironically say "I am the only historical novelist who can point his finger at what he is writing". I can show Topkapı Palace or the Treasury by pointing my finger. This indicates a topographic establishment and a look from Pera at the old city, at the Ottoman history or a look of a westernized Republican child at the Ottoman heritage… I have these in my books. (my translation). (Pamuk, 1999, p. 61).
>
> [Modernleşmeci hareket kendini gerçekleştirmek için Eski İstanbul'dan, Topkapı'dan, tarihi şehirden kaçtı. Pera'nın arkalarında kendi medeniyetini kurdu. Ben de o medeniyetin çocuğuyum. Şimdi tarihi romanlarıyla, modern tarih merakıyla, pek çok şeyle orayı tekrar geriye alıyor. Ben bu geriye bakışın çocuğuyum. Bu bağlamda konumum da buna uyuyor. Benimle röportaj yapan yabancı gazetecilerle konuşurken bazen alaycı bir şekilde şunu söylüyorum. "Ben dünyada yazdığı konuyu parmağı ile işaret ederek gösterebilen tek tarihi romancıyım". İşte diye, parmağımla Topkapı Sarayı'nı ya da Hazine'yi gösterebiliyorum. Bu hem topografik bir kuruluş gösteriyor, hem de aslında Pera'dan eski kente, Osmanlı'ya bakış ya da batılılaşmış Cumhuriyet çocuğunun Osmanlı'ya bakışı… Benim kitaplarımda bunlar var.] (Pamuk, 1999, p. 61).

Pamuk's statements present an important aspect of his "cognitive state" (cf. Boase-Beier, 2003, p. 253), as a "westernized child of the Republic" who "looks behind" at the old imperial city. This look from a historical distance is a major difference between him and Tanpınar, who was born in the Empire and saw its fall. Tanpınar, who lived in a difficult transition period, reflected upon the future of the city and discussed the conditions of a new identity between "east" and "west", between

"tradition" and "modernity". He had a strong historical sense and probed the history of the city to imagine its future. His was a look back and at the same time a look forward while Pamuk's is mainly a "look back", as he stated in the paragraph quoted above. Pamuk's reading of Tanpınar is similar to his reading of the city. It is again a reading from a time's distance. Tanpınar reflected upon what the city would become in the future; Pamuk, in his turn, looks back at Tanpınar's writings as someone who is actually living in that "future" imagined by Tanpınar.

Having considered the mediated nature of Pamuk's look at the city and his distanced reading, it is appropriate now to explore the "refractions" which his distanced rewriting may present. These refractions may best be described in terms of "implicit meanings" (van Dijk, 2002, p. 104).

Refractions and Implicit Meanings

André Lefevere wrote that "[w]riters and their work are always understood and conceived against a certain background or, if you will, are refracted though a certain spectrum, just as their work itself can refract previous works through a certain spectrum" (Lefevere, [1982] 2000, p. 234). Pamuk's rewriting of Tanpınar and of Tanpınar's Istanbul also presents such refractions, which can be noticed in "implicit or indirect meanings" (Van Dijk, 2002, p. 104).

In Teun A. Van Dijk's "socio-cognitive" (Van Dijk, 2002, p. 97) approach to critical discourse analysis, the "local meanings" such as "the meaning of words, […] the structure of propositions, and coherence and other relations between propositions" (Van Dijk, 2002, p.103) have a crucial importance. As these local meanings result from "the selection made by speakers or writers in their mental

models of events or their more general, socially shared beliefs", and as, at the same time, "they are the kind of information that […] most directly influences the mental models, and hence the opinions and attitudes of recipients" (van Dijk, 2002, p. 103), these "local meanings" deserve special attention. As underlined by van Dijk, the choice of words may have various implications and I claim that focusing on these choices may be helpful to explore refractions because "implicit meanings are related to underlying beliefs, but are not openly, directly, completely or precisely asserted, for various contextual reasons, including the well-known ideological objective to de-emphasize our bad things and their good things". (van Dijk, 2002, p. 104).

In the first sentences of Pamuk's chapter chosen for analysis, the word "öğretici" [literally translated as "instructive"] deserves special attention since it has some implications regarding Pamuk's representation of Tanpınar's authorial identity. Pamuk uses this adjective or related verbs, such as "to learn", several times in this chapter and while doing so identifies Tanpınar as someone who had things to learn, as someone who was learning things. Such a statement is not completely false since Tanpınar had himself declared that "there are very few things as enlightening as roaming those shabby districts of Istanbul". (my translation). ["İstanbul'un bu izbe mahallelerinde dolaşmak kadar öğretici şey pek azdır"] (Tanpınar, [1943] 2006, p. 211). Tanpınar uses here the word "öğretici" / "instructive" but the word "enlightening" may cover better what Tanpınar meant since he went on to say: "because, with its all dilapidation and desolation, it lays before you a whole history, with all its layers". (my translation). ["Çünkü bütün bakımsızlığı ve haraplığı içinde size üstüste bütün tarihi verir"] (Tanpınar, [1943] 2006, p. 211). Tanpınar placed special importance on those places, for he could find in them many interlaced traces

from different periods in history. Not only did he "learn" things but rather explored and investigated them.

Taking the matter a little bit further, and questioning the implicit and indirect meanings of the choice of the word "öğretici" / "instructive", one can question whether Pamuk puts himself, in opposition to Tanpınar, as someone who "knows" things. Such a claim is not explicitly expressed in the text and the choice of one word cannot suffice solely to decide on such an implication. Nevertheless, Pamuk does not use this adjective and related verbs only once, but repeats them remarkably:

> Tanpınar […] bu yürüyüşlerin kendisi için ne kadar *öğretici* olduğunu anlatır (Pamuk, [2003] 2007, p. 229).
> Tanpınar recalled how much he had *learned* strolling earlier through 'those vast impoverished neighborhoods between Kocamustafapaşa and the city walls' (Pamuk, 2006c, p. 245). (Trans. Maureen Freely).
>
> Nerval ve Gautier okuyarak […] *öğrendiği* melankoliyi, Tanpınar yerli bir hüzne çevirir (Pamuk, [2003] 2007, p. 231).
> The melancholy Tanpınar first *discovered* in Nerval's and Gautier's arresting observations. (Pamuk, 2006c, p. 247). (Trans. Maureen Freely).
>
> Ama […] milliyetçi olmaları gerektiğini *öğrenir öğrenmez* […] (Pamuk, [2003] 2007, p. 233)
> As soon as they have *learnt* that they needed to be nationalists […] (my translation of the part of the sentence which lacked in Maureen Freely's translation).

The repetition of the verb "öğrenmek" / "to learn" seems meaningful but is still not enough on its own. Nevertheless, it has the value of opening up a new discussion and may be more telling together with some other "local meanings" in the rest of Pamuk's chapter. One such important implication can be found in the structure of Pamuk's sentences describing Tanpınar, which are all assertive ones. Exploring the implicit and indirect meanings of words and sentence structures chosen by Pamuk, I argue that through the use of several special words such as "öğretici" and the use of

assertive sentence structures, Pamuk presents himself as someone who knows everything about Tanpınar while proposing his own ready-made reading of Tanpınar to his readers[21].

Nevertheless the translation process does not come to an end with Pamuk's "translation" of Tanpınar since Pamuk's "translation" is translated, in a second step, into foreign languages and is "refracted" again through the perspectives of the interlingual translators. At this stage, the choices of translators that depend on their "cognitive states" (Boase Beier 2003) and on their "attitudes" (Hermans, 2007, p. 76) are worth discussing.

The Choices of Interlingual Translators: Maureen Freely, Jean-François Pérouse, Valérie Gay-Aksoy and Savaş Demirel

Jean Jacques Weber stated that "meaning and stylistic effect are not fixed and stable, and cannot be dug out of the text as in an archeological approach, but they have to be seen as a potential which is actualized in a (real) reader's mind, the product of a dialogic interaction between author, the author's context of production, the text, the reader and the reader's context of reception – where context includes all sorts of sociological, cultural and intertextual factors" (Weber, 1996, p. 3). The interaction becomes even more complicated in translation between languages, where the chain also includes the translator who acts as a first "real" reader of the text, the translator's context of reception, the new text produced by the translator, the reader of the translated text and the final reader's context of reception. In this long chain of interactions, the factors surrounding the translation process deserve closer attention

[21] See section titled "The 'attitude' of Pamuk as Tanpınar's translator"

as it is through translation that cultures and languages touch each other. Therefore, a principal aim of the present analysis is to explore the "refractions" that occur in the process of interlingual translations, when Pamuk's "translation" of the city of Istanbul interwoven with his "rewriting" of Tanpınar are translated into English and French through the perspectives of interlingual translators. For this purpose, I compare the Turkish source text to the translations into English and French to find out how the representation of the city of Istanbul and of Tanpınar as an author were refracted in the target texts through the choices made by interlingual translators and question why they might have translated the way they did. In the analysis, I act as a "real" reader of source and target texts and focus on "alternative sets of means of expression" (Malkjaer, 2004, p. 18) used in the translations into English and French and discuss their "effects on the reading mind" (Malkjaer, 2004, p. 18), which is mine, in the present investigation. For this purpose, following Jean Boase-Beier, I explore textual features such as the choice of lexical items, their repetitions, the use of adjectives, sentence structures, omissions, inserts and explanations and by analyzing them I discuss the choices of translators, since such choices have a determining role in the style of the text produced and result from the "cognitive state" of the translator, which is the product of various interacting factors including, "knowledge of linguistic and stylistic forms and constraints, of literary convention, cultural background, and intended audience" (Boase-Beier, 2003, p. 253). Boase-Beier also stresses the influence of the world view of the translator as well as the factors surrounding the production of the translation, such as the cultural and professional background of translators, the intended audience and marketing strategies (Boase-Beier, 2003, p. 263). Let me now propose a few points about the

"cognitive states" and "attitudes" (Hermans, 2007, p. 76) of Pamuk's translators: mainly on Maureen Freely, who translated most of his works into English.[22]

Maureen Freely explains that she was not "a translator by profession" when she agreed to translate Pamuk's *Kar* (2002) / *Snow* (2005), her first translation from Pamuk, she was "a novelist, a journalist, and a university lecturer" and was interested in questions of language (Freely, forthcoming). It is interesting to follow how her definition of the translator's job changed in time, not only in the experience of translating the text but more importantly after the publication of *Snow*. Actually her experience tells a lot about the role of translators as intercultural agents, as she makes it clear that she not only tried "to find the right words, and to arrange them into sentences that evoked the same powerful narrative trance as in Turkish" (Freely, forthcoming), but had a lot to do after having submitted the translated text to the publishing house. First she struggled to correct "many innocent (and telling) mistakes" made by copyeditors who revised the text. Then she discovered "how little even very best people in the industry knew about the Turkey and its history" (Freely, forthcoming). Freely says, after the publication of *Snow*, a new challenge started for her and she changed her definition of the translator's job:

> A translator did not just need to find the right words, stay in close conversation with the author, and run interference for him as the book made its way through the publication process. She also had to contextualise the book for readers who were not familiar with Turkey – not inside the text but outside it, in journals and newspapers, at conferences, symposia, literature festivals, and a long line of very frustrating dinner parties". (Freely, forthcoming).

[22] Actually most of the data could be collected about her activity as a translator and I could find very little about the translators of the French version. That's why I prepared a questionnaire which I have sent to each translator. I had the answers from Valérie Gay-Aksoy and Jean-François Pérouse which helps me to discuss the choices of translators.

Freely's statement points to the translator's significant role that continues even after the publication of a translation. But we must remember that translators may also choose to keep silent after having finished translating and submitted the final draft to the editor. However this was not the case for Maureen Freely, who chose to be more active even during all the stages of *Snow*'s circulation. Freely appears to have supported Pamuk as she continued to contextualize the author's work for the receiving audiences. For this purpose, she not only provided the literary and cultural background and context for his works, but she also acted as Pamuk's spokesperson for Anglophone readers she met in 2005 when Pamuk was accused of insulting Turkishness, explaining why the author was prosecuted in his home country. Freely progressively became more involved and finally became "a part of the story" as she was "attending trials, walking through funnels of riot police, and coming face to face with deep state thugs" (Freely, forthcoming). And her definition of the translator's job changed again:

> It was not enough to find the right words, and defend them, and work on the literary peripheries to provide some sort of context, and fight to protect the author as he was attacked on all sides in the name of 1001 political agendas – I also had to fight for room to breathe – not just for the writers and translators of fiction, but for literature itself (Freely, forthcoming).

Freely's intriguing definition of the translator's job and her experience in translating *Snow* provide clues for understanding her approach to translation in general and her decisions while translating *Istanbul*. Maureen Freely's explanations about her translatorial experiences and her definition of the translator's task give some idea about her "cognitive state" and her professional background to understand why she may have translated the way she did.

Freely's insights about target readers' reception is also worthy of attention. Talking about *Snow*, she says that target readers "do not need to understand this in the same way as a Turkish reader or a reader familiar with Turkey: the story is strong enough to pull them across this foreign terrain and described so clearly that even if they do not understand it, they can see it". (Freely, forthcoming). This is important since such an understanding of reading does not impose definite expectations from the readers and leaves them free in their interpretation. Freely's statement shows that she gives importance to the role of the readers and recognizes the various conditions that may affect the way they read and interpret the book. Freely's statement also points to her "attitude" as a translator. As it was underlined by Theo Hermans "[a]ll translating is translating with an attitude. It could not be anything else, since all translations contain the translator's subject-position" (Hermans, 2007, p. 85). Having recognized the role of the readers in interpreting the text, it seems that Freely has also set herself an area free for re-creation while translating Pamuk. Even if she says she was "faithful not only to the sentences but also to the music and the spirit and the culture" (Freely, 2006b), it appears that her fidelity did not block her own creativity, for she also says that her translation reflected her own aesthetic as well as Pamuk's (Freely, forthcoming).

This claim may be the reason for the principal differences between Freely's English translation and the French version. A comparison of source and target texts shows that the English version seems to take more liberty in recreating the Turkish source text, while the French version seems to follow the source text more closely. Let me now return to a comparative analysis of Pamuk's Turkish text and its English and French translations.

Repetitions and Historical References (Analysis of Segment 3)

The first two sentences of Pamuk's chapter introduced the main movement of the chapter which consists of "walking", expressed in the Turkish version with the words "yürüyüş" and "dolaşmak", in the English translation with the words "walk" and "to stroll", and in the translation into French through the words "promenade" and "déambulation". Focusing on Tanpınar's and Yahya Kemal's walks in the city's old neighborhoods, Pamuk sets out, in this chapter, to represent Tanpınar and Yahya Kemal as two authors who visited the old districts of Istanbul to observe and "learn" things. The following sentences emphasize the same motion:

> Segment 3:
> Buralar, Gautier'nin de 1853'te yürüyüp *şehrin hüznünü* içinde hissettiği yerlerdir. Tanpınar ile Yahya Kemal bu mahallelerde '*mütareke yıllarında'* yürümeye başlamışlardı (Pamuk, [2003] 2007, p. 229).
>
> These were the neighborhoods in which Gautier sensed *the gloom that had fallen over the city* by 1853; Tanpınar and Yahya Kemal began their excursions during the *humiliating 'armistice years'* (Pamuk, 2006c, p. 245). (Trans. Maureen Freely).
>
> Ce sont les lieux où Gautier, qui les avait arpentés en 1853, avait profondément ressenti *la mélancolie de la ville*. Tanpınar et Yahya Kemal avaient commencé à se rendre dans ces quartiers pendant « *les années de l'armistice* » (Pamuk, 2007b, p. 297). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

The verb "yürümek" / "to walk" which Pamuk uses repeatedly does not appear so many times in the English translation. This may be because of Maureen Freely's care for not repeating the same words successively and to use various expressions having nearly the same meanings such as "to take walks", "to revisit" or "to stroll". In the translation into French, it seems that the translators had the same intention of not repeating some words abundantly and used several alternatives such as "faire des

promenades", "arpenter" or "se rendre à". The same intention of translators can be observed throughout the chapter. In fact, Pamuk seems inclined to repeat several lexical items abundantly even in the same sentence or in the same paragraph. The nouns and adjectives describing the ruined scenes of the city are such examples. Let me provide an example from Segment 7, which will be analyzed more closely in the following pages:

> Tanpınar'ın *"Kenar Semtlerde* Bir Gezinti" başlığıyla anlattığı kendi *yürüyüşü* ve daha çok da Yahya Kemal'le beraber yaptıklarından söz ettiği *yürüyüşlerde* yalnızca *fakir ve ücra* İstanbul'a, *kenar mahallelere* gitmek değil, Türkiye ve İstanbul'un dünyada *fakir ve ücra* bir yer olmasına ruhsal bir hazırlık da vardır. *Kenar semtlerin* bir manzara olarak keşfi, Türkiye'nin ve İstanbul'un da *kenar mahalle* olmasıyla ilgilidir. (Pamuk, [2003] 2007, p. 229).

The sentences quoted above illustrate the repetition of several lexical items such as "kenar semt", "yürüyüş" or "fakir ve ücra" in Pamuk's writing. Another example is the repetition of the words "millet", "milliyet" and "milliyetçi", which I will explore more closely in following sections. In each of the cases where Pamuk makes excessive use of several lexical items, translators reduce this abundance with the use of synonyms or related words. Saliha Paker (2007) already emphasized that in Turkish, the same verbs or adjectives could be used frequently in the same sentence, while the English language did not support repetitions and proposed the use of synonyms which could also create new allusions and redouble the rich meanings of the source text.[23] Valérie Gay-Aksoy, one of the translators of the French version, explained in her responses to my questions, how she had difficulties in translating such repetitions and moreover how her decisions were in the meantime guided by the

[23] "Türkçe bir cümlede aynı fiilin ya da sıfatın sık aralıklarla kullanılması biçemsel olarak kabul edilebilir bir olgu, ama İngilizce bir anlatıda değil. İngilizce anlatı geleneğinde tekrarı önlemek, eşanlamlı sayılabilecek kelimelere başvurmak gerekiyor. […] Eşanlamlılarla kaynak metindeki kelimenin anlamı çeviride farklı çağrışımlar da yaratabilir, bunun çeviri metnin anlam zenginliğini arttırması bakımından beklenmedik yararları da olabilir." (Paker, 2007, p. 92).

expectations of the editors. She said: "Another difficulty, the repetitions: fortunately, there are lots of synonyms in French. If you repeat words excessively (French language doesn't support it) you are accused of having mistranslated although it was written like that" (my translation)[24]. Valérie Gay-Aksoy's statement does not only point to an incompatibility between Pamuk's way of telling and the logic of French language, which "does not support" repetitions but also hint to the expectations of the readers and most probably to the ones of the editors who intervene in the process of publication as the first readers of the translations. Both the translators of the English and French versions seem to have adopted a similar approach while translating such repetitions and preferred synonyms and related words to avoid redundancy. Such a choice could be the result of the care for the reader's expectations and in the same time for the editor's demands.

One noteworthy distinction between the decisions of the translators of English and French versions appears in the historical references. While the French version follows the Turkish source text closely, the English version adds several explanations. For example, Pamuk's sentences quoted above are marked by an important historical reference to the so called "mütareke yılları", "armistice years". It can be understood from the quotation marks that Pamuk refers to Tanpınar or Yahya Kemal, and calls the reader to question the further meaning of his words. "Mütareke yılları" can simply be translated into English as the "armistice years" but they refer specifically to the Armistice of Moudros (30 October 1918), which is not mentioned overtly in the source text. The Armistice of Moudros was signed at the end of the First World War between the Ottoman Empire and the Allies, declaring the defeat of the Ottoman Empire that surrendered control of its armies to the Allies, while also

[24] "Autre difficulté, les répétitions : heureusement, il y a beaucoup de synonymes en français. Si on répète trop les mêmes mots (le français ne supporte pas) on nous reproche d'avoir mal traduit, alors que c'était écrit comme ça"

conceding them the right to use all strategic points such as the ports, railways and straits. The Armistice was followed by the occupation of Istanbul by the Allies (13 November 1918), creating an atmosphere of acute loss and defeat. The expression "mütareke yılları" used by Pamuk refers to those years during which Istanbul was under occupation. Such a reference in Turkish may be clear enough for Turkish readers but not so for the readers of the interlingual translations. It stands to reason that the translator added in the English version, the adjective "humiliating" to describe the "armistice years" with an emotive adjective. No such addition was made in the translation into French. Evidently the translator of the English version, Maureen Freely, tried to clarify an essential aspect of the armistice years for readers who would be unfamiliar with modern Turkish history, by adding an adjective that would illuminate the implications of Pamuk's reference to such a specific historical fact.

Stylistic Choices (Analysis of Segment 4)

A striking difference between English and French versions concerns the re-creation of stylistic features and syntactic structures. The comparison of the Turkish source and the translations into English and French shows again that the French version follows more closely the Turkish source text while the English version provides alternative ways of expression. A clear example taken from Pamuk's sentences quoted above is the translation of "şehrin hüznü" into English as "the gloom that had fallen over the city", which could have been rendered "literally" as "the *hüzün* of the city", just as it was into French: "la mélancolie de la ville". The more paraphrastic English version illustrates the intervention of Freely in the re-creation of the style of

the Turkish source text. As regards the syntactic structure, it appears that the two distinct sentences of the source text were merged in English translation. The translator may have chosen to create such alternative ways of expression again with stylistic concerns. However, not all syntactic differences seem to result only from stylistic care but also from the "logic" of English language and the morphosyntactical differences between languages.[25] Maureen Freely has emphasized how Turkish language has a very different grammatical and syntactic structure compared to English:

> There is no verb *to be* in Turkish, nor is there a verb *to have*. It's an agglutinative language, which means that root nouns in even the simplest sentences can carry five or six suffixes. ('Apparently, they were inside their houses' is a single word.) There are many more tenses – you use one mode for events you have witnessed with your own eyes, for example, and another for anything you know by hearsay. There is a special syllable you can add to a verb to emphasize the active role someone played in whatever you are describing. The passive voice is as graceful as the active voice, and rather more popular, with the result that a fine Turkish sentence may choose to obscure exactly who did what. It may also decline to be precise about gender, there being only one word for *he, she,* and *it* (Freely, 2006a, p.463).

Having stated several characteristics of Turkish language from her own point of view, Freely also explains her priorities as a translator:

> And it's the music I love most in Turkish. This comes from my time as an American child in 1960s Istanbul, listening and not understanding, but catching the emotional undercurrents that words can so easily hide. So when I sat down to try my hand at translating Turkish, it seemed that I should begin there, with the music. I would start at the heart of the sentence and work my way out, rather than the

[25] Jean-Paul Vinay and Jean Darbelnet provided a comparative grammatical and stylistic analysis of French and English in their book *Comparative Stylistics of French and English*,and they showed how the two languages worked differenly, obeying different rules. Research on comparative stylistics of English and Turkish as well as French and Turkish may provide ground for further research on the "obligatory and optional shifts" (van den Broeck, 1985, p. 57) between source and target texts; the obligatory shifts being "rule-governed, i.e. imposed by the rules of the target linguistic and cultural system" and the optional shifts being "determined by the translator's norms" (van den Broeck, 1985, p. 57), such as "adequacy" or "acceptibility" (Toury, 1995).

> other way around. The challenge was to reorder the various parts of the sentence in a way that allowed it to unfold and reveal its heart. I was not done until I had managed to order them in a way I felt to be an accurate reflection of the author's [Pamuk's] original intentions. Because I came, with time, to understand how his long sentences contributed to the narrative trance, I tried, wherever possible, to keep them at their original length. But I also wanted them to be clear, or clear enough. (Freely, 2006a, p. 464).

It can be understood from Freely's statements regarding her translation of *Kara Kitap* (1990) that she gave a crucial importance to the music and that she reordered the parts of sentences in a way which seemed her appropriate for reflecting the music of the source text and the "author's original intentions". As for the long sentences of Pamuk, she says that she tried to keep them to their original length but "also wanted them to be clear, or clear enough". The analysis of the sentences which follow show that she changed the sentence structures to make them "clear, or clear enough".

> Segment 4:
> Nerval ve Gautier'nin şehre gelişi ile, bu iki Fransız arkadaş yazarın eserlerini hayranlıkla bilen, onların yolculuk kitaplarını, İstanbul hakkında yazdıklarını çok dikkatle okumuş bu en büyük iki Türk yazarının bu uzak mahallelerde yürüyüşü arasındaki yetmiş yılda, Osmanlı Devleti bütün Balkan ülkelerindeki ve Ortadoğu'daki topraklarını kaybede kaybede, küçüle küçüle yok olmuş, İstanbul'u besleyen gelir kaynakları kurumuş, özellikle Balkanlarda kurulan yeni devletlerin uyguladığı etnik temizlikten kaçan Müslüman göçmenlerin İstanbul'a akın akın gelmesine karşın yüzbinlerce kişi de Birinci Dünya Savaşı'nda öldüğü için şehrin nüfusu ve zenginliği artmamıştı hiç. (Pamuk, [2003] 2007, p. 229).
>
> When these two great Turkish writers set out on their first walk, seventy years had passed since the visits of Nerval and Gautier, the two French friends whose works they so admired; during that time the Ottoman Empire had slowly lost its territories in the Balkans and the Middle East, growing smaller and smaller until it finally disappeared; the source of income that nurtured Istanbul dried up; despite the steady steam of Muslim refugees fleeing from the ethnic cleansing in the new Balkan republics, the death toll of the First World War ran into the hundreds of thousands, so both the city's population and its wealth were much diminished. (Pamuk, 2006c, p. 245). (Trans. Maureen Freely).

> Au cours des soixante-dix ans qui séparent la venue de Nerval et Gautier à Istanbul et les promenades dans ces quartiers périphériques des deux plus éminents écrivains turcs, fervents admirateurs des œuvres des deux écrivains français et lecteurs attentifs de leurs récit de voyage et de leurs textes sur Istanbul, l'Empire ottoman, perdant peu à peu tous ses territoires dans les pays des Balkans et au Moyen-Orient, avait périclité, les sources de revenus alimentant Istanbul s'étaient taries, et l'afflux permanents d'immigrants musulmans fuyant le nettoyage ethnique pratiqué par les nouveaux états fondés dans les Balkans n'avaient en rien accru la population et la richesse de la ville dont la Première Guerre mondiale avait emporté des centaines de milliers d'habitants (Pamuk, 2007b, p. 297). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

Pamuk's long and complex source sentence was translated by Maureen Freely according to "the simpler and more straightforward logic of English" (Freely, 2006a, p. 464), where the translator avoided the use of "cascading clauses" (Freely, 2006a, p. 464) and preferred to construct a series of juxtaposed sentences, which seem to have rendered the sentence easier to follow and to understand in English. From this perspective, it can be said that the translator of the French version have tried to render the source sentence more "literally", keeping its complicated structure in translation. But it also appears that the English version renders more "clearly" not only the syntactic structure, but also the information content of the sentence. Let me explain:

In the sentences quoted above, the names of Nerval and Gautier are cited together and both are referred to as the predecessors of Tanpınar and Yahya Kemal, who are themselves qualified by Pamuk as "en büyük iki Türk yazar" / "two great ('greatest' in the original) Turkish writers". To explain that Tanpınar and Yahya Kemal inherited some ideas from Nerval and Gautier, Pamuk proposes that Tanpınar and Yahya Kemal had the knowledge of Nerval's and Gautier's works, which they admired a lot; that they read their travel writings and all that they wrote about the

city of Istanbul. But it appears that all this information is lacking in the English translation, which simply says that Tanpınar and Yahya Kemal had only "admired" the two French authors. No such omission is present in the French version. Freely may have decided to omit this detailed information maybe to render the text easier for target readers and maybe again to be able to construct a simpler sentence structure. Freely's choices can also be interpreted as pointing to her intervention and to her "attitude" as a translator. She stated, in her piece about her translation of *Snow*, that she was surprised at discovering "how little even very best people in the industry knew about the Turkey and its history" (Freely, forthcoming). Therefore it is possible that she tried to avoid troubling the minds of target readers with details about subjects and persons who she thought were unknown to them. She may also have thought that target readers "do not need to understand this in the same way as a Turkish reader or a reader familiar with Turkey" (Freely, forthcoming) just like she did in her translation of *Snow*. I think that Freely acted as someone who assumed the responsibility of her position and made decisions considering the expectations and the background of the receiving audiences.

The "Attitude" of Interlingual Translators in the "Interculture" (Analysis of Segment 5)

I stated in the analysis of previous segments that Freely tried to render Pamuk's complex sentences easier to follow and to understand in English and that she omitted several details. Freely's simplification strategy appears again in the translation of the sentences which follow:

Segment 5:
Tam tersi, bu yetmiş yılda Avrupa ve Batı çok büyük bir teknolojik ilerleme ve zenginleşme yaşarken İstanbul fakirleşmiş, dünyadaki gücünü ve çekimini kaybettiği için işsiz ve ücra bir kent olmaya başlamıştı (Pamuk, [2003] 2007, p. 229).

During the same period, Europe and the West were getting richer, thanks to huge technological advances. As Istanbul grew even poorer, it lost its importance in the world and became a remote place burdened with high unemployment (Pamuk, 2006c, p. 245). (Trans. Maureen Freely).

À l'inverse de l'Europe et de l'Occident, qui durant ces soixante-dix ans connurent un grand essor technologique et matériel, Istanbul s'était appauvri, et ayant perdu sa puissance et son rayonnement dans le monde, commença à devenir une ville en proie au chômage et isolée sur la scène du monde (Pamuk, 2007b, p. 297). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

The English version of the sentences quoted above has a simpler structure compared to the Turkish and French. More important is that, in line with this simplification, some emphases have changed as well. In the English translation, Pamuk's long sentence is divided in two, but more striking is that the cause-and-effect relation has been constructed differently in Turkish and English versions. In fact, Pamuk does not set a cause-and-effect relation between Europe's technological improvements and its enrichment, but states them only as simultaneous progresses. Nevertheless the English translation states that Europe and the West got richer "thanks to" technological improvements. This causal link is clearly added by the translator and may give clues about the interpretation process. In point of fact, Pamuk's sentence is open to various interpretations. The two statements about Europe's enrichment and its technological advances may be linked to each other in various ways depending on the reader's own cognitive state. One might believe that the richness of Europe and of the West depended not on their technology, but on their colonial activities while another might remember the pioneers of European science and technology and their

contribution to today's society. These various interpretations have very minor and even negligible functions in Pamuk's narrative since he does not set such a causal link himself, and since his main focus is on Istanbul, he mentions European achievements only to compare Istanbul's conditions to Europe's. But comments added by translators deserve attention since such contributions may give clues for a better understanding of their cognitive state, of their conscious or unconscious decisions. Here it can be understood that the translator explains Europe's enrichment with its technological progress. Nevertheless, I think that the main aim of the translator was not to add such a comment but when she divided Pamuk's sentence in two and she had to construct two district but coherent sentences she had to add a causal link which did not exist in the original. While dividing sentences of the source text to create sentences which would better fit the "the simpler and more straightforward logic of English" (Freely, forthcoming), she had to create new connections between the parts of sentences. As regards the translation into French, it still tried to follow the source text by reconstructing similar sentence structures and similar causal links between statements.

The analysis of the sentences quoted above showed that the English version simplified the sentence structures and omitted several information present in the source text, while the French version followed the source text more closely as regards the sentence structures and the information conveyed. The syntactical differences observed in the English version may be the result of the translator's concern for the "logic" of English language and of her own stylistic sense as a writer. But while the sentences were being reconstructed depending on the laws and the harmony of the target language, their information content and the logical connections within sentences could change as well. Such differences are not to be classified as

"mistakes" but they may result from conscious decisions of the translator. As stated earlier, Maureen Freely belived that target readers "do not need to understand this ["the complex endgame" in *Snow*] in the same way as a Turkish reader or a reader familiar with Turkey" (Freely, forthcoming). If the translator expected that the receiving audiences understood the target text in the same way as a Turkish reader of the source text, she would have to adopt a different translation strategy. She might maybe choose to use footnotes, to convey all the content of the source text. Vladimir Nabokov said he wanted "translations with copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page" (Nabokov, 2000, p. 83), but Maureen Freely's concern is far from Nabokov's. She seems more likely to render Pamuk's works more understandable for and more familiar to target readers. As she explained herself, she works for this aim not only in the translation process, but also after the publication, with articles published in journals and newspapers, with conferences and even in personal conversations. (Freely, forthcoming).

Maureen Freely's definition of the translator's job and her active involvement in the process illustrates the translator's position as an intercultural agent in the "interculture". But I would like to make it clear that I do not use the notion of "interculture" to present translation and translators as outside cultures. In this context, I agree with the arguments of Mona Baker (2005) and Maria Tymoczko (2003) when they criticize the discourse about translation and about translators based on notions such as "interculture" and "in-between". Baker accurately states that "the idea of interculture is used to create a neutral space for translators to act as honest brokers who are not embedded in either culture, who can transcend any cultural or political affiliation, at least while they're engaged in the highly romanticised task of translating" (Baker, 2005, p. 8). Tymoczko's criticism about the discourse presenting

the translator as in a space between cultures, belonging to neither one is also worth attention:

> Rather than promoting a view of a translator as embedded in and committed to a specified cultural and social framework and agenda, however broad, the discourse of translation as a space between embodies a rather romantic and even elitist notion of the translator as poet. If the place of enunciation of the translator is a space outside both the source and the receptor culture, the translator becomes a figure like romantic poets, alienated from allegiances to any culture, isolated by genius" (Tymoczko, 2003, p. 199).

Agreeing with the criticisms of Baker and Tymoczko, I use the notion of "interculture" not as a space outside cultures or as only the intersection of two cultures, as it was schematized by Anthony Pym (1998, p. 177) but as a bigger space which transcends the borders of each culture. In this context, Saliha Paker's concept of "Ottoman interculture as a tri-cultural (Turkish, Persian, Arabic) site for the activity of poet-translators and their works" (Paker, 2002, p. 140) and where the "boundaries are not clear" (Paker, 2010b) covers a larger space where poet-translators have got in touch and produced their works. This space is broader than the intersection of cultures as the Ottoman culture was conceived by Paker "as gradually gaining systemic autonomy" (Paker, 2002, p. 140). Paker went more deeply, in a recent paper (2006), into this "hypothetical space" and explored it as a space "where more than one target culture […] and source culture meet, in other words, where centres and periphery(ies) are in contact, for negotiation or for resistance as well" (Paker, 2006).

Considering the witnesses of translators and theoretical discussions about the subject, I think it is relevant to argue that the "interculture" within which the translators perform their works has the form of an "elliptical space" with two foci, pointed out by David Damrosch who argued that "[w]orld literature is […] always as

much about the host culture's values and needs as it is about a work's source culture; hence it is a double refraction, one that can be described through the figure of the ellipse, with the source and host cultures providing the two foci that generate the elliptical space within which a work lives as world literature, connected to both cultures, circumscribed by neither alone". (Damrosch, 2003, p. 283).

Damrosch's insights about the works of world literature can be transposed for describing the space in which translators work as they are imbedded as much in the host culture's values and needs as in the ones of the source culture; hence they have a double belonging, they are connected to both cultures in the same time. Their "cognitive states" depend on both cultures and they may occupy different positions in that elliptical space as a result of their choices. They may approach one of the two foci while receding from the other and the works they produce will also bear the traces of these choices.

Pamuk's "Attitude" as the City's Translator

Throughout the first paragraph of the selected chapter, Pamuk explained from his own point of view the conditions of the city of Istanbul in the period when Tanpınar and Yahya Kemal visited the old neighborhoods of the city. He described a city of loss, focusing on the landscape of ruined old districts. His description of the city as a ruined space which does not have an importance at the stage of the world is linked to his emphasis in his work on the feeling of living at the "periphery" or "on the edge of Europe" (Pamuk, 2007c, p. 190), which I discussed while contextualizing Pamuk's *İstanbul, Hatıralar ve Şehir*. As stated earlier, Pamuk expressed his closeness not to the "great traditions of Europe and Asia" but to a quarrel of intellectual mentalities on the "periphery" of Europe (Pamuk, 2007c, p. 190-191). In the following pages I

will set out to show that Pamuk's reflections about literature and about his place in the world were reflected in his "attitude" as a "translator" of Istanbul

Pamuk's Istanbul: A Poor Provincial City (Analysis of Segment 6)..

The last sentence in the first paragraph of Pamuk's chapter which is being analyzed states clearly and very strongly Pamuk's main reflection about Istanbul:

> Segment 6:
> Ben çocukluğumu bir büyük dünya şehrinde değil, büyük ve yoksul bir taşra şehrinde yaşadığımı hissederek geçirdim. (Pamuk, [2003] 2007, p. 229).
>
> As a child I had no sense of living in a great world capital but rather in a poor provincial city. (Pamuk, 2006c, p. 246). (Trans. Maureen Freely).
>
> J'ai passé mon enfance avec le sentiment de vivre non dans une des grandes villes du monde, mais dans une grosse et indigente bourgade de province (Pamuk, 2007b, pp. 297-298). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

Pamuk claims here precisely that his Istanbul was not a major metropolis but a big but poor provincial city. His representation of Istanbul as such is in line with his emphasis of the outlying neighborhoods of the city in Tanpınar's time. It can be said that both Tanpınar and Pamuk emphasize that the city had lost its old prosperity but each author's way of telling this loss is different. According to Tanpınar, the city evoked a feeling of "hasret" / "longing" in his contemporaries but did not create a dark or somber mood since the "longing" which it inspired was an "illumined" one. Tanpınar said: "For our generation Istanbul is now a very different place from that of our grandfathers, or even of our fathers. In our imagination it does not appear swathed in silver and gold robes of honour, nor do we see it set in a religious

framework. Rather it is illumined for us by the light of the memories and longings evoked by our own spiritual state". (Ruth Christie's forthcoming translation). The feeling of loss is expressed in Tanpınar's narrative by several emotive synonymous nouns such as "özlem", "hasret" and "daüssıla" (meaning longing) and is described as a mood dominating the everyday life of people living in the city. But this is not only a longing for the past prosperous days. In Tanpınar's narrative, someone living in Istanbul may experience a longing for the special beauties of any neighborhood in the city and be tempted to visit it on the spur of the moment. Tanpınar's Istanbul may have lost its wealth and grandeur just like Pamuk's city, but it is still ornamented with special attractions, each neighborhood presenting a unique natural and historical charm. The different functions attributed to emotive nouns such as "hüzün" or "hasret" (longing) seem to be the main difference between the representation of the city of Istanbul in Tanpınar's and Pamuk's narratives. Both authors represent a city of loss and "hüzün" but Tanpınar's "hüzün" is a luminous one, while Pamuk's creates an atmosphere of darkness and sorrow.

Pamuk's Istanbul is also a "poor provincial city" and his decision in presenting the city as such hints to his "attitude" as the city's translator. Today Istanbul presents a multitude of overlapping images amongst which each city dweller or visitor may choose one for herself/himself. As was stated by Esra Akcan, "Istanbul is no longer a black and white city, as it appeared to Pamuk as a child, but a multicolored booming metropolis, developing and expanding, generic and flashy, hybrid and nerve-racking, speedy and enthusiastic, spontaneous and dynamic. (Akcan, 2006, pp. 42-43). But Pamuk chooses to look to the melancholic scenes of city and emphasizes those melancholic scenes in his translation. His choice is in line with his reflections about literature. Pamuk says: "What literature needs most to tell

and investigate today are humanity's basic fears : the fear of being left outside, and the fear of counting for nothing, and the feelings of worthlessness that come with such fears; the collective humiliations, vulnerabilities, slights, grievances, sensitivities, and imagined insults, and the nationalist boasts and inflations that are their next of kind…" (Pamuk, 2006b, pp. 7-8) (Trans. Maureen Freely). Considering Pamuk's emphasis on the "fear of being left outside" and "the fear of counting for nothing", it can be said that his "translation" of the city of Istanbul as "a poor provincial city" reflects an "attitude" and his emphasis on the feelings of living at the "periphery".

Pamuk's "Attitude" as Tanpınar's Translator

In the first paragraph of the chapter, Pamuk introduced the conditions of the city of Istanbul in the lifetime of Tanpınar and Yahya Kemal, presenting a city of loss and defeat. Meanwhile he started to rewrite their writings, mainly those by Tanpınar, by quoting passages from his writings and commenting on them. In the second paragraph Pamuk develops his rewriting and his "translation" of Tanpınar.

Assertion Through Translation (Analysis of Segment 7)

Pamuk starts the second paragraph of the selected chapter by drawing a parallel between the position of the poor districts of Istanbul and Istanbul's own position in the world. At the same time he develops his "translation" of Tanpınar's authorial identity:

Segment 7:
Tanpınar'ın 'Kenar Semtlerde Bir Gezinti' başlığıyla anlattığı kendi yürüyüşü ve daha çok da Yahya Kemal'le beraber yaptıklarından söz ettiği yürüyüşlerde yalnızca fakir ve ücra İstanbul'a, kenar mahallelere gitmek değil, Türkiye ve İstanbul'un dünyada fakir ve ücra bir yer olmasına ruhsal bir hazırlık da vardır. Kenar semtlerin bir manzara olarak keşfi, Türkiye'nin ve İstanbul'un da kenar mahalle olmasıyla ilgilidir (Pamuk, [2003] 2007, p. 229).

When Tanpınar wrote 'A Stroll Through the City's Poor Neighborhoods', he was not just describing his own most recent visit and his earlier walks. His purpose was more than merely to reacquaint himself with the poorest and most remote areas of Istanbul; he was attempting to accustom himself to the fact of living in an impoverished country, in a city that no longer mattered in the eyes of the world. To explore the poor neighborhoods as a landscape, then, was to address the reality that Istanbul and Turkey were themselves poor neighborhoods. (Pamuk, 2006c, p. 246). (Trans. Maureen Freely).

Dans son parcours solitaire, que Tanpınar raconte dans *Une périple dans les faubourgs*, et plus encore dans ses promenades en compagnie de Yahya Kemal, il se dispose non seulement à découvrir la ville miséreuse et isolée des quartiers excentrés, mais aussi à constater que la Turquie et Istanbul sont un coin pauvre et retiré du monde. La découverte des faubourgs en tant que paysage reflète cet état de banlieue du monde de la ville et du pays (Pamuk, 2007b, p. 298). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

Pamuk's "translation" of Tanpınar consists more of clear cut statements instead of discussions. This can clearly be seen in the structure of Pamuk's sentences, all of which are assertive. Through those assertions, Pamuk proposes his own ready-made reading of Tanpınar to his readers. As demonstrated in Chapter 3, Tanpınar was an author difficult to categorize, not only in his lifetime but also after his death. Being nearly neglected both by the left and right wings and also by the state for a very long time, he became one of the canonical figures of Turkish literature after the 1970's and his works gained a wider audience especially in the first years of the new millennium. The intriguing character of his work depended mostly on his outstanding and critical discussions about the social change in Turkey and his special way of

questioning and subverting binary oppositions such as “East” and “West”. Pamuk naturally does not delve into a discussion of Tanpınar’s literary career, since his book is not a scholarly thesis on the author but a literary narrative emerging from his own memoirs and experiences in the city. Pamuk also refers, in his book, to many authors who had an important role in his understanding of the city in which he has been living. He explains what these authors have meant to him by representing them through his own perspective, as he also does for Tanpınar. Nevertheless, the question whether the readers might recognize the mediated nature of Pamuk’s representations still remains. The assertive tone of Pamuk’s sentences is far from expressing subjectivity. Rather they propose Pamuk as someone who knows everything about Tanpınar. In fact, Pamuk expressed many times that Tanpınar was of a primordial importance for him as an author (Pamuk, [1999] 2006, p. 166) and therefore one can expect that Pamuk had really examined the details of Tanpınar’s whole *oeuvre*. But Pamuk goes beyond the written work of Tanpınar when he makes statements about Tanpınar’s inner world, such as when he writes that Tanpınar “was attempting to accustom himself to the fact of living in an impoverished country”. It might be very difficult or even impossible to know what authors really have in their minds while producing their writings. One can try to understand, speculate or imagine why a given author had written in a given way. Pamuk however gives the impression that he “knew” what Tanpınar was trying to do when he was visiting those old neighborhoods. Pamuk is projecting, here, his own ideas on those of Tanpınar and selects parts of Tanpınar’s texts to support his statements.

Translating a Translation (Analysis of Segment 8)

Throughout the chapter Pamuk continues to quote from Tanpınar and to rewrite Tanpınar's suggestions. By this means Pamuk rewrites Tanpınar's writings and translates his narrative of the city. It can also be said that Pamuk "translates" Tanpınar's "translation" of the city, by quoting him and commenting on his writings. In Segment 8, Pamuk refers to an article from Tanpınar: "Kenar Semtlerde Bir Gezinti", which was not translated into English. Before exploring Pamuk's translation of Tanpınar, let me focus firstly on Tanpınar's article quoted by Pamuk.

In this article (Tanpınar [1943] 2006), Tanpınar tells his walk in the "vast impoverished neighborhoods between Kocamustafapaşa and the city walls" (Pamuk, 2006c, p. 245) (Trans. Maureen Freely) as also mentioned by Pamuk. The main theme and the mood of the article are structured on the antagonistic relationship between the defeats caused by the First World War and the vitality of nature[26]. Tanpınar explains at the beginning that the news from the frontline dominated his thoughts during his stroll and that he was "reflecting on the fate of mankind" (my translation) while observing the neighborhood. ["Bütün bunlar beni insanoğlunun talihi üzerinde düşünmeye götürüyordu"] (Tanpınar, [1943] 2006, p. 211). It appears that he placed special importance on the traces of history which could be found in those old districts and which differentiated them from newly developed areas like Taksim. Tanpınar found in the remote neighborhoods a conflict between the defeats and disasters resulting from the wars and the nature's resistance through which he could explain the "will to survive" ("yaşama iradesi") (Tanpınar, [1943] 2006, p.

[26] "Cihan harbi yıkıcı bir kasırga gibi devam ediyordu. Cepheler, onların bizdeki yüzü olan tahminlerle beraber, mukavva köşkler gibi yıkılıyordu. […] Ve etrafımda, her adımda, bahar dediğimiz mucizenin, ikide bir rastladığım yangın yerleri ve harap eserler arasında daha şaşırtıcı olan fışkırışı, tabiatın insanoğlu ile alâkasızlığını gösteren gençliği, neşesi vardı". (Tanpınar, [1943] 2006, p. 211)

213) and “continuity in life” (“hayattaki süreklilik”). (Tanpınar, [1943] 2006, p. 214). Tanpınar’s conclusion results from a coincidence. He explains that he walked by some little girls playing an old game accompanied by an old rhyming song which he remembered from his childhood. Tanpınar finds in this little rhyme a continuity between generations. I would like to quote Tanpınar’s conclusion:

> This children’s game was surely there hundred and fifty or two hundred years ago. [...] It probably will be played hundred years later in a life whose conditions I cannot conceive. Everything will change, but it will persist, and because it persists, we will be the same in spite of thousand changes. This continuity will work the wonders of life, generations would hold each other’s hand among the voices of twittering children... this voice of twittering children was the freshest secret of the continuity in life”. (my translation). (Tanpınar, [1943] 2006, p. 214).
>
> Bu çocuk oyunu bundan yüzelli, ikiyüz yıl önce yine muhakkak vardı. […] Şimdi benim şartlarını düşünemeyeceğim bir hayatın içinde yüz yıl sonra yine oynanacaktı. Her şey değişecek, fakat o kalacaktı ve o olduğu gibi kaldığı için biz de, bir yığın değişiklik üstünden, yine eskisi olarak kalacaktık. İşte bu süreklilik, hayatın mucizesini yapacak, bu cıvıltılı çocuk sesleri arasından nesiller birbirine el uzatacaktı… Bu çocuk sesleri, hayattaki sürekliliğin en tâze sırrıydı… (Tanpınar, [1943] 2006, p. 214).

Tanpınar was looking for something which could resist and survive loss and found it in a game played by children in the streets. It could also be said that he was searching for things which could survive changes. As I also tried to show in Chapter 3, Tanpınar was not resisting change in general but only change which resulted in a rupture. The quotation given above also shows Tanpınar’s search for continuity in change.

Now let me continue with Segment 8, where Pamuk focuses on Tanpınar’s above mentioned article and rewrites it:

Segment 8:
Tanpınar, benim de *çocukluğumda* bol bol gördüğüm *yangın yerlerinden, harap eserlerden, yıkık duvarlardan* söz eder. Sonra bu *fakir ve yıkıntı mahallede* "nasılsa ayakta kalmış büyük ve ahşap bir Hamit devri konağından" gelen kadın seslerine (eski alışkanlıkla "harem cıvıltısı" der Tanpınar) dikkat kesilir ama *yazının kurduğu siyasi-kültürel programa* uygun olarak bu seslerin Osmanlı'dan değil, "bir çorap fabrikasında ya da dokuma tezgahında" çalışan fakir şehirli kadının modern çalışmasından geldiğini anlatır. Tanpınar'ın "hepimizin çocukluğumuzdan beri tanıdığımızı" söylediği ve Ahmet Rasim'in herhangi bir sayfasında okuduğumuzu hatırlattığı ve bir köşesinde *"küçük asma veya salkım çardaklı çeşmesi, güneşe serilmiş çamaşırı, çocuğu, kedisi köpeğiyle, mescidi ve mezarlığıyla" kenar mahalledir* burası. *Nerval ve Gautier* okuyarak *şehrin ücra mahallelerinden, yıkıntılardan, izbelerden* ve şehir surlarının çarpıcı görüntüsünden *öğrendiği melankoliyi,* Tanpınar *yerli bir hüzne* çevirir ve bu hüznü yerli bir manzaraya ve çalışan modern kadının hayatına ustalıkla taşır (Pamuk, [2003] 2007, pp. 229-231).

Tanpınar writes at length about the *burned-out streets, the ruins, and the crumbling walls* familiar to me as a child. Later during his stroll he hears women's voices (out of habit Tanpınar refers to this as the "chirping of harem") coming from "a big wooden mansion from the Abdülhamit period that is only just managing to stay in one piece," but in keeping with *the political-cultural program he has set himself*, he is obliged to explain that these are not Ottoman sounds but rather those of poor women working in the city's new cottage industries – 'a stocking factory or a textile weaving shop.' *On every page, Tanpınar repeats the phrase "as we've all known since childhood";* he describes a neighborhood *Rasim once mentioned in a column as* "a fountain shaded by a trellis of vines or grapes, clothes hanging in the sun to dry, cats with dogs, little mosques and cemeteries." The melancholy Tanpınar first discovered in Nerval's and Gautier's arresting observations about the poor neighborhoods, the ruins, dingy residential districts, and city walls, he transforms into an indigenous *hüzün* through which to apprehend a local landscape and, most particularly, the everyday life of a modern working women. (Pamuk, 2006c, pp. 246-247). (Trans. Maureen Freely).

Tanpınar évoque les endroits *dévastés par les incendies, les monuments en ruine et les vestiges des remparts* que j'ai moi aussi beaucoup vus dans *mon enfance*.
Puis, dans ce quartier *pauvre et délabré,* son attention est ensuite attirée par les voix des femmes (un « bruissement de harem », dit Tanpınar à la manière ancienne) provenant d'un « grand *konak* en bois de la période hamidienne, resté debout on ne sait comment », mais en adéquation avec *la thématique politico-culturelle sur laquelle est construit son texte,* il explique que ces voix ne sont pas l'écho des Ottomans, mais proviennent du labeur moderne de pauvres citadines travaillant « dans une usine de chaussettes ou sur un métier à tisser ».

> Cet endroit est l'un des faubourgs « que nous connaissons tous depuis l'enfance », comme le dit Tanpınar, *et que la lecture de n'importe quelle page d'Ahmet Rasim rappelle à notre souvenir,* « avec sa fontaine recouverte d'une petite tonnelle ou de vigne vierge, son linge étendu au soleil, son enfant, son chat et son chien, sa petite mosquée et son cimetière ». La mélancolie, que la lecture de Nerval et de Gautier lui a *appris à percevoir* dans les quartiers retirés de la ville, les vestiges délabrés, les coins déserts et les images saisissantes des remparts, Tanpınar la transforme en une *tristesse autochtone* et la transfère avec talent sur un paysage local ou la vie d'une femme moderne au travail. (Pamuk, 2007b, pp. 298-300). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

The Turkish source text of the sentences quoted above exemplifies Pamuk's repetitive use of adjectives such as "fakir" (poor), "ücra" (remote), "yıkık" (ruined) or "izbe" (secluded). In fact "fakir" or "yoksul" (both meaning "poor" in Turkish), are used 11 times alone in this chapter. "Ücra" (remote) is repeated 6 times while "izbe" (secluded) appears in 3 sentences. The expressions "kenar mahalle" and "kenar semt" are repeated 10 times and Pamuk uses the verb "yıkılmak" (to be ruined) or related adjectives and nouns such as "yıkıntı" (ruin) or "yıkık" (ruined) 15 times throughout the chapter. It is worth noting that in the article that Pamuk mentions, Tanpınar also described the same districts but did not employ so many "disagreeable" epithets. He made use of some similar adjectives such as "harap", "fakir", izbe" or "bakımsız" but instead of repeating the same statements, he delved into the history of these neighborhoods, of their people and focused on their lives. Tanpınar not only described the neighborhood's physical properties, but also explored what they evoked in him and emphasized the interlaced traces of different periods in history. He represented the people living in those districts as leading very different lives compared to people who lived in the same places in the old days. The women working in cottage industries, referred to by Pamuk, were described by Tanpınar in such a context, the old *konak* (mansion house), from where spreads the

women's voices, being transformed into a factory. Pamuk however, preferred to underline the ruined landscape in Tanpınar's text while overlooking the emphasis on the history and on changing lifestyles.

In the first sentence quoted above, Pamuk makes a connection between Tanpınar and himself, noting that he had also seen in his childhood, the scenes told by Tanpınar, such as the "burned-out streets, the ruins, and the crumbling walls". By this means he positions himself as someone who had similar experiences, as someone who also knew what Tanpınar had known. Therefore he claims the right to write about those districts as someone who did not only read about them but also as someone who experienced them at first hand.

Pamuk then announces that Tanpınar set himself a "political-cultural program" and brings forward the idea that Tanpınar created this program reading the travel writings of Nerval and Gautier and investigating the poor neighborhoods of the city. Pamuk uses here once again the verb "öğrenmek" / "to learn" and states that Tanpınar *learnt* ("discovered" in the English translation) the "melancholy" of those spaces from Nerval and Gautier. As also discussed by Pamuk in the tenth chapter of his book, the "melancholy", the "tristesse" and the "hüzün" all have deep roots in both Oriental and Occidental literatures and therefore to argue that Tanpınar had *learnt* the melancholy from and only from Nerval and Gautier and then transformed it "into an indigenous hüzün" might be oversimplifying. Moreover, Pamuk does not seem to provide enough textual evidence about his statement concerning Tanpınar and does not clearly explain how Tanpınar creates this "indigenous hüzün". In fact Pamuk's quotation from Tanpınar does not really describe a gloomy, melancholic place. It represents the landscape of the neighborhood with "a fountain shaded by a trellis of vines or grapes, clothes hanging in the sun to dry, cats with dogs, little

mosques and cemeteries." These elements do not necessarily illustrate a melancholic space. Each reader might have a different feeling while reading such a description, but it seems that Pamuk preferred to stress the melancholy.

It can be understood in this passage that Pamuk represents the neighborhoods portrayed earlier by Tanpınar from his own point of view, and rewrites them as a space of melancholy. It can be seen that Pamuk "refracts" Tanpınar's writings to fit them into his own argument and states that Tanpınar was using the notion of "hüzün" to fulfill a political-cultural program. Pamuk explains this program in the rest of the chapter.

As regards the translations of Pamuk's Turkish source text into English and French, it appears that the sentence where Pamuk has quoted Tanpınar had troubled each translator. The English translation says that "[o]n every page, Tanpınar repeats the phrase 'as we've all known since childhood'" but there is no such information in the source text. Pamuk does indeed quote Tanpınar but the Turkish source text does not mean that Tanpınar repeats that phrase in all pages. Moreover, the most important point is that the longer quote from Tanpınar, describing the neighborhood, is said to be by Ahmet Rasim, in the English translation. The ambiguity of the word "köşe" may have troubled the translator. It has two distinct meanings in Turkish: it "literally" means "corner", but is also used for the articles published in newspapers. In the analyzed sentence, Pamuk uses it in its first meaning, as a corner in the street, but it seems that the translator thought that "köşe" meant here "article" and linked it to Ahmet Rasim. All these misinterpretations may be the result of the complicated structure of Pamuk's sentence. In the translation into French, there does not seem to be such a misinterpretation, but there is an ambiguity, since it's not very clear whether the quote is from Tanpınar or Ahmet Rasim. Considering the fact that

Pamuk rewrites in this chapter several older writings from Tanpınar and Yahya Kemal, it can be said that translators had to deal with a twofold translation, i.e. translating a translation. Therefore their task became a more complicated one. Such misinterpretations may inevitably occur in such translations, and they are again not to be discussed only as "mistakes".

The Omniscient Translator (Analysis of Segment 9)

Having stated that Tanpınar created an "indigenous hüzün", Pamuk continues to rewrite Tanpınar by quoting him and commenting on his writings. But Pamuk sometimes does more than comment, since he writes as if he knew what Tanpınar had in his mind, as if he knew Tanpınar's real purpose better than the author himself. Pamuk says:

> Segment 9:
> *Yaptığı şeyin anlamının tam ne kadar farkındaydı bilemeyiz.* Ama kenar mahallelere, şehrin yıkıntılarına, unutulmuş boş sokaklarına, "izbe" dediği yangın yeri, yıkıntı, imalathane, depo ve yıkılmakta olan ahşap konaklara *özel bir güzellik ve anlam yüklemeye çalıştığının farkındaydı. Çünkü* aynı yazıda şöyle der Tanpınar:
> 'Bu harap semtlerin macerasını bir sembol olarak görüyordum. Bir şehrin sadece bir semtine bu yüzü verebilmek için ne kadar zaman ve ne kadar vaka, hadise lazımdı. Kaç fetih, kaç bozgun, kaç hicretle bu insanlar buralara gelmişler, hangi yıkılışlar ve yapılışlardan sonra bu görünüşü alabilmiştiler?' (Pamuk, [2003] 2007, p. 231-2).
>
> *We cannot know if he was fully aware of doing this.* But *he was aware that* the burned-out lots, workshops, depots, and ramshackle wooden mansions he found in the crumbling and forgotten empty streets of these "isolated" sections *carried* a special beauty and significance. Because in the same piece, Tanpınar writes:
> 'I see the adventures of these ruined neighborhoods as symbolic. Only time and the shocks of history can give a neighborhood such a face. How many conquests, how many defeats, how many miseries did its people have to suffer to create the scene before us?' (Pamuk, 2006c, p. 247). (Trans. Maureen Freely).

> *Dans quelle mesure était-il conscient de ce qu'il faisait, difficile de le savoir,* toujours est-il qu'il avait parfaitement conscience de *tenter de donner* une beauté et une signification particulières aux faubourgs, aux vestiges délabrés de la ville, aux rues dépeuplées et oubliées dévastées par les incendies, aux ruines, aux fabriques, aux dépôts et aux maisons en bois partant à vau-l'eau. Car dans le même texte, Tanpınar déclare :
> « L'aventure de ces quartiers en ruine m'apparaissaient comme un symbole. Combien de temps, d'incidents et d'événements avaient-ils fallu pour donner à un seul quartier d'une ville ce visage ? A la suite de combien de conquêtes, de défaites et de migrations ces gens étaient-ils venus jusque-là, après quels effondrements et redressements avaient-ils pu prendre cet aspect ? » (Pamuk, 2007b, p. 300-301). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

It's interesting here that Pamuk puts himself as someone who knows what Tanpınar had done, better than Tanpınar himself since he says "yaptığı şeyin anlamının tam ne kadar farkındaydı bilemeyiz". A "literal" translation into English might be "we cannot know if he was fully aware of the meaning of what he had done". Pamuk's statement can make one question whether Pamuk implicitly means that he himself is aware of that meaning which Tanpınar might have missed. At the same time, it appears that Pamuk creates an alliance between himself and the reader using the first person plural and by this means calls the reader to be with him throughout his argumentation. He makes it difficult for the reader to disagree with him. It can be said that Pamuk acts here as an omniscient author or as an omniscient translator.

Having announced himself as someone who knew the latent purpose of Tanpınar, better than the author himself, Pamuk claims that Tanpınar was consciously trying to attribute to those places a special meaning and a special beauty. He cites a passage from Tanpınar as a proof of his purposeful writing. But Pamuk still does not clearly explain what he thinks Tanpınar had in mind. He keeps the attention of the reader with this delaying tactic, giving several clues and making several statements before revealing what he thinks was Tanpınar's ultimate purpose.

As regards the translations into English and French, the English version keeps simplifying the source text. Here the sentence structure is unchanged but some details are erased in the phrases and therefore some implications present in the source text are eliminated in the English target text. The English version of Pamuk's first sentence quoted above erases the reference to a special "meaning" mentioned by Pamuk in his Turkish text, when he says "yaptığı şeyin *anlamının* ne kadar farkındaydı bilemeyiz". As noted in the previous paragraph, this sentence could be translated a little bit more literally than the current translation, as "we cannot know if he was fully aware of the *meaning* of what he had done". Using the phrase "the meaning of what he had done" Pamuk also implies that what Tanpınar had done was not nonsense, that it had a special meaning. But in the English translation this implication is erased. More importantly, in the second sentence, a critical part of the frame is omitted. Pamuk's sentence can be briefly paraphrased as "he was aware that *he tried to attribute* a special beauty and a special *meaning* to those ruined districts of the city". Pamuk uses here, once again in the same paragraph, the word "meaning". He emphasizes that Tanpınar tried to attribute a special meaning to those places. Pamuk does not say that those districts had a meaning of their own, as in the English translation, but argues that Tanpınar tried, by himself, to give them a special meaning, while hinting that Tanpınar had a hidden purpose to be revealed by Pamuk in following pages. Nevertheless the English version states that these areas "carried a special beauty and a special significance" *on their own*, independent from Tanpınar's literary concern. Therefore the English version of these sentences does not present Tanpınar as someone who consciously attributed meaning to several places in the city for a special purpose. The English version narrows the content of and the implications in the source text. At the same time it impedes the development of the

text while clouding Pamuk's promise to reveal Tanpınar's hidden purpose, also hinted at by Pamuk himself.

The translation into French, also simplifies the phrase "yaptığı şeyin anlamı" / "the meaning of what he had done" and translates, just like in the English version, as "conscient de ce qu'il faisait" and not "conscient de la *valeur* de ce qu'il faisait" for example. The intention observed in both translations may be the result of an inherent characteristic of the sentence, which makes use of two related words together "anlam" and "farkında olmak".

Articulating the Argument (Analysis of Segment 10)

Up to here, Pamuk has set out to explain in his own perspective, i.e. to "rewrite" Tanpınar's special way of representing Istanbul's poor neighborhoods, by focusing on one of Tanpınar's articles, namely "Kenar Semtlerde Bir Gezinti" / "A Stroll Through the City's Poor Neighborhoods". He has been more inclined towards statements than to discussions, positioning himself as someone who "knew" what Tanpınar might have thought about. Meanwhile he has announced that Tanpınar was writing according to a "political-cultural program" and given some clues about what he thought was Tanpınar's essential purpose. In the following paragraph he clearly asks the question which will help him to explicate his statements about Tanpınar's political aims. Let me go more deeply into Pamuk's way of articulating his argument.

> Segment 10:
> *Şimdi*, belki okurun da aklını kurcalayan *şu soruya* bir *cevap* verebiliriz: Osmanlı Devleti'nin yıkılışının, İstanbul'un Batı karşısında bir yandan kendi kimliğini kaybederken, bir yandan da fakir düşüşünün, bütün bu büyük kayıpların uyandırdığı melankoli-hüzün duygusu, şehre bu kadar bağlı bu iki büyük yazarda niye Nerval tarzı bir içe çekilme, bu içe çekilmeye denk düşecek bir "saf şiir"

> (Yahya Kemal "halis şiir" derdi) arayışı yaratmadı? Nerval'in Aurélia'sında, aşkta kaybedince yükselen melankolinin, onun hayattaki diğer faaliyetleri "kaba saba oyalanmalar" düzeyine indirmesine neden olduğunu görüyoruz. Nerval, İstanbul'a melankolisini unutmak için gelmişti. (Farkına varmadan bu melankoliyi Gautier'nin şehre bakışına taşıdı.) Türk edebiyatının yirminci yüzyıldaki en büyük şairiyle en büyük romancısı olacak Yahya Kemal ve Tanpınar bu hüzünlü, ücra semtlerde dolaşırken sanki kaybettikleri şeyleri ve melankoliyi daha da fazla içlerinde duymak istiyorlardı. Niye? (Pamuk, [2003] 2007, p. 233).
>
> We can give an *answer* that is probably already nestling in the reader's mind: If *people* were preoccupied by the destruction of the Ottoman Empire and the decline of Istanbul in the eyes of Europe, on the one hand, and on the other by the melancholy-hüzün that all great losses awaken, why did they not transform their Nervalian suffering into the sort of "pure poetry" to which it was so well suited? In Nerval'a Aurelia, when he loses his love and his melancholy darkens, we can understand his claim that there is nothing left to life but "vulgar distractions." Nerval came to Istanbul to leave his melancholy behind. (Without knowing it, Gautier allowed this melancholy to seep into his own observations.) When Tanpınar, Turkey's greatest twentieth-century novelist, and Yahya Kemal, its greatest twentieth century poet, strolled together through the city's poor neighborhoods, they did so to feel their losses and their melancholy all the more keenly. Why? (Pamuk, 2006c, p. 248-249). (Trans. Maureen Freely).
>
> Nous sommes *dès lors* en mesure d'apporter une *réponse* à cette *question* qui taraude peut-être aussi le lecteur : pourquoi le sentiment de tristesse-mélancolie éveillé par la chute de l'Empire ottoman, la pauvreté dans laquelle s'enfonçait Istanbul par ailleurs en perte d'identité face à l'Occident, n-a-t il pas provoqué chez ces deux grands écrivains, si attachés à la ville, un repli sur soi à la Nerval, et de pair avec ce renfermement, la recherche d'une poésie « uniquement poésie » (« pure poésie », disait Yahya Kemal) ? Dans l'Aurélia de Nerval, nous voyons la mélancolie qu'accroît l'échec amoureux rabaisser toutes les autres activités de sa vie au rang d' « enivrements vulgaires ». Nerval était venu à Istanbul pour oublier sa mélancolie. (Et, sans s'en rendre compte, il imprégna de cette mélancolie le regard de Gautier sur la ville.) On dirait qu'en arpentant ces quartiers tristes et lointains Yahya Kemal et Tanpınar, qui deviendront les plus grands poètes et romanciers de la littérature turque du XXe siècle, cherchaient à éprouver de manière plus profonde encore la mélancolie et les choses qu'ils avaient perdues. Pourquoi ? (Pamuk, 2007b, p. 301-302). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

Pamuk starts the paragraph with "şimdi", ("now" which is absent in the English version) indicating a new stage in the development of the chapter and in his

argumentation as well. After some preliminary statements he is *now* ready to be more precise about the matter. He opens the new stage of the argumentation with a question and asks why Tanpınar's and Yahya Kemal's reactions to the melancholic scenes of the poor neighborhoods were different from those of Nerval and Gautier. He asks why Tanpınar and Yahya Kemal did not need to isolate themselves from worldly affairs just like Nerval. He compares Tanpınar's and Yahya Kemal's melancholy to that of Nerval and questions why they tried to delve more deeply into that sadness in contrast to Nerval, who came to Istanbul to forget his melancholy.

But Pamuk's question is more rhetorical than real as it may not be very meaningful to investigate why two people who were depressed for different reasons did not react similarly. It is clear in Pamuk's sentences that Nerval's melancholy was caused by an unlucky love affair, while Tanpınar and Yahya Kemal were distressed due to ongoing wars and social troubles. Considering their dissimilar situations, it seems natural that they had different reactions. Therefore Pamuk's question does not look like a real question, but functions more as an entry to a new stage in his argumentation. In answering this question, Pamuk reveals his statements about Tanpınar's and Yahya Kemal's political agendas.

However, before following with Pamuk's answer, I would like to examine the translations of this paragraph into English and into French. The translation into English reads differently than the Turkish source text. The first sentence in the Turkish version introduces, using a colon, a long question that will be answered in the following paragraph. Yet the English version announces an "answer" but the colon is followed by a question instead of the promised answer. Moreover, the question is also differently paraphrased in the English version. In the source text it is about Tanpınar and Yahya Kemal, referred to as "şehre bu kadar bağlı bu iki büyük

yazar" ("those two great writers who were so devoted to the city"), but in the target text the reference to Tanpınar and Yahya Kemal is omitted and the query seems to cover "people" in general. As I emphasized earlier, my aim in this textual analysis is not to seek "mistakes" or "faults". I try to explore how Pamuk represented the city and the authorial identity of Tanpınar in his text and how the translators have read and interpreted it. As I have also stated in the previous sections, Pamuk seems inclined to use long and complicated sentence structures but, trying to follow several indicators which are used in the articulation of the argument, such as the adverb "şimdi" used at the beginning of the analyzed paragraph, may help translators to overcome such challenges. For instance, the translator of the French version has deciphered Pamuk's argumentation and retold it in French, while the argumentation appears to have lost its strength in the English version.

Tanpınar as a "Nationalist" Author (Analysis of Segment 11)

Pamuk opened a new stage in his argumentation with a rhetorical question and asked why Tanpınar's and Yahya Kemal's reactions to the melancholic scenes of the poor neighborhoods were different than the ones of Nerval and Gautier. In answering this question he will finally reveal what he thinks was Tanpınar's and Yahya Kemal's latent purpose.

> Segment 11:
> *Siyasi bir amaçları vardı:* İstanbul'un yıkıntıları içerisinde *Türk milletini* ve *Türk milliyetçiliğini keşfetmek*, büyük Osmanlı İmparatorluğu'nun yıkıldığını, ama onu yapan Türk *milletinin* (Rumları, Ermenileri, Yahudileri, Kürtleri ve diğer azınlıkları Türkiye Cumhuriyeti Devleti'yle birlikte unutmaya hevesle hazırdılar) hüzünle de olsa ayakta durduğunu *göstermek* istiyorlardı. Ama *Türk milliyetçiliği fikri*ni, *milliyetçi olmaları gerek*tiğini *öğrenir öğrenmez*, güzellikten yoksun otoriter bir söylem kullanan *milliyetçi Türk*

> *Devleti'nin ideologları gibi değil*, emir ve zordan uzak bir *"güzellik"* ile *geliştirmek* istiyorlardı. Yahya Kemal Paris'te Fransız şiirini ve edebiyatını tanıyarak on yıl geçirmişti ve *Türk milliyetçiliğinin*, ancak *"Batılı gibi"* düşünerek, bu *milliyetçiliğe* uygun *Batı tarzı bir imgeyle "güzelleştirilerek" yapılabileceğini biliyordu.* (Pamuk, [2003] 2007, pp. 233-234).
>
> *They had a political agenda.* They were picking their way through the ruins looking for signs of a *new Turkish state, a new Turkish nationalism*: The Ottoman Empire might have fallen, but the Turkish *people* had made it great (like the state, the two were happy to forget the Greeks, the Armenians, the Jews, the Kurds, and many other minorities) and they wanted to show that though suffused in melancholy they were still standing tall. Unlike the ideologues of the Turkish state who expressed their *nationalism* in unlovely and unadorned authoritarian rhetoric, they expressed their *patriotism* in a poetic language far removed from decrees and force. Yahya Kemal had spent ten years in Paris studying French poetry; 'thinking like a Westerner,' he longed for a western-style image that would make *nationalism* 'look more beautiful' (Pamuk, 2006c, p. 249-250). (Trans. Maureen Freely).
>
> C'est qu'ils avaient *un but politique* : ils voulaient *découvrir* dans les décombres d'Istanbul le *peuple et le nationalisme turcs* et montrer que le grand Empire ottoman s'était certes effondré, mais que le *peuple turc* qui le constituait (ce que les Rum, les Arméniens, les Juifs, les Kurdes et les autres minorités étaient tout disposés à oublier avec la République), même accablé de tristesse, n'étaient pas encore abattu. Mais ils tenaient à *développer cette idée* en la parant d'une « beauté » absente de la phraséologie lourde et autoritaire utilisée par les idéologues de *l'État turc nationaliste*, de ce concept de *nation* et de la *nécessité d'y adhérer* à peine intégrés. Yahya Kemal avait passé dix ans à Paris au contact de la poésie et de la littérature françaises, et il *savait* que le *nationalisme turc* ne pourrait exister qu'à la condition de penser « comme un Occidental », et de le « *sublimer* » avec une représentation adaptée et inspirée de l'Occident. (Pamuk, 2007b, p. 302). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

Pamuk answers his rhetorical question precisely, proposing that Tanpınar and Yahya Kemal had a special political aim. He then explains that their political agenda was based on "Turkish nationalism". He overtly insists on the notions of "milliyetçilik" ("nationalism") and "millet" ("nation") as it can be seen in the frequent repetition of these words, eight times in this paragraph alone. Nevertheless Pamuk does not

clearly explain what he means here by "nationalism" although the notion can have different meanings in different contexts. Turkish nationalism had various aspects and changed its content depending on various historical factors. Therefore maybe it can even be better to talk about Turkish nationalisms. Tanıl Bora (2001) had distinguished, for instance, five different nationalist intentions in Turkey, namely (I) "Resmi milliyetçilik veya 'Atatürk milliyetçiliği" ("official nationalism or 'nationalism of Atatürk'"); (II) "Kemalist sol-milliyetçilik veya 'ulusal solculuk'" ("Kemalist left-nationalism or 'nationalist leftism'"); (III) "Liberal milliyetçilik" ("Liberal nationalism"); (IV) "Etnisist milliyetçilik" ("Ethnicist nationalism"); (V) "Muhafazakar-milliyetçilik" ("Conservative-nationalism") (Bora, 2001, pp.19-20).

Pamuk keeps the term "milliyetçilik" undefined and presents Tanpınar and Yahya Kemal as two poet-writers who wanted to *discover* ("keşfetmek"), to *improve* ("geliştirmek") or to *realize* ("yapmak") Turkish nationalism. It's true that Turkish nationalism was in its preliminary stages in the young days of Yahya Kemal and Tanpınar. François Georgeon (2001) has explained that at the beginning of the twentieth century, a Muslim Ottoman did not have the consciousness of being part of a Turkish nation (Georgeon, 2001, p. 36). He has also stressed that such a consciousness had arisen after the successive defeats in the First and the Second Balkan Wars (1912 and 1913) and in the First World War (1918) as a result of suffering and pain (Georgeon, 2001, p. 36). As also reminded by Georgeon, the impact of the defeats and shared pains in the appearance of a Turkish nation corresponds to the suggestions of Ernest Renan, who had declared that "[w]here national memories are concerned, griefs are of more value than triumphs, for they impose duties, and require a common effort" (Renan, 1882). The writings of Tanpınar about Yahya Kemal and other intellectuals of his generation also confirm

these statements as Tanpınar also pointed out that Yahya Kemal and the people of his time had seen the occupation and the capturing of the half of the empire by enemies, including the lands in which Yahya Kemal was born himself (Tanpınar, [1962] 2007, p. 55). Tanpınar had also mentioned that the nationalisms of Yahya Kemal and of others from his generation were all shaped by the defeat in the Balkan Wars and by the consequent sufferings (Tanpınar, [1962] 2007, p. 55). Therefore Pamuk's words referring to Yahya Kemal and to Tanpınar as the ones who *discovered, realized* or *developed* Turkish nationalism could be understood in this perspective. Nevertheless, the content of the nationalism offered by Yahya Kemal and also approved by Tanpınar is not explained clearly by Pamuk, but it appears that the two authors are mainly presented as ethnicist nationalists.

Even if Pamuk does not clearly define Yahya Kemal's and Tanpınar's national intentions, he refers to several ethnic groups and maintains that Tanpınar and Yahya Kemal were eager to forget about the Rums (Anatolian Greeks), the Armenians, the Jews, the Kurds and other minorities living in Turkey. Such a statement given in parenthesis may make the reader think that Yahya Kemal and Tanpınar were ethnicist nationalists eager to ignore non-Turkish communities. Nevertheless, to better understand the insights of these two authors, one should consider their historical situations.

As underlined by Cengiz Aktar (2001), the Ottoman Empire in which Yahya Kemal and Tanpınar were born had a non-national structure and the Ottomans tried hard to keep this order (Aktar, 2001, p. 80). Various national movements were being developed in the empire, curiously as a result of the westernization process, which aimed originally at putting an end to the flourishing national claims (Aktar, 2001, p. 77). Aktar points out, referring to François Georgeon, that Turkish nationalism, as

the latest one of all those national movements, had been a “defensive” and an “unwilling” one (Aktar, 2001, p. 77). Aktar’s words indicate that Turkish nationalism did not arise in the empire as a feeling of superiority among the Turks or as an hostility towards the “others”, but as an inevitable reaction to the nationalisms of various ethnic communities of the empire which fought for independence, mainly in the Balkans.

As discueed earlier, the notion of “nationalism” may have different meanings in different contexts. For instance Etienne Copeaux makes a distinction between the two meanings of the term in everyday French, the first referring to an established State and to its ideology maintaining that its citizens were superior to and more valuable than others and the second expressing the efforts of an oppressed community (or of a community thought to be oppressed) for autonomy, independence or decolonization (Copeaux, 2001, p. 44). Copeaux also indicates that the first has a negative effect when the second can be positive even for those generally against such movements (Copeaux, 2001, p. 44). The French way of considering “nationalism”, as summarized by Copeaux, may be inconsistent but it has the value to reckon various factors that may feed national feelings. As regards the Turkish case, it can be said that at the beginning it was more akin to the second meaning explained by Copeaux and having a positive connation. However, this may not be case for today’s various nationalistic movements. Therefore it is important to emphasize again and to consider the notion of “nationalism” in its contexts and to distinguish between historical facts and today’s conditions.

To continue with the textual analysis of the paragraph quoted in the previous pages, it should be mentioned that Pamuk once again uses the verb “öğrenmek” (“to learn”) for Tanpınar and Yahya Kemal and by this means qualifies them as two

writers who were “learning” things from others. Indeed, Pamuk clearly suggests that they have *learnt* that they *had to be* nationalists. But the questions from whom they learned that obligation and moreover why they needed to be nationalists remain opaque for the moment.

Pamuk adds that Tanpınar and Yahya Kemal had a different understanding compared to the authoritarian ideologues of the Turkish state and he wanted to enhance Turkish nationalism with a “western” “beauty”. The use of the verb “bilmek” (“to know”) deserves attention since it may imply that Pamuk agreed with Yahya Kemal on the idea that Turkish nationalism could be realized only by embellishing it with a western image. Pamuk develops his argument about Tanpınar’s and Yahya Kemal’s nationalistic intentions in subsequent paragraphs but before following his statements and presenting my criticisms, I would like to focus on the English and French translations.

The English version of the sentences quoted above also gives a nationalist image of Tanpınar and Yahya Kemal, but this image is not as emphasized as it is in the source text. First of all, the terms “nation” and “nationalism” are not repeated abundantly. The translator might have tried to avoid repetition which would not suit the English language but by using related words such as “people” or “patriotism” she has done (consciously or unconsciously) more justice to Tanpınar, compared to Pamuk’s original. On the other hand, several verbs such as “keşfetmek” (to *discover*), “geliştirmek” (to *improve*) or “yapmak” (to *realize*), which in the source text give the idea that Yahya Kemal and Tanpınar were amongst the first who opened up the way to a new born Turkish nationalism, do not appear in the English target text. Moreover some details examined in the previous pages are deleted in the English version. For example some clauses are omitted, e.g. one that is stating that

Tanpınar and Yahya Kemal have *learnt* that they *had to be* nationalists. At the same time, the verbs "to learn" and "to know" discussed before have disappeared in the translation together with their implications.

The translation into French has also lightened the emphasis on the notions of "nation" and "nationalism", as in the English version, using the word "people" instead of "nation" in several cases. The verbs "découvrir", "développer" and "sublimer" give the idea that the two poet-writers were amongst the first to discuss nationalism, as in the source text. Nevertheless, there is one change that catches the attention in the French version. Orhan Pamuk's statement, given in parenthesis and having a negative connotation for the reference to ethnicist nationalism, is totally reversed in the French target text. The statement in the source text means that Yahya Kemal and Tanpınar were eager to forget about the Rums (Anatolian Greeks), the Armenians, the Jews, the Kurds and other minorities. But the French translation says that the above mentioned minorities were ready to forget that the Turkish people had constituted the empire. It is difficult to understand why such an important change may have happened.

The analysis of the English and French versions shows that Pamuk's emphasis on the notions of "nation" and "nationalism" was lightened in both versions, being accompanied by several notions such as "patriotism". It also appears that the English version omitted again some details resulting in the loss of some implications.

Flash Forward (Analysis of Segment 12)

Pamuk stated that Tanpınar and Yahya Kemal *had to be* nationalists but he did not explain why. His explanation comes in the following paragraph where he describes

the unfavorable conditions that may have influenced the reflections of the two authors. But, while narrating the circumstances of the first years following the end of the First World War, when the Ottoman Empire was defeated and Istanbul was occupied by the Allies, as seen in the excerpt below, Pamuk leaps abruptly to 1955 and flashes forward to the acts of ethnic violence that occurred then against non-muslim minorities in Turkey.

> Segment 12
> Osmanlı Devleti'nin Birinci Dünya Savaşı'ndan yenik çıkması, İstanbul'un Tanpınar'ın *Sahnenin Dışındakiler* adlı romanındaki değişiyle "esir şehir" olması, Boğaz'da, padişahın kaldığı Dolmabahçe Sarayı'nın önünde demirleyen İngiliz ve Fransız zırhlıları, İstanbul'un ve Anadolu'nun geleceğinde Türk kimliğinin öne çıkarılmadığı çeşitli siyasi tasarılar onları *Türk milliyetçisi olmaya zorlamıştı. (İleriki yıllarda devletle ilişkilerini kolaylaştırarak onları elçi ve milletvekili yaptıracak bu zorunluluktan, milliyetçi olmaktan, 6-7 Eylül gibi Hıristiyanlık ve Batı karşıtı etnik şiddet olayları karşısında sessiz durmaktan şikayetçi değildiler.)* (Pamuk, [2003] 2007, p. 234).
>
> When the Ottoman Empire emerged defeated from the First World War, the Allies occupied Istanbul, and French and English battleships were sitting on the Bosphorus in front of Dolmabahçe Palace, there were various political projects in play that did not put Turkish identity at the forefront (Pamuk, 2006c, p. 250). (Trans. Maureen Freely).
>
> La défaite de l'Empire ottoman dans la Première Guerre mondiale, l'état de « ville prisonnière » d'Istanbul (selon l'expression de Tanpınar dans son roman *Ce qui sont en dehors de la scène*), la présence des cuirassés français et britanniques sur le Bosphore, devant le palais de Dolmabahçe où résidait le sultan, et divers projets politiques ne favorisant pas à l'avenir l'identité turque à Istanbul et en Anatolie les *contraindront à adhérer au nationalisme turc. (Les années suivantes, cette contrainte qui facilita leurs rapports avec l'État et les mena au fonctions d'ambassadeur et de député, leur nationalisme, leur silence face à des violences ethniques antichrétiennes et antioccidentales, comme celle du 6-7 septembre, ne firent l'objet d'aucune plainte.)* (Pamuk, 2007b, p. 302). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

Pamuk starts to explain to the reader the unfavorable circumstances under which the two writers lived and produced, referring to the defeat in the First World War and to

the occupation of Istanbul. He says that these conditions forced them to become nationalist but he does not stop here. He goes further and accuses them (again in parenthesis) by proposing that they did not complain about the necessity of being nationalists as they had acquired, by this means, governmental functions. Pamuk's accusation, deleted in the English translation, could be translated as follows: "They did not complain about the necessity of having to be nationalists and of keeping silent on acts of ethnic violence against Christianity and western civilization, such as those that occurred on 6-7 September, an obligation that facilitated their relations to government circles and made them ambassadors or deputies". Pamuk's statement, which I also discussed in Chapter 3, may be criticized, first of all, for the anachronism in it, since Yahya Kemal and Tanpınar did not have any governmental functions after 1955, the year when the direful ethnic violence of 6-7 September had occurred. Therefore they could not have kept silent for becoming deputies or ambassadors since Yahya Kemal had retired in 1949 from his position as ambassador in Pakistan and Tanpınar had been in the parliament only in the 1940's. Nevertheless, it is true that Tanpınar did not react to these violent acts for years and waited for the military coup of 1960 to express his anger in a newspaper article against the Democrat Party regime, which he also blamed for the violent acts of 6-7 September (Tanpınar [1960] 2004). The tardiness of Tanpınar's reaction may be subject to another discussion but this delay cannot be interpreted as the expression of a desire for a seat in the assembly. What is interesting about Pamuk's approach in undertaking the issue of nationalism is that even when he considers the various conditions under which Yahya Kemal and Tanpınar have discussed the matter, he can make a direct connection, by virtue of anachronism, between their suggestions

and an the direful events of 1955. A similar flash forward can be noticed in the remainder of Pamuk's chapter.

It's also interesting that Pamuk's accusation is deleted in the English version, which also erased, in the previous paragraph, Pamuk's suggestion that Tanpınar and Yahya Kemal *needed* to be nationalists. The reference to Tanpınar's book *Sahnenin Dışındakiler*, is also omitted in the English version. It seems that the English translation erases several details and renders the text less "complicated" and more "neutral".

The translation into French tries to follow the details and the sentence structures more closely but the sentence in parenthesis is slightly altered. The source text presents an irony when it states that the two authors were constrained to be nationalists, but did not complain about that constraint since they were rewarded for it. The French target text also makes it clear that they were rewarded for their obligatory nationalism, creating a similar irony. Nevertheless, it does not mention that they accepted to be nationalists without complaint but states that their nationalist attitudes did not arouse complaint in general. The function of "complaint" appears to be different in source and target texts.

"Türk İstanbul" (Analysis of Segment 13)

Having presented Yahya Kemal and Tanpınar as nationalist writers in the previous paragraphs, Pamuk sets out to explain Yahya Kemal's "political program".

> Segment 13:
> Anadolu'da Yunanistan ordusuna karşı savaş sürerken, savaşı, siyaseti ve askerleri çok da fazla sevmeyen Yahya Kemal Ankara'ya gitmemiş, Tanpınar'ın romanının başlığında ima ettiği gibi, İstanbul'da "sahnenin dışında" kalmış ve bir yandan geçmiş Türk

zaferlerini anan şiirler yazarken, bir yandan da bir "Türk İstanbul" imgesi geliştirmeyi üzerine vazife edinmişti. Yahya Kemal'in başarıyla tamamladığı bu siyasi programın edebi yanı, Farisi edebiyattan devralınmış geleneksel şiir biçimleri ve ölçüleri (aruz) ile yazılıp konuşulan Türkçenin havasını ve edasını birleştirmek ve Türk milletini büyük zaferler kazanmış ve büyük eserler vermiş büyük bir millet olarak anlatmaktı. *İstanbul'u milletin en büyük eseri olarak göstermesinin* iki amacı vardı: Birinci Dünya Savaşı'ndan sonra, Mütareke yıllarında eğer İstanbul bir Batı sömürgesi olacaksa, bu şehrin yalnız Ayasofya ve kiliselerle hatırlanan bir yer olmadığını, İstanbul'un "Türk" kimliğinin de göz önünde tutulması gerektiğini sömürgecilere anlatmak. Kurtuluş Savaşı'ndan ve Türkiye Cumhuriyeti'nin kurulmasından sonra ise Yahya Kemal İstanbul'un Türklüğünün altını "yeni bir millet olmaya" çalışıldığı için çiziyordu. *Her iki yazarın da İstanbul'un kozmopolit, çok dilli, çok dinli yanını görmezlikten gelen, İstanbul'un "Türkleştirilmesine" ideolojik destek veren "Türk İstanbul" adlı uzun makaleleri vardır* (Pamuk, [2003] 2007, p. 234).

While the war was raging in Anatolia with Greek army, Yahya Kemal, who was not very fond of war, politics, or armies, stayed away from Ankara. He chose to remain "offstage" in Istanbul, where he devoted himself to poetry about past Turkish victories and also to creating an image of 'Turkish Istanbul'. The literary aspect of his successful political program was to use traditional poetical forms and metrical rules (the *aruz*) in such a way as to evoke manners and atmosphere of spoken Turkish, while also confirming the Turks to be a people who had seen great victories and produced great works In presenting Istanbul as the people's greatest work of art, he had two aims. First, if, following the First World War, during the armistice years, Istanbul was to become a colony of the West, it was important to explain to the colonizers that this was not just a place to be remembered for Hagia Sophia and its churches; they had to be made aware of the city's "Turkish" identity. And second, after the War of Independence and the founding of the Republic, Yahya Kemal emphasized Istanbul's Turkishness to herald "the creation of a new nation." Both writers wrote long articles that overlooked Istanbul's multilingual, multireligious heritage to support this 'Turkification' (Pamuk, 2006c, p. 250-251). (emphasis in the original). (Trans. Maureen Freely).

Tandis que la guerre se poursuivait contre l'armée grecque en Anatolie, Yahya Kemal, qui n'éprouvait pas un enthousiasme immodéré pour la guerre, la politique et les soldats, ne partit pas rejoindre Ankara ; il resta à Istanbul, « en dehors de la scène » comme le dit Tanpınar dans le titre de son roman, et, tout en écrivant des poèmes évoquant les victoires turques du passé, il s'attelait à développer l'image d'un « Istanbul turc ». L'aspect littéraire, que Yahya Kemal développa avec succès, de ce projet politique fut de mêler les formes poétiques traditionnelles et la métrique (*aruz*) héritées de la littérature persane à la couleur et au style du turc écrit et

> parlé, et de décrire le peuple turc comme un grand peuple ayant fait de grandes conquêtes et produit de grandes œuvres. En présentant la ville d'Istanbul comme l'œuvre la plus grandiose qu'ait réalisé le peuple, Yahya Kemal avait deux objectifs : après la Première Guerre mondiale, pendant les années d'armistice, montrer aux occupants que si jamais Istanbul devait devenir une colonie occidentale, cette ville n'était pas un lieu dont on se rappelle seulement pour Sainte-Sophie et les églises, mais que son identité turque était également à prendre en compte. Quant aux années suivant la guerre d'Indépendance et la fondation de la République, c'était pour souligner que le peuple turc d'Istanbul s'efforçait de « devenir une nouvelle nation ». Chacun de ces deux écrivains a écrit de longs articles « Istanbul turc », apportant un soutien idéologique à la « turquification » d'Istanbul, en passant outre son côté cosmopolite, multilingue et multiconfessionnel. (Pamuk, 2007b, p. 302-303) (emphasis in the original). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

Here Pamuk makes two statements about Yahya Kemal's political aims: the first is presented as the creation of the image of a "Türk İstanbul" / "Turkish Istanbul", and the second, in Pamuk's perspective, consisted of representing the Turkish nation as one that had won great victories and given great masterpieces. Then, Pamuk follows on his statements about Yahya Kemal's "political agenda" and considers, once again, the unfavorable circumstances under which Yahya Kemal had produced his works, referring to historical facts such as the occupation of Istanbul and the risk of colonization. But he leaps again to the direful events of 1955 by mentioning the "Turkification" of Istanbul. It is very clear that Pamuk is referring, with this expression, again to the events of 6-7 September 1955, since the 19th chapter of the book titled "Fetih mi Düşüş mü: Constantinople'un Türkleştirilmesi" / "Conquest or Decline? The Turkification of Constantinople" focuses on that matter. Talking about the "Turkification" of Istanbul and the events of 6-7 September 1955, Pamuk says in that chapter:

> [T]he Turkish state deliberately provoked what you might call 'conquest fever' by allowing mobs to rampage through the city,

> plundering the property of Greeks and other minorities. A number of churches was destroyed during the riots and a number of priests were murdered, so there were many echoes of the cruelties western historians describe in accounts of the 'fall' of Constantinople. In fact both Turkish and the Greek states have been guilty of treating their respective minorities as hostages to geopolitics, and that's why more Greeks have left Istanbul over the past fifty years than in the fifty years following 1453. (Pamuk, 2006c, p. 173). (Trans. Maureen Freely).

Considering that "Turkification" means for Pamuk ethnic violence towards non-Muslim communities, his suggestions that Yahya Kemal and Tanpınar have reinforced the "Turkification" of Istanbul, may be understood as an accusation of support for hostilities against minorities who have been living in Istanbul for centuries. Pamuk's statement therefore needs to be discussed closely.

While it is true that Yahya Kemal and Ahmet Hamdi Tanpınar wrote articles titled both "Türk İstanbul" (Beyatlı, [1942] 1969a; [1954] 1969b; Tanpınar, [1946] 2006), these articles do not propose the "Turkification" of Istanbul in the sense that Pamuk uses it, nor do they give any hostile messages about minorities. In fact Tanpınar's article ([1946] 2006) is all about the civilization change that occurred in Turkey mainly after the period of Tanzimat and the idea that he brings forward is in line with his suggestions discussed in Chapter 3. In that article, Tanpınar focuses mainly on the architectural changes that the city had undergone and criticizes the statesmen of Tanzimat for their ignorance about urbanism (Tanpınar, [1946] 2006, p. 186). His main concern is the conservation of the heritage of the Ottoman past instead of imitating western styles blindly. Primarily, he criticizes the loss of green areas and the covering up of all the coastal hills of the city by gigantic building blocks. In this respect he criticizes the extension of the treeless and stony texture of Beyoğlu and says:

> Today the coastal hills of Üsküdar are faced with a similar danger. I wish there are people who recognize that if gigantic buildings climbed one day the shores between the Harem Pier and the Paşalimanı Port until the hills of Çamlıca, this would absolutely encumber the city. If Üsküdar will grow one day like one more Beyoğlu with no trees, no visible sky and no domestic character, the real Istanbul and our own taste will fall down. The treeless areas and the building masses at the heights of Tophane, Cihangir and Fındıklı […] are the first biggest defeats of our urban perspective. (my translation). (Tanpınar, [1946] 2006, p. 188).

> Bugün Üsküdar tepelerini aynı tehlike beklemektedir. Harem iskelesinden başlayarak Paşa limanına giden kıyıdan Çamlıca'ya kadar yükselecek –eski tabirle söyleyelim- şeddadî binaların, İstanbul'u bir kıskaç içine alacağını, ümid ederiz ki, şimdiden düşünenler vardır. Eğer Üsküdar'ın ikinci bir Beyoğlu gibi ağaçsız, ufuksuz, millî karaktersiz inkişafına birgün yol verilirse asıl İstanbul ve kendi zevkimiz gerçekten ezilir. Tophane'nin, Cihangir'in, Fındıklı üstlerinin ağaçsız bina kümeleri, şehir anlayışımızın […] ilk büyük mağlûbiyetidir. (Tanpınar, [1946] 2006, p. 188).

Tanpınar's anxiety is all about the loss of the old style of the city, which he thinks is endangered due to unreasoning imitation and adoption of western forms. He does not call for the eviction of non-Turkish communities or the ridding of untraditional ways of life but tries to conserve the old tradition of the city, which he thinks is in danger of being destroyed. More briefly he does not *assault* non-Muslim communities but tries to *conserve* something which could be lost forever as he says at the end of his article that "To *keep* the Turkish Istanbul *from disappearing* could only be possible by the shape to be given to the Bosphorus and to Üsküdar". (my translation), (emphasis mine). ["Türk İstanbul'un *kaybolmaması* ancak Boğaz'a ve Üsküdar'a verilecek şekille kabildir"] (Tanpınar, [1946] 2006, p. 189). To put it clearly, it should be mentioned that Tanpınar does by no means call, in that article, for banishing non-Muslim communities of Istanbul, for rendering the city more "Turkish", as it is evoked in Pamuk's text. His central discussion is about the westernization movement and the intense architectural changes that the city had been

subjected to. Why then did Pamuk make a connection between Tanpınar and the violence acts of 1955? Before delving into this question I would like to focus on Yahya Kemal's "Türk İstanbul" and Pamuk's statements about the author.

Yahya Kemal's two articles both titled "Türk İstanbul" ([1942] 1969; [1954] 1969) are much longer than Tanpınar's. They focus on the conquest of the city by the Turks in 1453 and on the history of Turkish people in Anatolia and in the Balkans. Yahya Kemal presents the city of Istanbul in those articles, as Pamuk accurately described, as "the people's greatest work of art" (Pamuk, 2006c, pp. 250-251). (Trans. Maureen Freely). Yahya Kemal makes his suggestion very clear early in the first paragraph of his second article when he states that "if the Turks of Turkey had no other work of art on earth, that masterpiece could suffice on its own for glory" (my translation). ["Türkiye Türklerinin yeryüzünde başka bir eseri olmasaydı; tek başına, yalnız bu eser şeref nâmına yeterdi."] (Beyatlı, [1954] 1969, p. 26).

Pamuk's suggestion that Yahya Kemal tried to confirm that the Turks were "a people who had seen great victories and produced great works" (Pamuk, 2006c, p. 250) (Trans. Maureen Freely) is also accurate since Yahya Kemal praises, through all his two articles, the victories of Turkish people both in wars and in arts, especially in the reconstruction of the city of Istanbul. Nevertheless, Yahya Kemal's boastings do not end with hostile messages against non-Muslim communities, as could be implicated from Pamuk's book.

Actually, Yahya Kemal explains in the first paragraphs of his first article that his purpose was to give an answer to the "malevolent" writings of several historians who "did not deem the Turks worthy of the inheritance of Byzantium's capital" (my translation). ["Bunu söylemekten maksadımız eski zamanlardan kalma bir gayretle Türklüğe Bizans'ın pâyitahtına vâris olmayı çok gören bâzı müverrihlerin el'an

kitaplarında, bütün vesikalara rağmen, güttükleri kine bir cevap vermektir"] (Beyatlı, [1942] 1969, p. 7). Yahya Kemal's intention in those articles appears far from provoking hostilities between Turkish and non-Muslim communities and more likely to show that the Turkish people, who had "inherited" the territories of the Eastern Roman Empire, have developed them and ornamented with architectural masterpieces.

Yahya Kemal mentions several times in his articles that the Turks had "inherited" the old territories of the Eastern Roman Empire and had struck roots in there. He insists on the fact that all these territories and especially the city of Istanbul became the "homeland" ("vatan") of Turkish people as a result of "the complete harmony between its landscape, its architecture and its people" (my translation) (Beyatlı, [1942] 1969, p. 5). To prove his suggestion Yahya Kemal examines the history of different Turkish communities in Anatolia and explains how they had fought against the Crusaders and the armies of the Eastern Roman Empire to survive. More important is that Yahya Kemal emphasizes the architectural and artistic victories of Turkish people in Anatolia and in Istanbul especially. His making use of the word "inheritance" is important as it implicates appropriation, continuity and affection instead of hostility, violence or devastation. Why then, again, did Pamuk make a connection between Yahya Kemal and the violence acts of 1955, just as he also did for Tanpınar?

I think that Pamuk's cognitive state and his attitude are determinant here since he lives in a different period from that of Yahya Kemal and Tanpınar. Pamuk approaches the issue of Turkish nationalism and the condition of minorities from the perspective of his own time, i.e.today. Even when he tries to consider the

unfavorable circumstances under which Tanpınar and Yahya Kemal produced their works, he cannot stop thinking of what had followed many decades later.

On the other hand, Tanpınar's and Yahya Kemal's narratives of the city of Istanbul can be criticized for focusing mainly, or maybe only, to its Turkish and Muslim people's lives and traditions. They do not dwell much on the cultures of non-Muslim communities of Istanbul. When Tanpınar and Yahya Kemal talk about an "us", they overtly mean the Turkish and Muslim people of the city. But, any representation of the city of Istanbul today which neglects the different cultures of various minorities would give a restricted image of the cultural richness of the city and therefore do injustice to it. Nevertheless, one should not forget that it might be impossible to give a complete image of the city in a narrative just like it seems impossible to provide a complete translation of a given source text in a given target language. As Maria Tymoczko had underlined, and as I discussed in my introduction, translations are marked by the choices of translators just like the narratives of cities are marked by the choices of authors. Each are bound to be partial but "this partiality is not merely a defect, a lack, or an absence" (Tymoczko, 2000, p. 24). This is what makes them "engaged and committed" (Tymoczko, 2000, p. 24) while also creating the difference between various images of the city of Istanbul as narrated by Tanpınar and by Pamuk, and broadening the perspective, by Latife Tekin, Moris Farhi, Mario Levi, Elif Şafak or by many other authors who have written about the city of Istanbul from very different perspectives. Taking all these differences as "facts", it might then be possible to discuss the reasons which could have created them. To undertake such a discussion, it may be helpful to try to explore the circumstances of agents who have created and re-created these narratives. Then let me now provide a closer look at the conditions under which Ahmet Hamdi Tanpınar and Yahya Kemal have produced

their works mentioned by Pamuk, and given suggestions about nationalism and about minorities.

Tanpınar and Yahya Kemal were born in a shrinking empire and had seen the occupation of its capital, Istanbul, by the Allies. Tanpınar, who had been a student of Yahya Kemal, explains the atmosphere of his first lesson in the class of the author, in November 1919 and says: "It was the painful days of the armistice. Disasters were precipitating each day as if to grab the will to live in us. We were the children of a condemned generation. Nevertheless, we were young, we loved poetry. We had great hopes for the future even under darkening lights" (my translation). ["Mütareketin acılı günleriydi. Her gün yeni bir felaket, içimizde yaşama kuvvetini kökünden söküp koparmak ister gibi saldırıyordu. Mahkûm bir neslin çocuklarıydık. Bununla beraber gençtik, şiiri seviyorduk. Çok zalim ışıklar altına olsa bile geleceğe ait büyük ümitlerimiz vardı"] (Tanpınar, [1962] 2007, p. 17).

Tanpınar's words describe how they kept their hopes alive while they suffered. Under such conditions various Turkish nationalisms were born, as explained in the pages above. Moreover, it should be noted that Turkish nationalism had emerged and been accepted as an undesirable, but also as the only and the irresistible solution to survive the disintegration of the old Empire. Yahya Kemal had explained, in an article dating from 1921 (Beyatlı [1921] 1966), how he and his friends reacted, as a few Turkish students of the *Ecole libre des sciences politiques*, in Paris, to the insights of Albert Sorel, who had stated that the Turks, who were then trying to keep the various communities of the Ottoman Empire together, by courtesy of constitutional reforms, would soon or later fail and be carried away by the nationalistic feelings just like the Bulgarian and Serbian peoples (Beyatlı, [1921]

1966, p. 19), as nationalistic movements were a malady of the century (Sorel quoted in Beyatlı, [1921] 1966, p. 18).

Regarding the Rums (Anatolian Greeks) who had been living in Istanbul for centuries, Yahya Kemal had stated that both Turkish and Rum communities were living in peace even when the war was going on between the Ottoman Empire and Greece in Thessaly (1897) and that the Turkish people did not even have the idea that the Rums could have a connection to Greece (Beyatlı, [1922] 1966, p. 236). Such a connection came into the picture, according to Yahya Kemal, after the occupation of Istanbul by the Allies, as the Rums had overtly expressed their support to the Greek army by flying Greek flags and ornamenting their shops with its colors (Beyatlı, [1921/1337] 1966, p. 107). The reaction of Yahya Kemal to the minorities of Istanbul appeared in such a context and he criticized Turkish people of continuing to do their daily shopping at the stores of Rum citizens who, he argued, were financially supporting the Greek army (Beyatlı, [1921/1337] 1966, p. 107). Yahya Kemal's reaction can be understood in its context as an act of defense, but what is problematic about it is its malicious recontextualizations today, to encourage hostilities towards minorities. If it is true that Yahya Kemal's words are unfairly used today to provoke enmity toward minorities and towards western civilization in general, the discussion of such recontextualizations is beyond the limits of the present thesis. It should be underlined however that Yahya Kemal was not against western civilization and did not present it as an enemy in his writings. His reaction, as well as the reaction of Tanpınar, is against the "imitation" of the "west" and the neglect of Ottoman past. They both accepted the influence of western civilization and discussed the possibility of new urban styles and lifestyles which people would create under the new

conditions. Yahya Kemal had clearly expressed his ideas about that matter in the conclusion of his "Türk İstanbul":

> The Turks who created the beautiful districts of the Old Istanbul had lived in the Eastern Civilization; at that time they had created these districts with the spiritual climate, with ethical principles, with the living conditions of that civilization. Now, the Turks live within the conditions, with the principles of Western Civilization, therefore they have to create districts and cities based on its rules. If Turks stand by their national consciousness, their life and existence, though different in style than that of the past, it can be beautiful again. (my translation). (Beyatlı, [1954] 1969, p. 65).
>
> Eski İstanbul'un güzel semtlerini yaratan Türklük, Şark Medeniyeti içinde yaşıyordu; o zaman o medeniyetin mânevî havasiyle, ahlâk ve muaşeret kaideleriyle, hayat şartlariyle onları yaratmıştı; şimdi Garp medeniyetinin havası ve onun kaideleri, hayat şartları içinde yaşıyor, ona gore mesken, semt ve şehir yaratmaya mecburdur. Türklük milli şuûruna sahip olursa, hayat ve varlık manzarası, eskisinden başka üslûpta, fakat gene güzel olabilir. (Beyatlı, [1954] 1969, p. 65).

As s result, it can be said that Yahya Kemal and Tanpınar did not seem to have any intention to provoke hostilities towards non-Muslim communities of Istanbul. But the fact that they both focused on the Muslim community of the city and kept silent for a long time about the violence acts of 1955, is problematic and seems to be the reason why they are also considered as "nationalist" authors. This is what Pamuk does as well.

The Translator's Intervention: How to Weave a Tangled Tale?

In the paragraphs analyzed in previous pages, Pamuk stated that Yahya Kemal and Tanpınar had a political agenda based on the creation of a new Turkish nationalism that would "look more beautiful" (Pamuk, 2006c, p. 250) (Trans. Maureen Freely). Pamuk also claimed Yahya Kemal and Tanpınar aimed to "Turkify" the city of

Istanbul through their writings. Now let me continue with the rest of Pamuk's argument.

Selecting Parts of the Source Text (Analysis of Segment 14)

Pamuk develops his ideas about the "political agenda" of Yahya Kemal and Tanpınar in the following paragraph explaining through his own perspective how the two authors worked to create the image of a "Turkish Istanbul".

> Segment 14:
> Tanpınar, yıllar sonra yazdığı bir yazıda "Biz acı mütareke senelerinde mazideki eserlerimize nasıl sarılmıştık!" diye hatırlar. Yahya Kemal de "İstanbul Surlarında" başlıklı bir yazısında, aynı yıllarda öğrencileriyle Topkapı tramvayına binip "Marmara'dan Haliç'e kadar kule kule, diş diş, göz alabildiğine giden surun yanından" yürüdüğünü, "yekpare düşmüş duvar kütlelerinin" üstünde oturup dinlendiğini anlatır. İstanbul'un bir Türk şehri olduğunu kanıtlamak için bu iki yazar "turistik" Batılı gözlemcinin altını çizdiği şehrin uzaktan gözüken siluetiyle, camiler ve kiliselerle yapılmış gölgesiyle yetinemeyeceklerinin farkındaydılar. Lamartine'den Le Corbusier'ye kadar bütün yabancı gözlemcilerin dikkat ettiği siluet (Ayasofya'nın da hakimiyeti yüzünden) Türk İstanbul'un etrafında toplanabileceği "milli" bir imge değil, kozmopolit bir güzellikti. Yahya Kemal ve Tanpınar gibi milliyetçi İstanbulluların yenik, ezik, yoksul İstanbul'un Müslüman nüfusunu vurgulayacak, onun varlığını ve hâlâ kimliğini hiç kaybetmeden yaşadığını kanıtlayacak ve kayıp ve yenilgi duygusunu ifade edecek bir güzelliğe ihtiyaçları vardı. Bu yüzden kenar mahallelere yürüyüşlere çıktılar, şehirde yaşayan insanla eskinin, yıkıntının, geçmişin hüzünle buluştuğu güzel görüntüleri aradılar ve Gautier gibi gezginlerin yetmiş yıl önce keşfettiği (ve çok iyi okudukları) melankolik kenar mahalle manzaralarını buldular. Bütün milliyetçiliğine rağmen Tanpınar Batılı bir gezgin bakışıyla kimi zaman "pitoresk", kimi zaman da "peyzaj" dediği kenar mahallelerin geleneksel, bozulmamış ve Batı eksenine girmemiş bu yanını anlatmak için "haraptı, fakir ve biçareydi, fakat kendine göre bir hayatı ve üslubu vardı" diye yazmıştı (Pamuk, [2003] 2007, pp. 234-236).
>
> Tanpınar recalls this in a piece he wrote many years later entitled 'How We Embraced the Great Works of Our Past During the Painful Armistice Years!'. In an essay entitled 'On the City Walls of Istanbul,' Yahya Kemal recounts how he and his students boarded the

tramway at Topkapı and walked ‘from the Marmara to the Golden Horn along the walls, whose towers and crenelations spread as far as the eye could see,’ and paused to rest on ‘great lumps of fallen wall.’ To prove that theirs was a Turkish city, these two writers knew it was not enough to describe the skyline so beloved of western tourists and writers, or the shadows cast by its mosques and churches. Dominated as it was by Hagia Sophia, the skyline noted by every western observer from Lamartine to Le Corbusier could not serve as a ‘national image’ for Turkish Istanbul; this sort of beauty was too cosmopolitan. Nationalist *İstanbullus* like Yahya Kemal and Tanpınar preferred to look to the poor, defeated, and deprived Muslim population, to prove they had not lost one bit of their identity and to satisfy their craving for a mournful beauty expressing the feelings of loss and defeat. This is why they went out on walks to poor neighborhoods in search of beautiful sights that endowed the city’s dwellers with the *hüzün* of the ruined past; they found it by following the footsteps of Gautier. All his nationalist fervor notwithstanding, Tanpınar sometimes resorted to words like ‘picturesque’ and ‘paysage’; to convey these neighborhoods as traditional, unspoiled, and untouched by the West, he wrote that ‘they were ruined, they were poor and wretched,’ but they had ‘retained their own style and their own way of life’ (Pamuk, 2006c, p. 251-252). (Trans. Maureen Freely).

Comme nous avons embrassé nos œuvres du passé, pendant ces douloureuses années d’armistice ! », se souvient Tanpınar des années plus tard. Yahya Kemal également, dans un texte intitulé « Sur les remparts d’Istanbul », raconte avoir pris à la même époque le tramway de Topkapı avec ses étudiants, avoir marché « le long des remparts profilant à perte de vue, de la Marmara à la Corne d’Or, leurs tours et leurs créneaux », et s’être reposé sur « les blocs entiers de murs éboulés ». Pour prouver qu’Istanbul était turc, ces deux auteurs étaient conscients qu’ils ne pourraient pas, comme tant d’observateurs « touristiques » occidentaux, se contenter du panorama da la ville vue de loin avec sa silhouette hérissée de minarets et d’églises. La silhouette à laquelle avaient succombé tous les observateurs étrangers, de Lamartine à Le Corbusier, n’était pas (à cause de la dominance de Sainte-Sophie) une image « nationale » autour de laquelle pourrait se rassembler tout l’Istanbul turc, mais demeurait une beauté cosmopolite. Comme Yahya Kemal et Tanpınar, les Stambouliotes nationalistes avaient besoin d’une beauté empreinte de tristesse, mettant l’accent sur la population musulmane vaincue, écrasée et pauvre d’Istanbul, démontrant que cette population subsistait sans avoir rien perdu de son identité, et exprimant le sentiment de déchéance et de la défaite. C’est pour cela qu’ils se rendirent dans les faubourgs, en quête d’images esthétiques rassemblant dans une même tristesse les habitants de la ville, l’ancien, le délabré et le passé, et retrouvèrent les paysages mélancoliques des quartiers périphériques que des promeneurs comme Gautier avaient découverts soixante-dix ans auparavant. Pour décrire l’aspect traditionnel, intact et resté en

> dehors de l'influence de l'Occident de ces faubourgs, qu'avec le regard d'un promeneur occidental, en dépit de tout son nationalisme, il qualifiait soit de « pittoresque » soit de « paysage », Tanpınar écrit : « C'était une ruine, pauvre et pitoyable, mais il y avait néanmoins une vie et un caractère indéniables. (Pamuk, 2007b, pp. 303-304). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

In the paragraph quoted above Pamuk emphasizes that Yahya Kemal and Tanpınar would not rest on a description of the silhouette of the city seen from a distance, to fulfill their political aims, since "the skyline noted by every western observer from Lamartine to Le Corbusier could not serve as a 'national image' for Turkish Istanbul" as it was dominated by Hagia Sophia and because "this sort of beauty was too cosmopolitan". In Pamuk's words, the "nationalist *İstanbullus* like Yahya Kemal and Tanpınar" needed a "beauty" that would express the feelings of loss and defeat and "prove" that the Muslim population of the city was still alive and preserved its identity. Therefore, Pamuk says, they strolled in the ruined districts of the city and rediscovered the melancholic scenes of poor neighborhoods already observed by travelers like Gautier seventy years earlier. Here, it is interesting that Pamuk makes an opposition between "nationalism" and "cosmopolitanism" to emphasize his suggestion about Yahya Kemal's and Tanpınar's political agenda based on the creation of a "Turkish Istanbul". I have already explained what Yahya Kemal and Tanpınar searched for while writing about the "Turkish Istanbul". They did not try to "Turkify" the city, by getting rid of non-Turkish communities, as it was suggested by Pamuk, instead, they tried to conserve the Ottoman tradition, in literature, in arts and in architecture. Nevertheless, they were not against change as well. They looked for a new tradition to be born, not by imitating western styles blindly but by forging new forms, being influenced by the tradition and by the "West" in the same time. Meanwhile Pamuk's suggestion that the two authors rediscovered the melancholic

scenes of ruined neighborhoods to create the image of a "Turkish Istanbul" deserves attention. Such a suggestion is not false, but partial. Yahya Kemal and Tanpınar really gave a special importance to those ruined districts and to their people as outlined in previous sections, but they also wrote about the larger panorama of the city. Above all, Tanpınar deemed Ottoman architectural tradition and its masterpieces very important. For him, the idea of a "Turkish Istanbul" resided in that architecture:

> While passing from one civilization into another, or while just living as usual, several things are lost but alongside them there exist real royalties dominating time. A culture's glory resides in its ability to dress the souls of its permanent colors through these royalties. An architectural tradition born in Istanbul so early in the first years following the conquest has lived together with all generations. The real Turkish Istanbul is to be searched for in this architectural tradition. (Tanpınar, [1945] 2006, p. 133) (my translation).
>
> [Bir medeniyetten öbürüne geçerken, yahut düpedüz yaşarken kaybolan şeylerin yanı başında zamana hükmeden gerçek saltanatlar da vardır. Bir kültürün asıl şerefli tarafı da onlar vasıtasıyla ruhlara değişmez renklerini giydirmesidir. İstanbul'da tâ fetih günlerinden beri başlayan bir mimarî nesillerle beraber yaşıyor. Asıl Türk İstanbul'u bu mimarîde aramalıdır] (Tanpınar, [1945] 2006, p. 133)

The quote fromTanpınar shows that he did not only focus on the ruined aspects of the city, as Pamuk suggests. It seems that Pamuk preferred to underline those parts of the city himself and therefore he chose to rewrite special parts of Tanpınar's writings where the author was dwelling on the ruins. At this stage, it is worth questioning why Pamuk selected those parts only, for his "translation" of Tanpınar. My answer is that Pamuk had a literary agenda. He selected parts of Tanpınar's works to fulfill his own literary purpose. The last paragraph of the chapter discloses Pamuk's way of weaving his narrative. But before analyzing the last paragraph it is worth focusing on the English and French versions of the present one.

The English version effectively recreates the emphases found in the source text, by creating a similar opposition between nationalism and cosmopolitanism, by referring to Tanpınar and Yahya Kemal as "nationalist *İstanbullus*" and by stating that they tried to "*prove* that theirs was a Turkish city" (emphasis mine). The English expression "mournful beauty" translates the confusion of a feeling of defeat with a concern for beauty well. Nevertheless, there is a misinterpretation at the beginning of the paragraph. The sentence that Pamuk quoted from Tanpınar appears in the English version as the title of Tanpınar's article. The translator could avoid such a simple misinterpretation by paying attention to formal features, since the initials of titles are normally written in capitals, in Turkish. The French version also recreates the emphases of Pamuk's source text, just like the English one. Now, let me continue with the last paragraph which concludes Pamuk's chapter.

Reorganizing the Selected Parts (Analysis of Segment 15)

I stated earlier that Pamuk selected some parts of Tanpınar's writings to rewrite in his "translation", based on his own literary agenda. Pamuk explains in the last paragraph of the chapter how he weaved his narrative:

> Parisli iki arkadaş şair-yazardan, İstanbullu iki arkadaş şair-yazarın Osmanlı Devleti'nin yıkıldığı ve Türkiye Cumhuriyeti'nin kurulduğu yıllarda etkilenmesinin milliyetçilik, yıkım, Batılılaşma, şiir, manzara gibi iplerle teker teker örülmüş hikayesini düğüm düğüm anlatmaya çalıştım. Bazan ipleri birbirine istemeden dolayarak ortaya çıkarmaya çalıştığım bu hikayenin sonunda İstanbulluların daha sonra yaygınlaştırarak benimseyecekleri bir fikir, bir hayal çıktı ortaya. İlk kaynağını şehir surlarında ve civarında ıssız, izbe ve yoksul mahallelerden alan bu hayale "yıkıntıların hüznü" demek, bu hüznün en iyi hissedildiği şehir manzaralarına da, dışarıdan bakan birinin bakış açısıyla (Tanpınar gibi) pitoresk demek uygun olacak. İlk olarak pitoresk manzarada bir güzellik olarak keşfedilen hüzün,

> İstanbulluların kayıp ve yoksullaşma yüzünden daha yüz yıl yaşayacakları hüzne denk düşüyordu (Pamuk, [2003] 2007, p. 236).
>
> So this is how two friends living in Istanbul – one a poet, the other a prose writer – drew upon the work of two friends from Paris – one a poet, the other a prose writer – to weave together a story from the fall of the Ottoman Empire: the nationalism of the early republican years, its ruins, its westernizing project, its poetry, and its landscapes. The result of this somewhat tangled tale was an image in which *İstanbullus* could see themselves and a dream to which they could aspire. We might call this dream – which grew out of the barren, isolated, destitute neighborhoods beyond the city walls – the "melancholy of the ruins," and if one looks at these scenes through the eyes of an outsider (as Tanpınar did) it is possible to see them as picturesque. First seen as the beauty of a picturesque landscape, melancholy also came to express the sadness that a century of defeat and poverty would bring to the people of Istanbul (Pamuk, 2006c, pp. 252-253). (Trans. Maureen Freely).
>
> J'ai essayé de retracer l'histoire de l'influence de ces deux amis poètes et écrivains parisiens sur les deux amis poètes et écrivains stambouliotes à l'époque de la chute de l'Empire ottoman et de la fondation de la République de Turquie, en dénouant un à un les fils qui la tissent : les thèmes comme le nationalisme, l'effondrement, l'occidentalisation, la poésie, les vues de la vie. A travers cette trame complexe que j'ai tenté de faire apparaître au risque de voir les fils s'entremêler parfois, une idée, une vision que les Stambouliotes allaient s'approprier en la généralisant, se fait jour. Qualifier de « mélancolie des ruines » cette vision –qui prend initialement sa source dans les remparts de la ville et les quartiers déserts, reculés et pauvres des environs –et, du point de vue d'un regard extérieur (comme Tanpınar), de « pittoresque » les paysages urbains où on la ressent le plus, me semble assez approprié. La tristesse mélancolique, d'abord découverte comme une beauté émanant d'images pittoresques, coïncidait, parfaitement avec celle que vivraient encore une cent ans les Stambouliotes, à cause du déclin er de l'appauvrissement (Pamuk, 2007b, pp. 304-305). (Trans. Jean-François Pérouse, Valérie Gay-Aksoy, Savaş Demirel).

The last paragraph is based on a metatextual discourse where Pamuk comments on the very text that he has written himself and sums up the main plot of the chapter. He says he has told the story of two authors from Istanbul who were influenced by two authors from Paris. The metaphor that he uses here is worth attention. Pamuk compares his story to a woven texture and describes it with attributes such as "ip" /

"cord", "düğüm" / "node" or "örmek" / "to weave". In this weaving process, he positions himself as the weaver who knots the cords to compose the textile. But, he says he sometimes entwined the lines "unwittingly" / "istemeden". This is an important detail missing in the English translation. On the other hand, Pamuk's suggestion fits his explanations about the writing process of his memoirs discussed in the beginning of the analysis. Pamuk overtly explained, while writing about his "fights" with his brother, how he reshaped his memories to fit them in his book in such a way to create a "symmetry". As "the technical demands of self-portraiture" (De Man, 1984, p. 69) constrained Pamuk to modify his memories, the technical demands of loop weaving also seem to have pushed him to knot the cords in a special way. As the narrated Pamuk and the narrated Istanbul are different from their counterparts in the real life, there is also a considerable distance between the works of Tanpınar as narrated by Pamuk and Tanpınar's larger corpus. I suggest that this is because they are all derivative and partial (Tymoczko, 1999a), they depend on the rewriter's choices and his own purposes. In *Istanbul, Memoirs and the City,* Pamuk apparently seems to have decided to present Istanbul as a city in "black and white" and as a city of "hüzün". As shown in previous pages, Pamuk's Istanbul is also a city of loss and defeat; it is a "poor provincial city" in the stage of the world. In such a context, it seems that Pamuk has chosen parts of Tanpınar's writings which could be integrated into his own narrative and created a partial representation of the author's works and "refracted" them through his own perspective. Yet it is important to mention again that the partiality and selectivity of rewritings are not to be considered as a shortcoming but as a fact, since as Lefevere has explained it well "[a] writer's work gains exposure and achieves influence mainly through 'misunderstandings and misconceptions,' or to use a more neutral term, refractions. Writers and their work

are always understood and conceived against a certain background or, if you will, are refracted though a certain spectrum, just as their work itself can refract previous works through a certain spectrum" (Lefevere, [1982] 2000, p. 234). Pamuk's rewriting of Tanpınar may be partial but it certainly reaches more people than Tanpınar's original and translated works.

Conclusions

In Chapter 4, I explored Orhan Pamuk's "translation" of Istanbul and its interlingual translations into English and French provided by Maureen Freely, Jean-François Pérouse, Valérie Gay-Aksoy and Savaş Demirel. The chapter consisted of two parts. In the first one, I contextualized Orhan Pamuk's *İstanbul, Hatıralar ve Şehir* (2003) and its translations into English and French (2006; 2007) focusing on the discussions that surrounded Pamuk's work and I illuminated the social, cultural, historical and literary contexts in which the work was produced and received. By this means I constructed a basis for a textual analysis of the Turkish source text and of the English and French versions of a selected chapter from Pamuk's book: "Yıkıntıların Hüznü: Tanpınar ve Yahya Kemal Kenar Mahallelerde" (Pamuk, [2003] 2007, p. 229).

The second part of the chapter covered a textual analysis of this chapter comparing the Turkish source text and the translations into English and French. In Chapter 4, I explored Pamuk's selected chapter, not only as a "translation" of the city and the source text of "interlingual translations" into English and French, but also a "translation" of Tanpınar's Istanbul through the "rewriting" of Tanpınar's several works. I focused throughout the analysis on Pamuk's choices and "attitude" in "translating" Tanpınar and in "translating" the city from his own perspective and the

choices of the interlingual translators, Maureen Freely, Jean-François Pérouse, Valérie Gay-Aksoy and Savaş Demirel, in the re-creation of Pamuk's version of Tanpınar's authorial identity and of the representation of the city of Istanbul. I discussed the "cognitive states" and the "attitudes" of Pamuk and of interlingual translators. I tried to understand why interlingual translators have rendered Pamuk in the way they did. I made use of their articles about their translatorial activities and the data that I collected in the interviews, to better obtain a view of their "cognitive states" (Boase-Beier, 2003, p. 253) and their contexts of reading and translating Orhan Pamuk's "translation" of Tanpınar and of the city.

In the first part of Chapter 4, through the analysis of a selection of articles and reviews about Pamuk's works and of Pamuk's own writings, I tried to show that the city of Istanbul always had a central role in Pamuk's oeuvre. I also illustrated that Pamuk's look at the city was a distanced and a panoramic one. I discussed Pamuk's position in the history of the city and indicated that Pamuk was born to a family who lived in the heart of the "westernized" districts of the city. I argued that Pamuk's historical position made him different from that of Ahmet Hamdi Tanpınar, who was born in the Empire and saw its defeat with the First World War. I tried to illustrate that the difference in the historical positions of both authors was also at the basis of the difference between their "translations" of Istanbul.

Considering the discussions on the "civilization change" that had an important place in Tanpınar's work, I found that both Tanpınar and Pamuk placed special importance on the tension between "East" and "West" and both tried to challenge the binary opposition. But I saw that Pamuk appeared to conduct his discussion of the "East"-"West" tension most particularly in the context of another binary opposition based on a distinction between "center" and "periphery", more

precisely between being “European” or “non-European”. I discovered that Pamuk’s emphasis on the tension between “center” and “periphery” was apparent in his “rewriting” of Tanpınar and in his “translation” of Istanbul which he presented as a “poor provincial city”. (Pamuk, 2006c, p. 246). (Trans. Maureen Freely).

Based on the idea that the “real” Istanbul presents a multitude of overlapping images amongst which each city dweller or each visitor chooses one for herself/ himself, I showed that Pamuk’s book could be read as a “translation” of the city: a translation which presented Pamuk’s choices as a “translator” who selected several aspects of the source city-text to transpose in his narrative by way of creating a consistent literary work. The analysis of Pamuk’s book and of a selected chapter from it showed that Pamuk has chosen to “translate” the city as a melancholic space, a “poor provincial city” dominated by a cold and dark atmosphere.

I also found that Orhan Pamuk’s Istanbul was marked by a special emotive noun: “hüzün”. The mood of “hüzün”, which could be sensed so early in the chapter headings, was strengthened by means of the photographs interspersed in the book. In my analysis I discovered that Pamuk attributed a special function to “hüzün” and limited its interlingual translation by emphasizing its difference from similar emotive nouns which could be found in English and French such as “melancholy” or “tristesse”. As a result the word was kept untranslated in the English and French versions in some special chapters. I argued that by this means the word “hüzün” was carried beyond the borders of Turkish language and added to the vocabulary of world literature as it was welcomed by Alberto Manguel among similar words such as “saudade”, “tristeza” or “mufa”, which were identified with Lisbon, Burgos and Buenos Aires (Manguel, 2005).

For a better understanding of Pamuk's "attitude" as a "translator" of Tanpınar, I compared Pamuk's rewritings of Tanpınar to Tanpınar's source texts. I read and analyzed the articles of Tanpınar from which Pamuk selected passages to rewrite in his book. I argued that Pamuk rewrote Tanpınar's writings and by this means he "translated" Tanpınar's "translation" of the city while presenting at the same time his version of Tanpınar's authorial identity. I found that Pamuk's "translation" of Tanpınar and of Tanpınar's Istanbul were both "partial" and "metonymic" (Tymoczko, 1999; 2000). I discovered that Pamuk selected special parts from Tanpınar's source texts and rearranged them in such a way to fulfill his own argument.

I observed that while rewriting Tanpınar, Pamuk did more than quoting Tanpınar and commenting on his writings but acted as someone who knew Tanpınar better than Tanpınar himself and presented him as a "nationalist" author. I argued that Pamuk acted as an omniscient author, or as an omniscient "translator", and proposed his own ready-made reading of Tanpınar, using assertive sentences. I proposed that Pamuk has chosen parts of Tanpınar's writings which could be integrated into his own narrative and created a partial representation of the author's works and "refracted" them through his own perspective. However, I did not consider that partiality and selectivity as a lack but as elements which pointed to Pamuk's "attitude" as a "translator".

Comparing Pamuk's Turkish source text to its interlingual translations, I noticed that the interlingual translations sometimes narrowed the implications in Pamuk's source text and toned down Pamuk's emphasis on the notions of "nation" and "nationalism", replacing them in some occasions by several notions such as

"patriotism". The comparison of source and target texts also pointed to the different "attitudes" of interlingual translators.

I observed that there were significant differences between the choices of interlingual translators. I noticed that the English version seemed to take more liberty in recreating the Turkish source text, while the French version seemed to follow the source text more closely. Actually I stated that Maureen Freely intervened in the process of translation sometimes by inserting additional information to clarify the content which could be unfamiliar to receiving audiences or sometimes by omitting several details. I also stated that she used different sentence structures in her translation compared to Pamuk's Turkish source text. She sometimes divided them or sometimes preferred to construct a series of juxtaposed sentences instead of "cascading clauses" (Freely, 2006a, p. 464). On the other hand, I found that the French version did not generally add comments or delete details, nor did it change the sentence structures significantly. Comparing my observations to Freely's writings about her activity as a translator, I stated that her choices reflected her "attitude" as a translator and that she seemed to set herself an area free for re-creation while translating Pamuk.

Freely's statements about her translatorial activity also helped me to discuss the position of translators as intercultural agents. Based on the insights of Translation Studies scholars such as Mona Baker, Maria Tymoczko, Saliha Paker and Antony Pym and considering David Damrosh's insights about the works of world literature, I argued that the space in which translators work could be described as an elliptical space with two foci, which covered both the source and the receiving cultures since translators are imbedded as much in the receiving culture's values and needs as in the ones of the source culture, they have a double belonging, they are connected to both

cultures in the same time. I also argued that the “cognitive states” of interlingual translators depended on both cultures and that they may occupy different positions in that elliptical space as a result of their choices. They may approach one of the two foci while receding from the other.

CHAPTER 5

CONCLUSION

In the present thesis I explored and analyzed a selection of literary narratives of the city of Istanbul and their translations into English and French: Ahmet Hamdi Tanpınar's (1901-1962) narrative "İstanbul" (1945) and Orhan Pamuk's (born 1952-) book *İstanbul, Hatıralar ve Şehir* (2003), and their translations into English (Ruth Christie, forthcoming; Maureen Freely, 2006) and French (Paul Dumont, 1995; Jean-François Pérouse, Valérie Gay-Aksoy and Savaş Demirel, 2007). Through a comparative analysis of selected sections from the Turkish source texts and of their translations into English and French, I illustrated that narratives of the city undergo an intricate process of translation.

Based on the assumption that cities can be analyzed as a "discourse" (Barthes, 1985) and read as a "cultural text" (Wirth-Nesher, 1996, p. 9) I argued in the present thesis that it was possible to explore the narratives of cities as "translations" of the text inscribed in the real cities. I claimed that such a conception could help explaining why a given city may appear very differently in the writings of different authors. At this stage, exploring Ahmet Hamdi Tanpınar's and Orhan Pamuk's selected texts as "translations" of Istanbul, I showed that the difference between the two was a result of the "metonymics" of translation (Tymoczko, 1999, p. 42) and depended on the choices of the translators of Istanbul which reflected their "cognitive states" (Boase-Beier, 2003, p. 253) and their "attitudes" (Hermans, 2007,

p. 76) together with the literary, cultural and historical contexts in which translators worked.

The present thesis also explored a second translation process that the selected narratives of the city of Istanbul underwent when the "translations" of the text inscribed in the city became the source text for "interlingual translations" i.e. when the "translations" of Tanpınar and Pamuk became the source text of the translations into English and French. At this stage I focused on the choices of interlingual translators and discussed their "cognitive states" and "attitudes".

I also examined a third translation process observed in Pamuk's book where Pamuk translated not only the city, but Ahmet Hamdi Tanpınar's translation of Istanbul as well by way of quoting, paraphrasing, selecting and rewriting Tanpınar's words. I also observed that Pamuk went much further to "translate" Ahmet Hamdi Tanpınar as an author, to "rewrite" him, to "refract" his authorial identity. At this stage, Tanpınar's writings about the city were examined as the source texts of Pamuk's "rewriting".

In Chapter 2, I provided a discussion on recent research in literary studies on literary production about cities. I found that researchers underlined the distinction between the "real" cities and the narrated ones (Chapman Sharpe, 1990, p. xi). They focused on cultural and historical contexts of the narratives of cities and considered the subjectivities of authors together with their response to other writings about cities preceding theirs. I also observed that the mutual interaction between cities and literary works, i.e. the influences of literary works on the "real" cities and the influences of the "real" cities on literature, was also examined by literary scholars, but questions considering the translations of narratives about cities seemed to be overlooked in their research. This subject was not studied in depth by translation

scholars as well apart from Sherry Simon in a recent book (2006), where she examined the linguistic and cultural divisions of the bilingual Montreal and Maria Papadima's research focusing on the difficulty of translating, in literature, the proper names related to cities.

Considering that there was still much research to do about the translation of the narratives of cities and based on the theoretical and methodological framework outlined in Chapter 2, I analyzed in my thesis the selected narratives of Tanpınar and Pamuk and explored the processes of translations that they underwent.

In Chapter 3, I explored Ahmet Hamdi Tanpınar's translation of Istanbul and of its interlingual translations. In the first part of the chapter, I tried to illuminate the social, cultural, historical and literary contexts in which Tanpınar produced his works and his "translation" of Istanbul. Through an examination of a selection of articles and criticisms about Tanpınar's works together with Tanpınar's responses, I discussed the issue of "civilization change" in Tanpınar's work and his approach to politics. My examination also covered the discussions about Tanpınar's style and his use of language. In the second part of Chapter 3, I analyzed the Turkish source text of a selected section from Tanpınar's "Istanbul" together with its translations into English and French provided by Ruth Christie and Paul Dumont. Throughout the analysis, I focused on the choices of translators, i.e. the choices of Tanpınar, Christie and Dumont and tried to reconstruct from the clues in the text their "cognitive states" and their "attitudes".

I found that Tanpınar's "attitude" as a "translator" of the city-text had traces of his approach to style and to politic issues. I illustrated that Tanpınar's "translation" of Istanbul depicted the city as a poetic world, as a city of dreams and reveries, which was different from Orhan Pamuk's "translation" of the city as a

ruined space in black-and white. I demonstrated that Tanpınar mainly focused on the feelings of city dwellers and used a special vocabulary and a poetic discourse loaded with metaphorical expressions. His "translation" of Istanbul was marked by a specific emotive state which Tanpınar expressed through several related words such as "hasret", "özlemek" or "daüssıla" translated into English by Ruth Christie with words such as "yearning", "longing" or "nostalgia" interchangeably and into French by Paul Dumont with words such as "nostalgie" "soupirer" or "aspirer".

Tanpınar's description of the Istanbulites and his value judgment while comparing several districts of Istanbul were indicative of his "attitude" a "translator" of the city. Through an examination of Tanpınar's translation of the city I found that Tanpınar mainly focused on the inner worlds and on the feelings of the Istanbulites. What was interesting was that he actually described his own feelings about the city and attributed those feelings to an ideal prototype of Istanbulite that he created based on his own "attitude". Tanpınar's position-taking as a translator of the city was also apparent in his comparisons of the districts of the city since he overtly expressed his criticisms for Beyoğlu and Tarabya, while praising Üsküdar and Beylerbeyi. In my analysis I illustrated that Tanpınar's "translation" of Istanbul was "metonymic" of his critical approach to the civilization change which occurred in Turkey, and the literary features which could also be observed in his fictional writings.

In the analysis of the interlingual translations of the selected section from Tanpınar's "translation" of the city, based on textual and on extra-textual material such as the talk of Paul Dumont and my interview with Ruth Christie, I found that both translators accorded a special value to Tanpınar's poetics, but they came up with different solutions in their translations. I argued that these differences depended on the choices of interlingual translators and illustrated that the examination of the

choices of interlingual translators gives clues for exploring their "cognitive states" and discussing their ideas about the city, about Islam and about several notions such as "East" and "West". I also discovered that the professional background of interlingual translators and their knowledge or lack of knowledge about Tanpınar's conception of the city and of religion and about his use of language, their insights about and reactions to what could be the ideas of the receiving audiences about the city were determinative of their interpretation of the Turkish source text and of their interlingual translations.

In Chapter 4, I explored Orhan Pamuk's "translation" of Istanbul and its interlingual translations into English by Maureen Freely and into French by Jean-François Pérouse, Valérie Gay-Aksoy and Savaş Demirel. In the first part of Chapter 4, I set out to contextualize Orhan Pamuk's *İstanbul, Hatıralar ve Şehir* (2003) and its translations into English and French (2006; 2007). I tried to illuminate the social, cultural, historical and literary contexts in which the work was produced and received. In the second part of the chapter, I analyzed a selected chapter from Pamuk's book: "Yıkıntıların Hüznü: Tanpınar ve Yahya Kemal Kenar Mahallelerde" (Pamuk, [2003] 2007, p. 229) exploring the Turkish source text together with the translations into English and French. I focused on Pamuk's choices and "attitude" in "translating" Tanpınar and in "translating" the city from his own perspective and on the choices of the interlingual translators, Maureen Freely, Jean-François Pérouse, Valérie Gay-Aksoy and Savaş Demirel, in the re-creation of Pamuk's version of Tanpınar's authorial identity and in the representation of the city of Istanbul. I explored again the "cognitive states" and the "attitudes" of translators, i.e. of Pamuk, Freely, Pérouse, Gay-Aksoy and Demirel.

In the first part of Chapter 4, I analyzed a selection of articles and reviews about Pamuk's works and of Pamuk's own writings. I found that Pamuk's position in the history of the city as a child who was born to a family who lived in the heart of the "westernized" districts of the city made him different from Ahmet Hamdi Tanpınar who was born in the Empire and saw its defeat with the First World War. I observed in the second part of Chapter 4 that the difference in the historical positions of both authors was also at the basis of the difference between their "translations" of Istanbul.

In contextualizing Pamuk's work, I discovered that the discussion between center" and "periphery", or more precisely between being "European" or "non-European" had a central role in Pamuk's work. In the textual analysis which followed, I noticed again that Pamuk's emphasis on the tension between "center" and "periphery" was very apparent in "translation" of Istanbul, which he presented as a "poor provincial city" (Pamuk, 2006c, p. 246). (Trans. Maureen Freely).

I found that Pamuk chose several aspects of the city-text and parts of the writings of several authors who wrote about the city before him such as Tanpınar or Yahya Kemal, and he transposed them in his writing from his own perspective in such a way to create a consistent literary work.

I observed that Pamuk has chosen to "translate" the city as a melancholic space, a "poor provincial city" dominated by a cold and dark atmosphere. His Istanbul was marked by a special emotive noun: "hüzün" which was kept untranslated in the English and French versions in some special chapters.

I showed that Pamuk's "translation" of Tanpınar and of Tanpınar's Istanbul were both "partial" and "metonymic" (Tymoczko, 1999; 2000). I illustrated that Pamuk selected special parts from Tanpınar's source texts and rearranged them in

such a way to fulfill his own argument and that he presented Tanpınar as a "nationalist" author. I argued that Pamuk offered a partial representation of Tanpınar's works and "refracted" them through his own perspective. I claimed that this selectivity pointed to Pamuk's "attitude" as Tanpınar's "translator".

I also compared Pamuk's Turkish source text to the interlingual translations and explored the different "attitudes" of interlingual translators. I found that in both translations, certain implications and emphases in Pamuk's source text were toned down.

There were also significant differences between the choices of interlingual translators. I noticed that Maureen Freely took more liberty in recreating Pamuk's Turkish source text while the French version followed it more closely. I found that Maureen Freely was more inclined to intervention as she inserted additional information or sometimes omitted several details. She also made significant changes in the structures of sentences. I argued that her intervention was fed by her ideas about the receiving audiences since she stressed that the receiving audiences knew very little about Turkey (Freely, forthcoming). Considering Freely's statements about her translatorial activity and based on the insights of scholars such as Mona Baker, Maria Tymoczko, Saliha Paker, Antony Pym and David Damrosch, I argued that the space in which translators work could be described as an elliptical space with two foci, which covered both the source and the receiving cultures. I also argued that the "cognitive states" of interlingual translators depended on both cultures and that they may occupy different positions in that elliptical space as a result of their choices.

The present thesis was based on my observation that topics concerning the translation of the narratives of cities were overlooked in literary studies. I illustrated

in this thesis that translation and translators had a very important role in the production and circulation of these narratives and thence deserved closer attention. I also illustrated that Translation Studies could provide relevant tools, concepts and methodologies for analyzing literary narratives about cities and their circulation between languages and cultures. On the other hand, my textual analyses showed that the "metonymics" of translating Istanbul was marked by the translators' choices and that a comparative analysis of source and target texts could give clues for exploring these choices and through them the "cognitive states" and "attitudes" of the translators of the city.

My research also had some restrictions. In the context of the present thesis, I decided to explore the "metonymics" of translating Istanbul based on comparative textual analysis. I compared two translations of the city: Tanpınar's and Pamuk's and I compared them to their interlingual translations into French and into English. Throughout my analysis I acted as a "real" reader of the texts and discussed the choices of translators focusing on their "effects on the reading mind" (Malkjaer, 2004, p. 18) which was mine. My research on the subject can be followed by further research which would include the response of the target readers of interlingual translations. Such a research could help questioning the part that the metonyms of translation play "in establishing a symbolic order within which a people [or a city] is construed" (Tymoczko, 1999, p. 57).

I hope my research proves illuminating for future researchers in both translation and literary studies who are interested in conducting research about the narratives of cities and the processes of translation that they present.

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APPENDIX A: INTERVIEW WITH RUTH CHRISTIE

1. *How and why did you start translating?*

   It seems I've always been interested in translating (especially poetry) since my schooldays when I was trying to translate Latin poets like Catullus and Horace into English, and later French poets like Baudelaire.

2. *How long have you been translating as a professional?*

   Can I call myself a 'professional'? I'm not sure. It would depend on a definition of 'professional'.

3. *Do you (or did you) have other professions?*

   Yes. My own profession has been the teaching of English language and literature to undergraduate students, which I did for many years before retiring.

4. *From and into which languages have you been translating?*

   Principally from Turkish to English.

5. *What does translation mean to you? A profession? A part of your affection for literature? Agency between cultures? Or other?*

   I'd say I translate mainly from an interest and liking for a particular work. As a corollary, with a hope to bridge a gap between two cultures. Sometimes as a commission, and apart from the latter it has seldom been for financial reward (though I was not at all averse to this form of recognition!)

6. *How do you choose the texts that you would translate? How do you decide to translate or not to translate a book offered to you for translation?*

   I've chosen texts a) because I liked the poetry, e.g. Oktay Rifat and A.H.Tanpınar. Working on Oktay I discovered that Richard McKane was also translating the poet, moved by a similar love, which led to an agreement to work together, resulting in a very fruitful outcome. or b) because they have been recommended by someone whose judgement I respect. e.g. I'd never heard of Latife Tekin until Saliha Paker encouraged me to collaborate with her on translating 'Berci Kristin'.

   Also, it was Feyyaz Fergar who drew my attention to the poems of Melisa Gürpınar, many of which I had great pleasure in translating. They seemed 'to

work' in English. He also introduced me to the work of two contemporary Turkish poets, Güven Turan and Tuğrul Tanyol. The latter too had been discovered by Richard and we are currently in search for a publisher for our English translations of Tuğrul.

Sometimes more recently I've been unwilling to undertake a translation for health reasons or because of other pressing commitments.

7. *May the political activities or speeches of the authors influence your decision to translate or not to translate her/his works? Would you translate books of an author if you don't share her/his political views?*

   If the work is well-written or interesting it is worth being translated.

8. *Would you translate books of an author if you don't like them as literary works?*

   I'd think twice. There are always translators for non-literary works. On the other hand I have collaborated on translating a work that turned out to be the more original and engaging the more we worked on it.

9. *Do you take into consideration the target readership while translating? How do you overcome challenges caused by cultural differences and by the possible gaps of knowledge in the target readers about cultural, historical, social and literary features in the source text?*

   I don't much consider the target readers during the process of translating, which can be such a struggle to 'get it right', e.g. Tanpınar's prose. But revising, I do. And there are various techniques to help the reader, e.g. I note that Maureen Freely will often retain a specific Turkish word and add a brief explanation in parenthesis. Or, as in Tanpınar's 'Five Cities, good historical notes are essential after each section. And an introduction that locates the source text in a cultural context.

10. *Where were you born?*

    In Glasgow, Scotland.

11. *In which different cities have you lived and for how long?*

Glasgow	9 years	
Aberdeen	2 years	
Arbroath & St Andrews	(not strictly speaking 'cities')	11 years
Istanbul	2 years	

London 62 years

12. *Which city has influenced you most and why?*

    The 11 years of school and university life were both formative and influential, but my brief spell in Istanbul, with frequent later visits, was also influential in a totally different way, hard to define. In a concrete sense it realised a course I was to follow later, but it revealed a world I wanted to know and understand better.

13. *When did you first come to Istanbul? How long did you stay in the city?*

    1945-47

14. *What does Istanbul mean to you? What kind of feelings does it inspire in you? How do you relate to it currently?*

    At first a dream city that changed my perspective on the world. Always an enigma. Currently I seem to relate to Istanbul better than in the past but I am aware that this is probably a superficial reaction to 'westernization' in the city. It was a pleasure last year to meet friends for coffee in charming Pera Museum with every form of cosmopolitan convenience: at the same time it was wonderful to find still in Beşiktaş the same old-style tea-garden unchanged, with its air of provincial solidity which I found again recently in Antalya.

15. *How did you learn Turkish? Do you find it a "difficult" language?*

    It wasn/t until I went to SOAS (University of London) to study thr language and literature that I began to understand the complexity of this very foreign tongue.

    Yes, I found it a 'difficult language. I have always envied a friend who for two years nightly frequented the coffeehouses, lokantas and bars of North London, hearing the language spoken, until one night he realised he understood and could speak!

16. *What attracted you to Turkish literature? Which other writers or poets do you like?*

I was lucky enough to spend time in Istanbul with young Turkish teachers of English who spoke freely about their art and literature, e.g. Berna Moran, Ercüment Atabay, Mine Urgan and Halide Edip's granddaughter who became a friend. (But we always spoke in English!)

Later at SOAS I attended many classes on Turkish literature and was especially struck by Yunus Emre and the Turkish 'halk' poets. I'm afraid I failed to appreciate the Ottoman divan poets and it wasn't till we touched on 19th and 20th century literature that I realized the wealth of Turkish literature. Then I met with and was fascinated by the poems of Ahmet Hamdi Tanpınar.

Tevfik Fikret, Ahmet Haşım, Orhan Veli, Cahit Külebi, Cemal Süreya, Gülten Akın, Nazım Hikmet, Bejan Matur have all written poems I cherish, and the stories of Sait Faik, Adalet Ağaoğlu, Furüzan, Murathan Mungan,

17. *What do you think about Tanpınar's works?*

In one word, Tanpınar is a genius. His novel 'Peace' is Tolstoyan in its scope and Dickensian in its rich social detail, Proustian in its emotional and psychological depths.

18. *Why did you want to translate Tanpınar?*

I was first drawn to his poems which were musical, metaphysical, exquisite.

In 1960 I was sent a gift of the charming pocket-book edition of 'Beş Şehir' and knew just enough Turkish to hope that one day I might venture to translate it.

19. *Which is more important for you in Tanpınar's fiction? The literary features of his work or his discussion of social change in Turkey?*

(Unanswerable) Both.

20. *Do you share Tanpınar's ideas about Istanbul? What does his Istanbul inspire in you? How do you relate to his Istanbul?*

I see Tanpınar as looking both back and forward. But it is his backward-looking that most engages him and me, as his reader. His forward progressive self is like one who 'toes the line'. His is a divided self.

My own experience of Istanbul as a city is also divided. The city I saw in 1946 (two million inhabitants?) bears little resemblance to that of the present. (seventeen million?). I miss so many aspects, characteristics, events that were intriguing and fascinating, and have seen shadows of them occasionally in neighbourhoods like Beşiktaş, but there is an energy and vitality around the new city that carries us with it.

21. *Do you think that Istanbul, as narrated by Tanpınar, is close to the one in which you lived? In what way/s?*

Probably Tanpınar's city is closer to my memory of it than Orhan Pamuk's. I do not remember (though perhaps they were there and I didn't meet them) nouveau riche young playboy types of Pamuk's new novel of the 70s and 80s, the young of that period were serious, hard-working, and optimistic for their country.

22. *What do you think about Istanbul's image in the U.K., in Europe and in North America? How, in your opinion, do people in the west, imagine Istanbul?*

Probably like an updated 'Arabian Nights' as in the James Bond film shot in Istanbul, 'city of spies and intrigues'.

23. *Where would you place Istanbul? In the "east" or in the "west"?*

Again a difficult query. Both.

24. *Do you think that* your translation *may change Istanbul's image in the minds of your target readers? Should it change it?*

    I would hope that my translation of Tanpınar's Istanbul would reinforce readers who are already aware of its history, and give new readers a more solid basis for the myths and legends woven around the city, and demonstrate the mixed feelings of regret and passionate devotion of one of its inhabitants.

25. *Do you think that translations of the literary narratives of the city of Istanbul in general, (for example the translations of Tanpınar's, Pamuk's or Latife Tekin's books telling different aspects of the city) may change the image of the city abroad, in the minds of people who have never seen the city? Do you think that readers of these books in translation will imagine the city in a different way than they imagined it before, in line with the epithets attributed to the city in those texts?*

    Yes. All three writers have explored different times and aspects; inevitably readers will see perspectives which will replace fantasies of 'the orient' with substance and solid realism (e.g. Tekin's narratives of the city's invisible poor, Pamuk's images of the gilded youth of the 70s and 80s, Tanpınar's reconstruction of the 19th century bazaar). But the reader is also aware that these narratives are fiction and in their turn are subject to the personal fantasies of their authors. That is always the reader's dilemma.

APPENDIX B: INTERVIEW WITH VALERIE GAY-AKSOY

1. *Où est-ce que vous êtes née ?*

   je suis née à Lyon.

2. *Dans quelles différentes villes est-ce que vous avez vécu et pour combien de temps ?*

   J'ai vécu jusqu'à 18 ans à Lyon (avec une parenthèse de 4 ans dans un village de Saône et Loire). 2 ans à Saint-Etienne, puis à Paris (depuis 20 ans !). De 2000 à 2004, à Istanbul.

3. *Quelle ville vous a touché le plus et pourquoi ?*

   Lyon et Istanbul sont les deux villes qui comptent le plus dans ma mémoire. Je leur trouve d'ailleurs des points communs. Lyon est aussi une ville de confluence (géographie : 2 fleuves s'y rejoignent, le Rhône et la Saône, ville entre Nord et Sud, collines) Ancien lieu de migrations, carrefour commercial, ancienne industrie de la soie) Architecture qui fait déjà penser à l'Italie : façades colorées de rose, jaune, beige et ocre) et surtout, la présence de l'eau avec les deux grands fleuves qui la traversent. Dans le quartier de Pera et Beyoglu, j'ai trouvé des aspects me rappelant de vieux quartiers lyonnais (cours intérieures, escaliers, grandes fenêtres, immeubles entassés sur les flancs d'une colline) peut-être en raison du passé levantin. Ce qui me touche dans ces villes, c'est l'aspect caché, labyrinthique. Ce sont des villes qui, pour bien les connaître, demandent qu'on s'y plonge de façon émotionnelle. Elles sont chargées de passé, on sent les strates. Istanbul se caractérise par son chaos. Sa beauté provient de son site exceptionnel au bord de la mer et de l'entrechoquement des facettes les plus diverses. Istanbul serait-elle toujours aussi séduisante si elle était plus propre, plus organisée, mieux conservée ?

J'ai l'impression que, ici, tout est beaucoup plus à vif. La vie, la mort, le beau, le laid… on les perçoit sur les façades des bâtisses, dans les rues… Il y a plus de « sauvagerie » (impression qui m'est donnée, notamment, pas les foules (très jeunes), les groupes de chiens errants, les chats, les hordes de mouettes, les corbeaux, la météo très changeante, les risques de séisme… L'énergie de cette ville est impressionnante. Elle est chargée de tant d'histoire qu'on a l'impression d'y être chez soi et, en même temps, il est difficile d'y implanter ses racines. C'est un peu tous ces aspects qui la rendent si attachante…

4. *Quand vous êtes venu à Istanbul pour la première fois ?*

   En 1998, je crois, ou 1997. Pour un voyage en Turquie avec un groupe d'amis.

5. *Pour combien de temps est-ce que vous avez vécu à Istanbul ?*

   Près de 4 ans. J'aurais aimé rester plus longtemps.

6. *Que veut dire Istanbul pour vous ? Quels sentiments vous inspire – t- elle ?*

   (voir éléments de réponse à la question 3). Un fort attachement, assez viscéral… C'est une ville aussi complexe que le sont les êtres humains, mais elle a une présence qui dépasse les individus. La personnalité de cette ville imprime sa marque sur les vies. Elle est très présente. En même temps, par rapport à Paris, c'est aussi une ville de restriction. Le regard des autres, les codes (vestimentaires, comportementaux différents d'un quartier à l'autre…). Ville fatigante ! De fortes pluies, et on est trempé pour la journée, les transports sont compliqués, la foule très dense, sentiment de claustrophobie parfois… Lorsque j'y habitais, je voyageais tous les deux ou trois mois d'Istanbul à Paris. Est-ce parce que je connais Paris comme ma poche, mais

parfois, je me sentais plus légère là-bas, plus libre de mes mouvements et de mes pensées (sûrement parce que je suis française, et femme !) Quand on parle avec les gens à Istanbul (peut-être que c'est ainsi dans toute la Turquie), on sent toujours qu'il y a quelque chose qui pèse sur eux, qui les coince (que ce soit pour des raisons sociales, psychologiques, économiques, politiques…) En même temps, amour d'Istanbul toujours renouvelé (mer, commodités de la vie (il est facile de trouver un taxi, de manger ou de boire quelque chose pour pas cher, çaybahçesi, ambiance, musiques, beauté de la ville, côté drôle et parfois surréaliste…) Keyif yapmak daha kolay sanki ! Personnellement, mon séjour à Istanbul a marqué une étape importante dans ma vie et m'a beaucoup, beaucoup appris. Humainement parlant. J'ai notamment appris ce que c'était qu'être un étranger (mais peut-être aurait-ce été la même chose dans un autre coin du monde). Cela m'a permis de comprendre « du dedans », et pas seulement intellectuellement, comment la France et la Turquie semblaient fonctionner en miroir, par exemple, de mieux voir le regard « orientaliste » (c'est-à-dire extérieur, les projections) que les Européens portaient sur les Turcs, et les Turcs sur les Européens.

7. *Comment vous avez appris la langue turque ? Pensez-vous que c'est une langue « difficile » ?*

   J'ai abordé la langue par la musique. J'ai commencé par apprendre des chansons auxquelles je ne comprenais pas grand-chose. Mais étrangement, cela ne me paraissait pas inconnu. En fait, en Europe, il existait une grande tradition des troubadours au Moyen Âge. A l'époque, j'écrivais moi-même et j'étais très intéressée par l'époque où musique et texte étaient liés. J'ai découvert que les musiciens actuels s'occupant de musique médiévale

utilisaient des instruments orientaux comme le oud, le saz et certaines percussions… En fait, c'est par cette tradition de poètes musiciens que s'est opérée, pour moi, la jonction avec la Turquie où les aşık sont encore nombreux. Je connaissais des Turcs à Paris avec qui j'apprenais la musique, ensuite j'ai fait un voyage en Turquie… Et comme je ne comprenais rien, ça m'a énervé, je me suis juré de casser ce mur de la langue et je me suis mise sérieusement au travail. J'avais un peu appris par moi-même mais ensuite, après ce voyage, je me suis inscrite à l'Inalco (Institut des langues et des civilisations orientales). La troisième année, je suis partie à Istanbul pour suivre les cours de l'université Marmara, dans le cadre d'un cursus intégré en lien avec l'Inalco. Peu à peu, je n'ai plus fait de musique, je me suis seulement occupée de littérature.

Le turc n'est pas difficile en soi. C'est une langue extrêmement logique. Mais cette logique est à l'inverse de celle du français, c'est cela la plus grande difficulté : la syntaxe ! Autant le français peut être analytique, précis dans les nuances, autant le turc est synthétique et peut se permettre d'adorer les longues phrases, les répétitions…. Il ne craint pas la redondance, ce que déteste le français !

8. *Qu'est-ce qui vous a attiré à la littérature turque ? Qui sont les auteurs et les poètes que vous aimez le plus ?*

J'ai d'abord connu la littérature populaire par les türkü. Ensuite, j'ai commencé par aimer Yasar Kemal, Nazim Hikmet (parce qu'ils étaient traduits en français !), Orhan Veli, Yunus Emre… Tanpinar… J'ai adoré les romans de Orhan Pamuk et surtout, j'ai eu un coup de foudre pour les livres d'Elif Shafak. J'aime beaucoup la poésie de Mehmet Yaşin. Asli Erdogan est

une voix singulière… Latife Tekin, Ahmet Ümit, Murat Uyurkulak… Je suis sûre que j'oublie des tas de noms… Et il y a aussi beaucoup d'auteurs que je n'ai malheureusement pas encore lus…

9. *Qu'est-ce que vous pensez des œuvres d'Orhan Pamuk?*

   Je pense qu'il a apporté un nouveau souffle à la littérature turque, il a tenté des choses (Kara Kitap, Yeni Hayat). Son œuvre est nourrie d'une grande connaissance non seulement de la littérature turque mais mondiale. Ses œuvres sont extrêmement intelligentes, sincères, et toujours traversées par une certaine émotion. C'est un vrai architecte, même si on peut lui faire des reproches de style. Ca manque de finesse dans l'expression mais j'ai fini par comprendre que, en réalité, il ne s'en occupait pas tant que ça. Il bâtit mais ne fignole pas. Ce n'est pas un orfèvre de la belle phrase (et c'est pénible parfois quand on traduit) mais au final, ça fonctionne très bien. Ce qui explique que parfois, ça marche mieux en traduction qu'en turc !

10. *Pourquoi avez-vous voulu traduire* Istanbul, Hatıralar ve Şehir *?*

    C'est Gallimard qui m'a contactée. Pamuk venait d'obtenir le Nobel, et il fallait rapidement traduire son dernier livre. C'était naturellement un honneur de le faire !

11. *Lesquels sont plus importants pour vous dans l'œuvre littéraire de Pamuk : les aspects littéraires ou les discussions sociaux ?*

    Tout le discours politique autour de Pamuk est démesuré d'après moi. Pamuk peut avoir certains avis mais on ne peut pas le qualifier d'auteur engagé. On l'accuse d'opportunisme… Tout cela est à replacer dans le contexte turc je crois où tout peut prendre des proportions démesurées. Il règne une certaine paranoïa… L'Europe aime trouver des dissidents partout, c'est sûr, mais c'est

une autre question… La Turquie devrait se réjouir d'avoir un prix Nobel de littérature ! Après, on aime ou on n'aime pas. Reste qu'on parle plus souvent de politique que de littérature. J'ai vu des tas de gens qui détestaient Pamuk sans jamais l'avoir lu. C'est vrai que son style peut avoir des détracteurs. Mais il faut savoir fonder sa critique sur des choses précises, sur une analyse littéraire, donc. Comme chez tout auteur, il y a des qualités et des défauts.

12. *Partagez-vous les idées de Pamuk concernant la ville d'Istanbul ? Quels sentiments vous inspire la ville en tant que représentée par Pamuk ?*

    Comme Pamuk connaît mieux Istanbul que moi, j'apprends des tas de choses ! Istanbul est une ville assez riche pour que chacun la vive à sa façon. Mais je suis d'accord sur le caractère triste, le Hüzün, il est palpable quand on y vit, plus que lorsqu'on passe en touriste. Chez Pamuk, c'est une ville en noir et blanc, alors que nous, Européens, préférons la voir sous le soleil, chatoyante de couleurs. Pour les Européens, c'est déjà l'Orient. Alors que par certains aspects, elle a un côté gris et soviétique des années 50 (bâtiments administratifs). Peut-être que maintenant, je verrais davantage la ville à travers les yeux de Pamuk. Ce regard est aussi nourri par les films de Nuri Bilge Ceylan (côté ville sous la neige !) Mais comme je n'ai pas connu cette ville 30 ou 40 ans plus tôt, je la vois plutôt en couleur, dans ses aspects morcelés et chaotiques. Pamuk a trouvé une esthétique nourrie d'histoire. Il s'opère une synthèse entre lui et la ville. Il fait ainsi œuvre littéraire. Son regard est singulier, même s'il existe aussi chez d'autres auteurs comme Tanpinar ou Demir Özlü.

13. *Pensez-vous qu'Istanbul, dans la narration de Pamuk, ressemble à la ville dans laquelle vous avez vécu /vous vivez actuellement ? Pourquoi ?*

Pas tellement, parce que je n'ai pas vécu dans les mêmes milieux. Je n'ai pas en moi le même passé. Mais j'y retrouve bien sûr certaines sensations, certains aspects cachés comme le hüzün (surtout quand il pleut et quand s'élèvent en même temps toutes les voix des mosquées). Je perçois aussi le côté provincial dont parle Pamuk, quelquefois, on a l'impression qu'Istanbul est un énorme village. C'est immense, mais on croise tout le temps quelqu'un qu'on connaît. Les nouvelles vont vite, on est moins anonyme qu'à Paris.

14. *Quelle est l'image d'Istanbul, d'après-vous, dans l'Europe et surtout en France ?*

    C'est une ville qui jouit d'une image prestigieuse, ce nom fait rêver. Beaucoup de Français connaissent la Turquie, mais beaucoup lui collent des images qui ne correspondent pas à la réalité. Les gens sont enclins à porter un regard orientaliste. Mais comme Istanbul est plus moderne que cela, ça les déstabilise parfois. Beaucoup pensent qu'on écrit avec l'alphabet arabe par exemple… Ou qu'on s'habille comme en Iran ! On navigue entre minarets, clichés dignes des milles et une nuit, et le souvenir du film Midnight Express !

15. *Où placeriez-vous Istanbul ? Dans « l'Ouest » ou dans « l'Est » ?*

    A la confluence des deux. En même temps, personne ne sait vraiment où est la frontière entre Est et Ouest. C'est une question toujours un peu embarrassante, parce que, en fait, la réalité est beaucoup plus complexe et déborde largement cette catégorisation. Actuellement, derrière les termes Est et Ouest, se cache surtout la différence entre islam et chrétienté ! Tout est une question de nuances. Et par rapport à quoi détermine-t-on les limites de l'est et de l'ouest ? A partir de quel centre ? Certainement à partir d'un regard

ethnocentrique européen occidental. Si Istanbul regarde du côté de l'Europe de l'Ouest, elle essaie de se situer, de se comparer et de mettre en avant la diversité de ce qui la compose. Finalement, elle se targue d'être décalée par rapport à ce centre imaginaire, et c'est ainsi qu'elle trouve sa personnalité. Ni ceci, ni cela, mais tout à la fois. C'est sa richesse et ce qui lui crée des problèmes d'identité. Quand elle regarde en elle-même, c'est le monde entier qui afflue vers elle et la traverse en laissant des traces. Ainsi, Istanbul est un grand centre mondial.

16. *Pensez-vous que l'image d'Istanbul commence à changer dans l'Europe ou en France ?*

    Depuis cinq ans, je trouve qu'il y a beaucoup d'œuvres littéraires, cinématographiques, des documentaires, qui contribuent à faire connaître cette ville et donc à changer son image. Peut-être qu'on la connaît mieux, dans sa réalité actuelle. Elle cesse justement d'être une image.

17. *Pensez-vous que votre traduction a changé (ou peut changer) l'image d'Istanbul dans l'esprit des lecteurs français ? Voudriez-vous qu'elle le change ? Dans quel sens ?*

    Chaque œuvre littéraire apporte un autre regard et comme Pamuk est célèbre, ses œuvres ont énormément contribué à mieux faire connaître cette ville. Les auteurs français qui en ont parlé y cherchaient toujours un Orient plus ou moins rêvé. Avec Pamuk, on a la chance de la découvrir de l'intérieur, à travers le vécu quotidien de ses personnages, de lui-même. Et il questionne justement le regard extérieur, étranger, porté sur cette ville. C'est l'un des aspects les plus intéressants de son œuvre. La traduction est bien sûr un vecteur très important. Les Français sont très ouverts et curieux de connaître

les autres. Lors des conférences que j'ai été amenée à donner, j'ai constaté que les Français étaient étonnés souvent, et même un peu déçus, de cette image en noir et blanc que Pamuk donnait de la ville. Ce n'est pas l'image qu'ils avaient d'Istanbul. Mais je suis contente qu'ils la découvrent sous un autre jour que celui donné par les guides touristiques, qui jouent plus sur le rêve.

18. *Pensez-vous que les traductions des récits littéraires sur la ville d'Istanbul (comme par exemple ceux d'Ahmet Hamdi Tanpınar, d'Orhan Pamuk ou de Latife Tekin, qui représentent la ville, chacun à sa manière) peuvent changer l'image d'Istanbul en France, dans l'esprit des lecteurs qui n'ont jamais vu la ville ? Pensez- vous que les lecteurs qui lisent ces récits en traduction, vont imaginer la ville d'un autre perspective, différent de ce qu'ils avaient avant, suivant les épithètes attribués à la ville dans ces œuvres ?*

    Oui, bien sûr. De ce point de vue, la littérature est plus riche que n'importe quel documentaire ou n'importe quel film, à mon avis, même s'il en existe de très bons. Mais on recherche encore les auteurs turcs parce qu'ils parlent de la Turquie et d'Istanbul ! Leur personnalité est d'abord connue parce qu'ils sont turcs, et comme ils sont turcs, on attend d'eux quelque chose qui soit turc ! Un auteur qui parlerait de tout autre chose aurait-il du succès en France et en Europe ? Le jour où les auteurs turcs dont les œuvres parlent de tout autre chose que d'Istanbul et de leur pays seront aussi traduits à l'étranger, cela marquera une nouvelle phase de la littérature turque.

19. *Est-ce que vous avez eu des difficultés en traduisant* Istanbul, Hatıralar ve Şehir *? Quelles sortes de problèmes avez-vous eu ? Comment les avez-vous surmontés ?*

On a toujours des difficultés quand on traduit du turc vers le français ! La longueur des phrases notamment. Le turc, et Pamuk adorent mettre des tas d'éléments à la queue leu-leu et en français, il faut veiller à ne pas alourdir les phrases par une accumulation de pronoms relatifs (qui, que, dont, auquel, duquel etc.) Il faut jouer avec les virgules, les tirets, pour que tout y soit sans que le lecteur s'essouffle ! Il faut trouver le bon rythme. Certains mots n'ont pas d'équivalent en français, tout simplement parce que la chose n'existe pas (vapur, meyhane, konak, yali etc.) on met des notes et puis voilà. Mais parfois, c'est plus compliqué. Jean-François Pérouse, par exemple, a dû conserver le terme Hüzün, pour garder la nuance entre tristesse, mélancolie. Les médias ont mémorisé ce mot ! Autre difficulté, les répétitions : heureusement, il y a beaucoup de synonymes en français. Si on répète trop les mêmes mots (le français ne supporte pas) on nous reproche d'avoir mal traduit, alors que c'était écrit comme ça (chapitre 17 : le plaisir de dessiner, par exemple). Il fallait aussi retrouver les citations en exact en français quand Pamuk citait Nerval ou Gauthier par exemple. Parfois, il mêle la citation à ses propres phrases, il fallait redécouper correctement. Mais le plus difficile, c'était de reconstruire ces longues phrases. Et puis à la fin, l'ambiance « ruines et tristesse » était pesante ! Et les délais étaient très serrés.

20. *Comment avez-vous collaboré avec les autres traducteurs ? Avez-vous travaillé ensemble sur tout le livre ou est-ce que vous avez traduit chacun différents parties du livre ?*

    Nous avons travaillé chacun de notre côté. Nous étions pris par le temps. La préparatrice et la correctrice ont harmonisé le tout à la fin. Car il est arrivé qu'on ait traduit différemment certains mots. Il fallait parfois garder

l'orthographe turque et ne pas franciser, sauf quand le terme était passé dans le dictionnaire (comme pacha par exemple et non paşa)

21. *Avez-vous réfléchi, en traduisant Istanbul, Hatıralar ve Şehir, sur le groupe de lecteurs ciblé ? Comment avez-vous résolu les problèmes causés par les différences culturelles ou bien par la manque de connaissance de la part des lecteurs français concernant les traits historiques, culturels, sociaux et littéraires qui se trouvent dans le texte en turc?*

    Non, je n'ai pas spécialement réfléchi aux lecteurs, pas plus que lorsque je traduis n'importe quelle autre œuvre du turc. Je veille toujours à ce que tout soit parfaitement compréhensible, même si je suis dans l'obligation de conserver un mot turc. Ensuite, c'est au lecteur de s'approprier le livre. Il a toutes les clefs en main pour en savoir plus, à la lecture de l'œuvre et par d'autres recherches, s'il le désire. Mon souci majeur est de produire un texte fluide en français où l'on ne perçoive pas la traduction, qui ne pose aucun souci de compréhension. Ensuite, c'est une histoire qui se passe entre l'auteur et le lecteur.

22. *Est-ce que vos expériences personnelles et vos vécus à Istanbul vous ont aidé pendant la traduction ?*

    Oui, bien sûr, ça me permet de mieux visualiser ce que veut dire l'auteur. Je « déverbalise » pour reconstruire la phrase en français en m'appuyant sur l'image évoquée par l'auteur, une image que je fais mienne. Avoir vécu à Istanbul m'aide à mieux sentir ce qu'il veut dire. Je peux puiser dans mes propres sensations, ce qui m'aide à reformuler, comme si c'est moi qui écrivais, ce que l'auteur veut dire. Mais je me plonge surtout dans son imaginaire à lui.

23. *Quelles autres œuvres est-ce que vous avez traduits et traduisez-vous actuellement?*

    Après Istanbul, j'ai traduit Bit Palas et récemment Siyah Süt d'Elif Shafak. Entretemps Öteki Renkler de Pamuk, Kayip Söz de Oya Baydar, Destina de Mine Kirikkanat et actuellement, je travaille sur Masumiyet Müzesi de Pamuk.

24. *Quels autres livres voudriez-vous traduire ? Pourquoi ?*

    Pour l'instant, je voudrais plutôt prendre des vacances !

25. *Considérez-vous la traduction comme un métier ? Ou fait-elle partie de votre affection pour la littérature ? Est-ce que, d'après-vous, la traduction sert à rapprocher les différentes cultures ?*

    La traduction est un métier, naturellement, un métier passion, certes, mais un métier. Sans passion, on ne pourrait pas tenir longtemps ! C'est très éprouvant. Ca prend énormément de temps, on ne compte pas ses heures et on n'a plus de vie ! Mais traduire des œuvres littéraires n'est pas une chose qu'on peut faire mécaniquement. Ca engage toute la sensibilité, dans les deux langues. Ca rapproche les différentes cultures bien sûr, puisqu'on donne à entendre une voix dans une langue compréhensible par d'autres gens. Le traducteur est un pont. Invisible. Il est au service du texte et de l'auteur, de la langue qu'il traduit et de celle dans laquelle il écrit. D'une culture à l'autre, au-delà des différences, c'est surtout l'humanité commune qui ressort.

26. *Avez-vous d'autres professions ?*

    Je travaille à la télévision, au service des informations internationales de TV5Monde.

27. *Pour quelles raisons, une œuvre mériterait-il d'être traduite, d'après vous ?*

Pour des raisons de qualité littéraire, a priori. Si elle peut faire entendre une voix singulière, apporter un éclairage nouveau, faire découvrir d'autres univers, c'est mieux.

28. *Est-ce que les activités ou les affirmations politiques des auteurs pourraient changer votre décision de traduire ou de ne pas traduire leurs livres ? Traduirez-vous l'œuvre l'un auteur si vous ne partagez pas son approche politique ?*

    Si l'œuvre prône le racisme, la violence, ou que sais-je encore, certainement non. Mais si l'œuvre est forte littérairement parlant, les positions politiques de son auteur m'intéressent peu (sauf s'il tombe dans l'extrémisme, mais cela se verrait dans son œuvre). Certains peuvent ne pas apprécier certains auteurs, je pense à Salman Rushdie dont les traducteurs japonais et italiens ont été assassinés. Mais la littérature est au-delà de la politique. C'est pourquoi certains la jugent dangereuse. Par exemple, je ne traduirais pas un auteur dont je partage l'approche politique mais dont l'œuvre serait purement didactique et politique.

29. *Traduirez – vous une œuvre si vous ne l'aimez pas comme œuvre littéraire ?*

    Ca peut arriver ! Il y a des textes que j'aime plus que d'autres. Par exemple, j'ai parfois du mal avec des romans policiers. Quand la langue est très pauvre, ça m'ennuie. L'histoire est sympathique, ça se lit tout seul, mais quand on traduit, la langue manque de matière, ça m'ennuie.

APPENDIX C: INTERVIEW WITH JEAN-FRANCOIS PEROUSE

1. *Où est-ce que vous êtes né ?*

   A Lyon, dans le Rhône (69).

2. *Dans quelles différentes villes est-ce que vous avez vécu et pour combien de temps ?*

   Curis-au-mont d'or (où vit le traducteur en allemand de O.P. ; quel hasard !!!) (17 ans), puis Lyon (4 ans), puis Paris (5 ans), puis Toulouse (9 ans), puis (enfin) Istanbul (10 ans).

3. *Quelle ville vous a touché le plus et pourquoi ?*

   Istanbul, incontestablement. Pour mille et une raisons. C'est une ville, au sens de la possibilité infinie d'anonymat et d'errance ; de la permanence de l'imprévisible. Une ville qui cumule tous les régimes de vivre la ville et n'a pas encore été totalement soumise au rouleau compresseur de la mise aux normes internationales. Enfin c'est une ville dotée d'un site et d'une situation exceptionnels.

4. *Quand vous êtes venu à Istanbul pour la première fois ?*

   Un jour de juillet 1987, le siècle dernier donc ; j'en rougis. Comme un vulgaire touriste qui n'avait pas les clés.

5. *Pour combien de temps est-ce que vous avez vécu à Istanbul ?*

   Cela fait 10 ans à présent que je vis à Istanbul. Je suis venu pour un an… et m'efforce de rester depuis.

6. *Que veut dire Istanbul pour vous ? Quels sentiments vous inspire–t-elle ?*

Des sentiments qui associent l'inscription dans une histoire vertigineuse à toujours interrogée et mon histoire propre, comme un trait dérisoire et éphémère dans la mer.

7. *Comment vous avez appris la langue turque ? Pensez- vous que c'est une langue « difficile » ?*

   J'ai appris d'abord à l'Université (INALCO), puis à Tomer (Ankara), et ensuite et surtout en lisant, et dans la rue, ou avec mes amis.

8. *Qu'est-ce qui vous a attiré dans la littérature turque ? Qui sont les auteurs et les poètes que vous aimez le plus ?*

   La concision, la sortie des logiques dominantes d'entendement et la pluralité des enracinements lexicaux. Yasar Kemal et Orhan Kemal, puis Ihsan Oktay Anar ; et Küçük Iskender du côté de la poésie.

9. *Qu'est-ce que vous pensez des œuvres d'Orhan Pamuk?*

   Je ne peux pas en parler globalement. Les premiers romans m'ont enchanté, les suivants m'ont intrigué et les derniers me chagrinent un peu.

10. *Pourquoi avez - vous voulu traduire* Istanbul, Hatıralar ve Şehir ?

    Pour Istanbul avant tout et le plaisir de me plonger dans l'écriture de cette ville ; et puis après avoir traduit *Kar*, j'étais dans les papiers de Gallimard.

11. *Lesquels sont plus importants pour vous dans l'œuvre littéraire de Pamuk : les aspects littéraires ou les discussions sociaux ?*

    Cela est variable selon les textes. La composition de *Kar* par exemple est intéressante. Et les questions sociales évoquées ne manquent pas d'intérêt, alors que la langue m'apparaît très lourde.

12. *Partagez-vous les idées de Pamuk concernant la ville d'Istanbul ? Quels sentiments vous inspire la ville en tant que représentée par Pamuk ?*

Ma vision d'Istanbul est bien différente, en tant qu'elle cherche à s'émanciper des lieux communs trop usés par la littérature orientaliste. Elle se nourrit plutôt des territoires récemment émergés, dans ces périphéries qui représentent désormais plus de 90% des Stambouliotes. La vision de Pamuk est trop élitiste (elle est celle de ceux qui se pensent au centre culturel et s'estiment envahis par de marges incultes), trop néo-orientaliste et trop égocentrée pour pouvoir rendre compte d'une quelconque manière de l'Istanbul contemporain.

13. *Pensez-vous qu'Istanbul, dans la narration de Pamuk, ressemble à la ville dans laquelle vous avez vécu /vous vivez actuellement ? Pourquoi ?*

    C'est comme si je vivais dans un autre temps à dire vrai, tant Pamuk noircit le tableau et en reste à des clichés des années 1950 et 1960. Ara Güler appartient au passé. Beyoglu n'est qu'un des 39 arrondissements d'Istanbul.

14. *Quelle est l'image d'Istanbul, d'après-vous, dans l'Europe et surtout en France ?*

    Cela constituerait le thème de plusieurs livres… Pour résumer, l'Istanbul en Europe est par trop issue de l'imaginaire touristique des classes moyennes par ailleurs obsédées par de fausses questions comme celle de la montée de l'islamisme. Bref un mélange de fascination et de peurs culturalistes.

15. *Où placeriez-vous Istanbul ? Dans l'Ouest ou dans l'Est ?*

16. *Pensez-vous que l'image d'Istanbul commence à changer dans l'Europe ou en France ?*

    Je ne pense pas ; et ce n'est pas 2010 ou Orhan Pamuk qui vont y contribuer…

17. *Pensez-vous que votre traduction a changé (ou peut changer) l'image d'Istanbul dans l'esprit des lecteurs français ? Voudriez-vous qu'elle le change ? Dans quel sens ?*

    Je ne crois pas, O.P. allant largement dans le sens des images dominantes. Je souhaiterais qu'elle change - mais est-ce là la mission de la littérature ? – dans le sens d'une sortie des lieux touristiques…

18. P*ensez-vous que les traductions des récits littéraires sur la ville d'Istanbul (comme par exemple ceux d'Ahmet Hamdi Tanpınar, d'Orhan Pamuk ou de Latife Tekin, qui représentent la ville, chacun à sa manière) peuvent changer l'image d'Istanbul en France, dans l'esprit des lecteurs qui n'ont jamais vu la ville ? Pensez- vous que les lecteurs qui lisent ces récits en traduction, vont imaginer la ville d'une autre perspective, différent de ce qu'ils avaient avant, suivant les épithètes attribués à la ville dans ces œuvres ?*

    Certainement, mais cela reste un mystère. Et comme le dit si bien Proust, chaque lecteur n'est en définitive que le lecteur de lui-même.

19. *Est-ce que vous avez eu des difficultés en traduisant* Istanbul, Hatıralar ve Şehir *? Quelles sortes de problèmes avez-vous eus ? Comment les avez-vous surmontés ?*

    J'en ai eu bcp moins que pour *Kar*… J'ai essayé de les surmonter en en discutant avec des personnes de confiance.

20. *Comment avez-vous collaboré avec les autres traducteurs ?*

    Cela été trop informel malheureusement et surtout trop rapide et centralisé par la maison d'édition. Donc ce fut assez décevant.

21. *Avez-vous réfléchi, en traduisant Istanbul, Hatıralar ve Şehir , sur le groupe de lecteurs ciblé ? Comment avez-vous résolu les problèmes causés par les*

différences culturelles ou bien par le manque de connaissance de la part des lecteurs français concernant les traits historiques, culturels, sociaux et littéraires qui se trouvent dans le texte en turc?

J'aurais aimé écrire plus de notes infrapaginales, mais j'ai été limité. Ceci dit, je pense qu'un O.P. est plus simple qu'un Y. Kemal, dans la mesure où le premier parle davantage de la culture internationale. Le local n'est là qu'à titre pittoresque.

22. *Est-ce que vos recherches sur la ville d'Istanbul et votre vie professionnelle vous ont aidé pendant la traduction ?*

Je pense, à l'évidence. Cela m'a en tout cas simplifié la vie de traducteur. Même si la géographie de O.P. est assez restreinte en termes de territoires investis. J'ai même pu corriger certains petits point parfois discrètement, au besoin.

23. *Avez – vous traduit d'autres livres ? Quelles autres œuvres est-ce que vous avez traduits ?*

J'ai traduit *Kar* donc.

24. *Avez-vous jamais considéré la traduction comme un métier ? Ou fait-elle partie de votre affection pour la littérature ? Est-ce que, d'après-vous, la traduction sert à rapprocher les différentes cultures ?*

Je ne considère pas cela comme un métier. Cela a été une discipline et un apprentissage pour moi. Le rapprochement opéré est indéniable. La traduction ouvre des horizons (individuels et collectifs) de rêve, éveille des curiosités, mais peut aussi participer à figer des stéréotypes culturels.

25. *Quels autres livres voudriez-vous traduire ? Pourquoi ?*

Je voudrais traduire plus de poésie, Küçük Iskender par exemple, ou alors Yilmaz Odabasi…

26. *Pour quelles raisons, une œuvre mériterait-il d'être traduite, d'après vous ?*

Pour son pouvoir de nous sortir de nous-mêmes, tout en résonnant en nous. Pour sa cohérence et sa sincérité.

27. *Est-ce que les activités ou les affirmations politiques des auteurs pourraient changer votre décision de traduire ou de ne pas traduire leurs livres ? Traduirez-vous l'œuvre d'un auteur si vous ne partagez pas son approche politique ?*

Cela n'a pas d'importance, si l'auteur est sincère dans son système, quel qu'il soit et si sa langue porte au-delà de la recherche d'effets. J'aime des auteurs français classés « de droite » comme Maurras, Barrès ou Brasillach… J'aime aussi parfois Necip Fazil Kisakürek.

28. *Traduirez – vous un œuvre si vous ne l'aimez pas comme œuvre littéraire ?*

Oui, pour l'exercice et le métier…

APPENDIX D: SEGMENTATION OF THE ANALYZED SECTION FROM TANPINAR'S "ISTANBUL" (TANPINAR'S TURKISH SOURCE TEXT)

(SEGMENT 1) Çocukluğumda, bir Arabistan şehrinde ihtiyar bir kadın tanımıştık. Sık sık hastalanır, humma başlar başlamaz İstanbul sularını sayıklardı:

- Çırçır, Karakulak, Şifa suyu, Hünkar suyu, Taşdelen, Sırmakeş…

Adeta bir kurşun peltesi gibi ağırlaşan dilinin altında ve gergin, kuru dudaklarının arasında bu kelimeler ezildikçe fersiz gözleri canlanır, bütün yüzüne bizim duymadığımız bir şeyler dinliyormuş gibi bir dikkat gelir, yanaklarının çukuru sanki bu dikkatle dolardı. bir gün damadı babama:

Bu onun ilacı, tılsımı gibi bir şey… Onları sayıklayınca iyileşiyor, demişti.

Kaç defa komşuluk ziyaretlerimizde, döşeğin yanı başında, onun sırf bu büyülü adları saymak için, bir mahzenin taş kapağını kaldırır gibi güçlükle en dalgın uykulardan sıyrıldığını görmüştüm. Sıcaktan ve sam yelinden korunmak için pencereleri koyu yeşil dallarla iyiden iyiye örtülmüş odanın, berrak su ile doldurulmuş havuz gibi loşluğuna bu isimler teker teker düştükçe ben kendimi bir büyüde kaybolmuş sanırdım. Bu mücevher parıltılı adlar benim çocukluk muhayyilemde bin çeşit hayal uyandırırdı.

Dört yanımı su sesleriyle, gümüş tas ve billur kadeh şıkırtılarıyla, güvercin uçuşlarıyla dolu sanırdım. Bazen hayalim daha müşahhas olur, bu sayıklamanın tenime geçirdiği ürperişler arasında, tanıdığım İstanbul sebillerini, siyah, ılış tulumlarından yağlı bir serinlik vehmi sızan sakaları, üstündeki salkım ağacı yüzünden her bahar bir taze gelin edası kazanan mahallemizin küçük ve fakir süslü çeşmesini görür gibi olurdum. Bazen de yalnız bir defa gittiğimiz Bentler'in yeşillik

tufanı gözümün önünde canlanır, o zaman biraz da kendi kendime yaptığım gayretle, bu loş ve yeşil aydınlıklı oda gözümde, içinde hastanın, benimi etrafımdakilerin acayip balıklar gibi yüzdüğümüz gerçekten bir havuz haline gelirdi.

Bu kadın sonra ne oldu, bilmiyorum. Fakat içimde bir taraf, ölümünden sonra bir pınar perisi olduğuna hala inanıyor.

Her su başını bir hasret masalı yapan bu meraka senelerden sonra ancak bir mana verebildim. /

(SEGMENT 2) İstanbul bu kadın için serin, berrak, şifalı suların şehriydi. / (SEGMENT 3) Tıpkı babam için, hiçbir yerde eşi bulunmayan büyük camilerin, güzel sesli müezzinlerin ve hafızların şehri olduğu gibi. / (SEGMENT 4) Bu Müslüman adam, kadere yalnız İstanbul'dan uzakta ölmek endişesiyle isyan ederdi. Böyle bir ahret uykusunda yabancı makamlarda okunan *Kur'an* seslerine varıncaya kadar bir yığın hoşlanmadığı, hattâ haksız bulduğu şey karışırdı. /

(SEGMENT 5) Bir şehrin hayalimizde aldığı bu cins çehreler üzerinde düşünülecek şeydir. Bu, insandan insana değiştiği gibi nesilden nesile de değişir. Elbette ki XV. asır başlarında Üsküdar'da, Anadoluhisarı'nda oturan dedelerimiz, İstanbul'a sadece fethedilecek bir ülke gibi bakıyorlar ve Sultantepesi'nden, Çamlıca'dan seyrettikleri İstanbul akşamlarında şark kayserlerinin er geç bir ganimet gibi paylaşacakları hazinelerini seyrediyorlardı. / (SEGMENT 6) Buna mukabil fetihten sonrakiler için İstanbul bütün imparatorluğun ve Müslüman dünyasının gururu idi. Onunla övünüyorlar, güzelliklerini övüyorlar, her gün yeni bir âbide ile süslüyorlardı. O güzelleştikçe, kendilerini sihirli bir aynadan seyreder gibi güzel ve asil buluyorlardı./

(SEGMENT 7) Tanzimat İstanbul'a büsbütün başka bir gözle baktı. O, bu şehirde, iki medeniyeti birleştirerek elde edilecek yeni bir terkibin potasını görüyordu. /

(SEGMENT 8) Bizim nesil için İstanbul, dedelerimiz, hatta babalarımız için olduğundan çok ayrı bir şeydir. O muhayyilemize sırmalı, altın işlemeli hil'atlere bürünerek gelmiyor, ne de din çerçevesinden onu görüyoruz. Bu kelimeden taşan aydınlık bizim için daha ziyade, kendi ruh hâletlerimize göre seçtiğimiz mazi hâtıralarının, hasretlerin aydınlığıdır. /

(SEGMENT 9) Fakat bu hasret sade geçmiş zamana ait olan ve bugünkü hayatımızla, mantığımızla zarurî olarak çatışan bir duygu değildir. Bu çok karışık duygunun bir kolu gündelik hayatımıza, saadet hulyalarımıza kadar uzanır.

O kadar ki İstanbul'un bugün bizde yaşayan asıl çehresini bu dâüssıla verir, diyebiliriz. Onu bizde, en basit hususiyetleriyle şehrin kendisi besler. /

(SEGMENT 10) Asıl İstanbul, yani surlardan beride olan minare ve camilerin şehri, Beyoğlu, Boğaziçi, Üsküdar, Erenköy tarafları, Çekmeceler, Bentler, Adalar, bir şehrin içinde âdeta başka başka coğrafyalar gibi kendi güzellikleriyle bizde ayrı ayrı duygular uyandıran hayalimize başka türlü yaşama şekilleri ilham eden peyzajlardır.

(SEGMENT 11) Onun için bir İstanbullunun gündelik hayatında bulunduğu yerden başka tarafı özlemesi çok tabiîdir. Göztepe'de, hışırtılı bir ağaç altında bir yaz sabahını tadarken küçük bir ihsas, teninizde gezinen hiçten bir ürperme veya gözünüze takılan bir hayal, hattâ birdenbire duyduğunuz bir çocuk şarkısı sizi daha dün ayrıldığınız bir Boğaz köyüne, çok uzak ve değişik bir dünya imiş gibi çağırır, rahatınızı bozar. İstanbul'da, işinizin gücünüzün arasında iken birdenbire Nişantaşı'nda olmak istersiniz ve Nişantaşı'nda iken Eyüp ve Üsküdar behemahal

görmeniz lâzımgelen yerler olur. Bazen de hepsini birden hatırladığınız ve istediğiniz için sadece bulunduğunuz yerde kalırsınız.

Bu âni özleyiş ve firarların arkasında tabiat güzelliği, sanat eseri, hayat şekilleri ve bir yığın hâtıra çalışır. Her İstanbullu Boğaz içinde sabahın başka semtlerinden büsbütün ayrı bir lezzet olduğunu, Çamlıca tepelerinden akşam saatlerinde İstanbul'da ışıkların yanmasını seyretmenin insanın içini başka türlü bir hüzünle doldurduğunu bilir. Mehtaplı gecelerde Boğazla Marmara açıkları ne kadar birbirinden ayrı ise, Büyükdere körfezinden yüz kulaç ilerisi, Sarıyer uzakları da öyle ayrıdır. İnsan birkaç kürek darbesiyle şiiri gündelik ekmek yapan çok munis bir hayal dünyasından hiç tanımadığı haşin ve efsanevî bir Argonotlar gecesine girer. / Çekmeceler'de günün herhangi bir saati biraz ilerdeki deniz kenarından çok başka şekilde güzeldir.

Geniş denizin yanı başında bu göller, bir Beste ve Kâr'ın yanında, aynı makamdan küçük bir şarkıya ne kadar benzerler; sonra nispet ölçüsü değişir değişmez hüviyet nasıl değişir!

Güneş, eski el aynalarını andıran bu göllerde dehasını sadece peyzaj kabartmasına sarfetmekten hoşlanan bir eski zaman ustasına benzer; her saz, her ot, her kanat çırpınışı, bütün kenarlar ve renkler gibi gümüş bir parıltı içinde erir. /

(SEGMENT 12) Fakat bu değişiklik daha derinlere gider; saatlerin manzarası gibi insanların çalışma şekiller ve tembellikleri, düşünce ve yeisleri de bu yerlerde birbirinden başkadır. / (SEGMENT 13) Beyoğlu, hamlesi yarı yolda kalmış Paris taklidiyle hayatımızın yoksulluğunu hatırlatırken; İstanbul, Üsküdar semtleri kendisine yetebilen bir değerler dünyasının son miraslarıyla, biz farkında olmadan içimizde bir ruh bütünlüğü kurar, hulyalarımız, isteklerimiz değişir. Boğaziçi'nde, Üsküdar'da, İstanbul'da, Süleymaniye veya Hisar'ların karşısında, Vaniköy

iskelesinde veya Emirgan kahvesinde sık sık başka insanlar oluruz. Hangi İstanbullu, Beykoz korusunda veya Bebek sırtlarında dolaşırken kendisini dış alemin o kavurucu zaruretlerine karşı müdafaa edecek zengin ve çalışkan bir uzleti özlememiş, kısa bir an için olsa bile onun çelik zırhlarını giyinmemiştir? /

(SEGMENT 14) Bayezıt veya Beylerbeyi Cami'inin duvarlarına yaslanarak düşünülen şeylerle, Tarabya'nın içimizdeki bir tarafa hâlâ yabancı rıhtımında, akşamın bir ten cümbüşünü andıran ışıkları içinde düşünülecek şeyler elbette birbirine benzemez. Birincilerinde her şey içimize doğru kayar ve besleyici bir hüzün hâlinde bizde külçelenir.

İkincisinde bu köklü hasretten mahrum kalırız. / (SEGMENT 15) Çünkü, bu küçük ve mimarisinin zevki hakkında oldukça şüpheli olduğumuz camiin etrafında bütün bir eski İstanbul'u buluruz. Öyle ki, konuştuğumuz zaman şüphesiz Tarabya'dakinden pek de ayrı, farklı bulmayacağımız buradaki insanlar bize kendi içlerine çekilmiş bir mazi daüssılasında yaşıyormuş gibi gelirler. Şüphesiz tıpkı oradaki gibi alelâde gazete tefrikalarından duygu hayatını tatmin eden, aynı sineme yıldızlarını seven ve hayran olan ve hayatının fakirliği içinde aynı şekilde canı sıkılan bu genç kız II. Mahmut'un debdebeli binişlerin şahit olduğunu bildiğimiz ve bütün o küçük saraylarda, yalı ve köşklerde yapılan musiki fasıllarından bir şeyler sakladığını zannettiğimiz bu sokaklarda ve meydanlarda yaşadığı için bize daha başka ve zengin bir âlemden geliyor hissini verir, onu daha güzel değilse bile bize daha yakın buluruz. /

(SEGMENT 16) *Ölüm bile bu köşelerde başka çehreler takınır.*

Bu değişiklikler hep birden düşünülünce muhayyilemizde tıpkı bir gül gibi yaprak yaprak açılan bir İstanbul doğar. Şüphesiz her büyük şehir az çok böyledir.

Fakat İstanbul'un iklim hususiliği, lodos poyraz mücadelesi, değişik toprak vaziyetleri bu semt farklarını başka yerlerde pek az görülecek şekilde derinleştirir.

İşte İstanbul bu devamlı şekilde muhayyilemizi işletme sihriyle bize tesir eder. Doğduğu, yaşadığı şehri iyi kötü bilmek gibi tabii bir iş, İstanbul'da bir nevi zevk inceliği, bir nevi sanatkârca yaşayış tarzı, hatta kendi nev'inde sağlam bir kültür olur. Her İstanbullu az çok şairdir, çünkü irade ve zekâsıyla yeni şekiller yaratması ("yaratmasa" olacak sanırım) bile, büyüye çok benzeyen bir muhayyile oyunu içinde yaşar. Ve bu, tarihten gündelik hayata, aşktan sofraya kadar genişler.

"Teşrinler geldi, lüfer mevsimi başlayacak" yahut "Nisandayız, Boğaz sırtlarına Erguvanlar açmıştır" diye düşünmek, yaşadığımız anı efsaneleştirmeye yetişir. Eski İstanbullular bu masalın içinde ve sadece onunla yaşarlardı. Takvim, onlar için Heziod'un *Tanrılar Kitabı* gibi bir şeydi. Mevsimleri ve günleri, renk ve kokusunu yaşadığı şehrin semtlerinden alan bir yığın hayal halinde görürdü. /

(SEGMENT 17) Yazık ki bu şiir dünyası artık hayatımızda eskisi gibi hâkim değildir. Onu şimdi daha ziyade yabancı daüssılalar idare ediyor. Paris, Holivud, -hatta dünkü Peşte ve Bükreş- İstanbul'un ışıklarını içimizde her gün biraz daha kıstılar. Ne çıkar İstanbul semtleri bütün vatan gibi orada duruyor; büyük mazi gülü bir gün bizi elbette çağıracak.

APPENDIX E: SEGMENTATION OF THE ANALYZED SECTION FROM TANPINAR'S "ISTANBUL" (RUTH CHRISTIE'S TRANSLATION INTO ENGLISH)

(SEGMENT 1) When I was a child we made the acquaintance of an old woman in an Arabian city. She often fell ill and when the fever began she would recite the names of Istanbul's springs:

'Çırcır, Karakulak, Şifa, Hünkâr, Taşdelen, Sırmakeş . . .'

As these names squeezed through her taut, dry lips and under her tongue heavy as molten lead, her lustreless eyes came to life, her whole face grew attentive as though she was listening to things inaudible to us, and her hollow cheeks filled out with concentration. One day her son-in-law said to my father:

'It's like magic, it's her medecine as she tells over the names she begins to recover.'

Often by her bedside during our visits I have seen her free herself from the deepest sleep like someone raising the stone lid from a cellar, just to recite the magic names. The windows of her room were obscured by dark green branches to protect it from heat and the sirocco, and as the names fell one by one into the dim depths of a well filled with crystal-clear water, I was spellbound. These sparkling gemlike names revived a thousand images in my childhood imagination.

All around me the air seemed full of the sound of water, the chink of silver bowls and crystal wine-glasses, the flutter of pigeons' wings. Sometimes my dream became more concrete. As the repetition of names raised goose-pimples on my skin I seemed to see the familiar Istanbul fountains, the water-carriers leaking imaginary coolness from their damp, black, greasy goatskins, and the little fountain of our

neighbourhood, with its simple decorations, that under the drooping acacia tree assumed the look of a young bride every spring. And sometimes the flood of greenery round the reservoirs which we had visited only once, came to life before my very eyes and for a while I imagined this dim and green-lit room as a swimming-pool where we all swam like strange fish, the sick woman, myself and those around us.

What happened to the woman eventually, I don't know. But a bit of me still believes that after her death she became a water-sprite.

It was only years later that I was able to interpret the melancholy that made every spring of water a source of yearning. /

(SEGMENT 2) For the woman, Istanbul was the city of the cool crystal waters of health. / (SEGMENT 3) And for my father it was the peerless city of great mosques and muezzins with beautiful voices and of learned reciters of the Koran. / (SEGMENT 4) This devout man's only revolt against fate, his one anxiety, was his fear of dying far from Istanbul. In his eternal sleep he might be involved with much that was unpleasant and even unjust, including alien modes of chanting prayers from the Koran. /

(SEGMENT 5) The variety of appearances that a city takes in our imagination is well worth contemplating. It changes from person to person and from generation to generation. Undoubtedly our ancestors who lived in Üsküdar and Anadoluhisar at the beginning of the fifteenth century regarded Istanbul merely as a country to be conquered, and on Istanbul evenings when they watched from Sultantepe and Çamlica they were looking at the treasures that eastern potentates would sooner or later share as booty. / (SEGMENT 6) For those who came after the conquest the city became the pride of the Islamic world and of the whole empire. They boasted about it and its beauties and graced them daily with new monuments.

The finer it became, the more they saw themselves as fine and noble reflections in its magic mirror. /

(SEGMENT 7) The period of reforms, the Tanzimat, regarded Istanbul in a completely different light. It saw in the city a crucible for a new synthesis, born from the union of two civilizations. /

(SEGMENT 8) For our generation Istanbul is now a very different place from that of our grandfathers, or even of our fathers. In our imagination it does not appear swathed in silver and gold robes of honour, nor do we see it set in a religious framework. Rather it is illumined for us by the light of the memories and longings evoked by our own spiritual state. /

(SEGMENT 9) But this nostalgia is not an emotion that belongs only to the past, in conflict inevitably with our modern life and good sense. One channel of this very complex feeling reaches right to the heart of our daily lives and dreams of happiness.

To tell the truth Istanbul's real face is born from our very nostalgia and it is the simplest characteristics of the city itself that nourish the feeling in us. /

(SEGMENT 10) The real Istanbul consists of landscapes that inspire our daydreams with very different ways of living, and arouses various emotions in us, it is not only the city of mosques and minarets within the walls, but also of such diverse geographical locations with their own particular beauties, as Beyoğlu, Boğazici, Üsküdar, the shores of Erenköy, the lakes at Çekmece, the Reservoirs and the Islands. /

(SEGMENT 11) So it is very natural for an inhabitant of Istanbul to yearn for a place other than that of his daily life. At Göztepe, as you are enjoying a summer morning under a rustling tree, a tiny sensation, goose-pimples from nowhere will

wander over your skin, a vision or even a child's song will suddenly summon you to some village on the Bosphorus which you left only yesterday, ruining your peace of mind, calling you from a far distant, other world. You are in the throes of work in Istanbul and suddenly you want to be in Nişantaş, you are in Nişantaş and you must see Eyüp and Üsküdar, come what may. And sometimes you remain just where you are because what you remember and desire is all of it.

We are moved to momentary longings and flights of escape by the beauty of nature, a work of art, our life-styles and a host of memories. Every inhabitant knows that morning on the Bosphorus is an entirely different delight from any other neighbourhood's, and the heart of the man who watches the lights of Istanbul from the heights of Çamlıca at dusk is filled with a unique sadness. On moonlit nights, the difference between Sariyer and the gulf of Büyükdere, only a hundred fathoms further on, is as great as the difference between the open sea of Marmara and the Bosphorus. With a few strokes of the oar the man whose daily bread is poetry leaves his familiar dream-world and enters a harsh, legendary Argonaut night. At any hour of the day the lakes at Çekmece have a completely different beauty from the neighbouring seashore.

These lakes by the open sea are just like a little song in the same mode compared with a major musical composition like a Beste or Kâr; as soon as the scale changes how great the change in character!

The sun on the lakes that are like old-fashioned hand-mirrors resembles an old master who enjoys using his talent only on landscape in relief; every reed, every blade of grass, every wingbeat, all contours and colours dissolve in a single silver gleam. /

(SEGMENT 12) But the change goes even deeper; as in a mediaeval landscape of a Book of the Hours, the work-patterns of human beings, their times of idleness, their thoughts and despairs, differ according to place. / (SEGMENT 13) Imitating Paris in a half-hearted way, Beyoğlu reminds us of the poverty of our lives; the neighbourhoods of old Istanbul and Üsküdar with their last vestiges of values inherited from a self-sufficient world create, unknown to us, a wholeness of spirit, and alter our dreams and desires. At Boğazici, in Üsküdar, in Istanbul, face to face with the Süleymaniye mosque or the fortresses on the Bosphorus, on Vaniköy pier or in a coffee-house at Emirgân we often become quite different people. Which inhabitant of Istanbul, roaming the woodlands of Beykoz, or the hills behind Bebek, hasn't longed for a rich studious solitude as a defence against the desiccating demands of 'the real world', and who hasn't donned, if only for one short moment, a protective armour of steel? /

(SEGMENT 14) There is certainly no likeness between our thoughts as we lean in contemplation against the walls of the Beyazit or Beylerbey mosques, and the thoughts induced by the riot of evening lights on the shores of Tarabya – a place still alien to a part of us. In one, everything slips straight into our hearts and gives rise to a nourishing sadness, in the other we are without any deep-rooted yearning. /

(SEGMENT 15) Around the little mosque, whose architectural quality is rather suspect, we find the complete old Istanbul of our fathers. When we talk with them, the people here now are not so very different from people in Tarabya but they seem to have withdrawn into themselves and to be living in a dream of the past. The young girl here is just like any other girl, bored with the emotional poverty of her life, admiring the same filmstars and satisfying her appetite for life with cheap newspaper installments, but she seems, if not more beautiful, nearer to us, and

daughter of a different, richer world; for she inhabits streets and squares where we imagine there are echoes of the music performed in all the little palaces and summer-houses and villas from which we know Mahmud II witnessed magnificent equestrian displays. /

(SEGMENT 16) "*Even death wears a different face in these parts.*"

As we contemplate all these changes, an Istanbul is born that opens like a rose, petal by petal, in our imagination. Every major city, of course, is more or less like that. But Istanbul's special climate, the conflict between the north and south winds, the various conditions of the soil, emphasize differences between neighbourhoods that are rare elsewhere.

Thus Istanbul continually exerts its magic influence over our imaginations. It is natural to know the good and bad sides of the city where we were born and where we now live. Istanbul has a certain artistic way of life, a delicacy of taste, a healthy culture of its own. Everyone of its inhabitants is more or less a poet, for even if he doesn't create new forms intelligently and decisively, he lives inside an imaginary magical drama that extends from history to daily life, from love to the dining-table. When he thinks, "October and November are here, the blue-fish season will begin", or "It's April. The Judas-tree blossom must be out along the Bosphorus", he manages to make the present moment into a legend. The people of old Istanbul lived only inside this legend. For them the calendar was like Hesiod's *Book of the Gods*. Days and seasons unrolled before their eyes in a dream-state that took colour and smell from their particular neighbourhoods./

(SEGMENT 17) A pity that the realm of poetry no longer rules our lives as in the past. Now we are more often influenced by longings for foreign parts– Paris, Hollywood – even for the Budapest and Bucharest of yesteryear – every day the

lights of Istanbul grow just a little dimmer in our hearts. But the neighbourhood quarters of Istanbul remain there complete and whole like one's native country. One day for sure the great rose of the past will summon us.

APPENDIX F: SEGMENTATION OF THE ANALYZED SECTION FROM TANPINAR'S "ISTANBUL" (PAUL DUMONT'S TRANSLATION INTO FRENCH)

(SEGMENT 1) Lorsque j'étais enfant, nous avions fait la connaissance, quelque part en Arabie, d'une vieille femme. Elle tombait souvent malade et, dès que la fièvre s'emparait d'elle, elle énumérait dans son délire les sources d'Istanbul :

- Çïrçïr, Karakulak, Chifa suyu, Hünkar suyu, Tachdelen, Sïrmakeş… [footnote: Situées en différents endroits de la ville, ces sources sont, aujourd'hui encore, fort prisées. Elles portent des noms évocateurs: la petite source (*Çïrçïr*), l'oreille noire (Karakulak), l'eau de guérison (*Chifa suyu*), l'eau du souverain (*Hünkar suyu*), celle qui perce la pierre (*Tachdelen*), la brodeuse d'or (*Sïrmakeş*)]

A mesure que ces noms s'écrasaient sous sa langue, soudain aussi lourde que du plomb fondu, et que ses lèvres, tendues et sèches s'entrouvraient pour leur livrer passage, ses yeux éteints s'animaient, ses joues creuses s'emplissaient d'attention, tout son visage s'éclairait d'une concentration intense, comme si elles écoutaient des choses que nous ne pouvions entendre. Son gendre avait dit un jour à mon père :

- C'est son remède, quelque chose comme un talisman… Dès qu'elle a déliré ainsi, elle va mieux.

Au cours de nos visites, combien de fois ne l'avais-je vue, alors que je me trouvait à son chevet, se dégager des sommeils les plus confus, avec autant d'efforts que pour soulever la dalle de pierre de quelque caverne, rien que pour énumérer ces noms magiques. Des branchages d'un vert foncé obstruaient entièrement les fenêtres de la chambre afin de la protéger contre la chaleur et le simoun, créant des reflets sombres qui semblaient surgir des profondeurs d'un bassin empli d'eau claire. Au fur

et à mesure que les noms de source tombaient dans cette pénombre, je me sentais comme ensorcelé et leurs consonances scintillantes éveillaient dans mon imagination d'enfant mille sortes de rêves.

Je me croyais entouré de bruits d'eau, de vols de pigeons, de tintements d'écuelles d'argent et de verres de cristal. Parfois, mon rêve se faisait plus concret, et parmi les frissons que le délire de la vieille femme faisait passer sur ma peau j'avais l'impression de revoir les fontaines d'Istanbul que je connaissais, les porteurs d'eau dont les outres noires et humides laissaient filtrer la sensation d'une fraîcheur onctueuse, la petite et modeste vasque de notre quartier à laquelle une acacia redonnait, chaque printemps, un air de jeune mariée. Parfois s'animait aussi devant mes yeux le déluge de verdure de Bentler* où nous n'étions allés qu'une seule fois, et cette chambre ombreuse et d'une clarté glauque se transformait alors –en partie parce que je forçait mon imagination- en une véritable piscine dans laquelle nous nagions, la malade, moi-même et ceux qui nous entouraient, comme d'étranges poissons.

J'ignore ce que cette femme est devenue. Mais j'ai comme l'obscur sentiment qu'elle s'est métamorphosée, après sa mort, en naïade.

C'est seulement bien des années après que j'ai été en mesure de donner un sens à ces invocations insolites qui faisaient de chaque point d'eau un objet de nostalgie. /

(SEGMENT 2) Pour cette femme, Istanbul était la ville des sources fraîches, limpides, bienfaisantes. / (SEGMENT 3) Exactement de la même façon qu'elle était pour mon père la ville des mosquées les plus splendides, la ville des chantres et des muezzins aux belles voix. / (SEGMENT 4) La seule chose qui pouvait conduire ce musulman de bon aloi à s'insurger contre le destin était la crainte de mourir loin

d'Istanbul. Dans l'idée d'un sommeil éternel de ce genre, tout lui semblait déplaisant, et même injuste, jusqu'aux modes « étrangers » utilisés pour l'incantation du Coran. /

(SEGMENT 5) La diversité des visages qu'une ville prend dans notre imagination mérite réflexion. Les choses ne changent pas seulement selon les individus, mais aussi d'une génération à l'autre. Il est certain que pour nos ancêtres, de début de XVe siècle qui habitaient Üsküdar* ou Anadoluhisar*, Istanbul ne représentait rien d'autre qu'une cité à conquérir et que losqu'İls la contemplaient le soir, du haut des collines de Sultantepe* ou de Çamlïca*, ils songeaient aux trésors des Césars d'orient que tôt ou tard ils se partageraient. / (SEGMENT 6) Par contre, pour ceux qui naquirent après la conquête, Istanbul était l'orgueil de l'Empire et du monde musulman tout entier. Ils s'en glorifiaient, ils vantaient ses beautés, ils l'Ornaient chaque jour d'un nouveau monument. A mesure qu'ils l'embellissaient, ils se sentaient eux-mêmes devenir plus beau et plus nobles, comme s'ils s'étaient regardés dans un miroir magique. /

(SEGMENT 7) Les hommes de Tanzimat*, eux, considérèrent Istanbul d'un œil tout à fait différent. Ils y voyaient le creuset d'une nouvelle structure née de l'union de deux civilisations. /

(SEGMENT 8) Pour notre génération à nous, Istanbul est toute autre chose que ce qu'elle était pour nos pères. Elle ne se présente pas à notre imagination drapée de lourds cafetans brodés de fils d'or. Nous ne la voyons pas non plus sous l'angle de la religion. L'image que nous nous en faisons varie selon nos états d'âme, et la clarté qui jaillit en nous à l'évocation de son nom est celle de nos souvenirs et de nos nostalgies. /

(SEGMENT 9) Mais ce sentiment de nostalgie n'est pas seulement tourné vers le passé et ne s'oppose pas obligatoirement aux modes de vie, aux mentalités

actuels. Il s'agit d'un sentiment très complexe qui touche aussi, en partie, à nos rêves quotidiens de bonheur.

Cela est si vrai que c'est de cette nostalgie, pouvons nous dire, qu'émane le visage « réel » d'Istanbul. Et c'est la ville elle-même, qui entretient en nous ce sentiment./

(SEGMENT 10) La véritable Istanbul, c'est-à-dire non seulement la ville des minarets et des mosquées enfermée dans ses murailles mais aussi Beyoghlu*, Üsküdar*, le Bosphore, les Iles*, les parages d'Erenköy*, de Bentler, de Çekmece*, est constituée de paysages d'une grande diversité ayant tous leurs beautés propres. Ceux-ci éveillent en nous des sensations variées et nous font imaginer des styles de vie constamment différents. /

(SEGMENT 11) Aussi est-il tout à fait naturel, pour un habitant d'Istanbul, de soupirer après un quartier de la ville différent de celui où se déroule sa vie quotidienne. Alors que vous êtes en train de savourer à Göztepe* la fraîcheur d'un matin d'été sous un arbre agité de bruissements, les moindres sensations, un tressaillement imperceptible qui parcourt votre peau, ou une vision qui se fixe dans vos yeux, ou même simplement une chanson enfantine suffisent à troubler votre repos et vous appellent vers un village de Bosphore où vous étiez encore la veille, comme s'il s'agissait d'un monde très lointain et très différent. Tandis que vous êtes à Stamboul*, vaquant à vos affaires, vous éprouve le désir d'être à Nichantachï* et, si vous êtes à Nichantachï, se sont Eyüp et Üsküdar que vous souhaitez voir toutes affaires cessantes. Parfois encore, vous restez tout simplement à l'endroit où vous vous trouvez parce que tous les autres lieux s'imposent à votre mémoire et vous attirent en même temps.

Ces nostalgies et ces soudaines envies d'évasion tirent leur aliment des beaytées de la nature, des œuvres d'art, des styles de vie et d'une multitude de réminiscences. Tout habitant d'Istanbul sait bien que, sur le Bosphore, les premières heures du jour ont une saveur particulière et qu'aucune tristesse ne ressemble à celle qui emplit le cœur lorsque l'on contemple les lumières de la ville, à la tombée du soir, du haut des collines de Çamlïca. Par les nuits de lune la différence est aussi grande entre la baie de Büyükdere et le secteur de Sariyer*, à cent brasses de la, qu'entre les rives du Bosphore et celles de Marmara. Il suffit de quelques coups de rame pour passer d'un univers de rêve aimable et chargé de poésie à une nuit sauvage et mystérieuse, tour droit sortie de la légende des Argonautes. Les lacs de Çekmece sont, à chaque heure du jour, d'une toute autre beauté que les rivages marins qu'ils avoisinent.

Ces modestes étendues d'eau situées auprès de la vaste mer sont comme de petites chansons comparées aux amples compositions des musiques savantes. Et combien les choses se métamorphosent dès que change la tonalité !

A l'instar des maîtres d'autrefois, le soleil semble avoir mis tout son génie à sculpter sur ces lacs pareils aux miroirs à main de jadis les moindres détails du paysage. Chaque jonc, chaque herbe, chaque battement d'aile, de même que les contours et les couleurs, se fondent en une même brillance d'argent. /

(SEGMENT 12) Mais les différences que l'on peut observer d'un endroit à l'autre sont plus profondes encore qu'il ne paraît. Le travail des hommes et leurs paresses, leurs pensées et leurs désespoirs changent selon les lieux, comme change le spectacle des heures. / (SEGMENT 13) Tandis que Beyoghlu, dans son effort resté à mi-course de ressembler à Paris, nous rappelle l'indigence de notre vie, les quartiers de Stamboul et d'Üsküdar, dépositaires des derniers vestiges d'un univers qui se

suffisait à lui-même, suscitent en nous, à notre insu, une plénitude spirituelle et nous poussent vers d'autres rêves, d'autres désirs. Il arrive fréquemment que nous changions d'identité selon que nous sommes sur le Bosphore, à Üsküdar, à Stamboul, devant la Süleymaniye*, du côté des Châteaux (footnote 2), aux débarcadère de Vaniköy* ou dans le café d'Emirgân*. Quel est l'habitant d'Istanbul qui, se promenant dans le bois de Beykoz* ou sur les pentes de Bebek*, n'a jamais aspiré à une riche et laborieuse solitude, capable de le protéger contre les obligations dévorantes du monde extérieur, et qui n'a revêtu, ne serait-ce que pour un bref instant, l'armure d'acier d'une telle retraite ? [Footnote 2 : Il s'agit des forteresses de *Anadolu hisarï* (« Le château d'Anatolie ») et de *Rumeli hisarï* (« Le château de Roumélie »), placées l'une en face de l'autre, sur chacune des rives du Bosphore. La forteresse de *Rumeli hisarï* fut bâtie par le sultan Mehmet II en 1452, un an avant la prise de Constantinople. Elle est beaucoup plus imposante que son pendant asiatique, construit un demi siècle plus tôt.] /

(SEGMENT 14) Il n'y a assurément rien de commun entre les choses auxquelles nous pensons adossés aux murs de la mosquée de Beyazït ou celle de Beylerbeyi* et les pensées qui nous envahissent à Tarabya*, dans l'orgie des lueurs vespérales, sur ce quai qu'une partie de notre être considère encore comme tellement étranger à nous-même. Dans un cas, tout nous touche, donnant naissance à une tristesse nourricière. Dans l'autre nous sommes privés de cette féconde nostalgie. /

(SEGMENT 15) C'est que nous retrouvons dans cette petite mosquée (footnote 3) d'un goût architecturale passablement douteux la vraie ville de nos pères, toute l'Istanbul d'antan. Lorsque nous parlons avec eux, les gens d'ici ne paraissent pas très différents, certes, de ceux de Tarabya, mais ils vivent comme repliés sur eux-mêmes, dans le sillage du passé. Cette jeune fille nourrit son esprit

des mêmes feuilletons médiocres que n'importe autre jeune fille, elle aime et admire les mêmes vedettes de cinéma, elle souffre de la même façon de la banalité de son existence, mais nous la trouvons sinon plus belle, du moins plus proche de nous parce que, vivant dans ces lieux dont nous savons que s'y sont déroulées les cavalcades somptueuses de Mahmud II* et qui nous donnent l'impression de conserver encore quelque chose des musiques dont retentirent jadis ces palais et ces villes, elle nous semble venir d'un monde différent et d'une grande richesse. [footnote 3 : Il s'agit probablement de la mosquée de Beylerbeyi à laquelle l'auteur a fait allusion un peu plus haut.] /

(SEGMENT 16) Dans ces quartiers, même la mort présente un autre visage.

Quand ces multiples aspects se présentent à notre esprit simultanément, Istanbul s'épanouit dans notre imagination comme une rose s'ouvrant feuille à feuille. Certes, il en est à peu près ainsi dans toute grande ville. Mais le climat d'Istanbul, les vents qui s'y livrent combat, les particularités de relief accentuent les différences d'un quartier à l'autre d'une façon tout à fait exceptionnelle.

Oui, Istanbul possède le pouvoir magique de faire travailler notre imagination en permanence. Connaître plus ou moins bien la ville où l'on est né, où l'on a vécu, est chose naturelle. A Istanbul, cela devient une certaine finesse de goût, un art de vivre et même une culture d'un genre particulier. Tout habitant d'Istanbul est un peu poète, car même si son intelligence et sa volonté ne lui servent pas créer de nouvelles formes, il vit dans un monde magique surgi des jeux de l'imagination. Et cela vaut aussi bien pour les choses du passé que pour tout ce qui touche à la vie d'aujourd'hui, depuis les joies d'amour jusqu'aux plaisirs de la table.

Se dire en soi-même : « Les mois d'automne sont là, la saison de *lüfer* (footnote 4) va bientôt commencer », ou bien « Nous voici en avril, les arbres de

Judée ont sans doute fleuri sur les collines de Bosphore », suffit à faire de cette instant de vie un instant de légende. Toute l'existence des Satmbouliotes d'autrefois se déroulaient à l'image d'un conte. Pour eux, le calendrier était quelque chose comme la Théogonie d'Hésiode. Les saisons et les jours formaient à leurs yeux toute une nébuleuse de phantasmes tirant sa couleur et son parfum des quartiers où ils vivaient. [footnote 4 : « Temnodon sauteur », un des poissons les plus répandus dans les mers baignant Istanbul.] /

(SEGMENT 17) Il est dommage que cet univers de poésie ne joue plus dans notre vie le même rôle qu'autrefois. Il a été remplacé par les attirances étrangerèrs : Paris, Hollywood –ou même jusqu'à un passé assez récent, des villes comme Budapest et Bucarest- ont peu à peu affaibli en nous les lumières d'Istanbul. Mais qu'importe ! Tous les quartiers de la ville sont encore là, comme le reste de la patrie. Et assurément, un jour, la grande rose du passé nous appellera à nouveau.

APPENDIX G: SEGMENTATION OF THE ANALYZED SECTION FROM PAMUK'S *ISTANBUL, HATIRALAR VE ŞEHİR* (PAMUK'S TURKISH SOURCE TEXT)

(Segment 1) Yıkıntıların Hüznü:

Tanpınar ve Yahya Kemal Kenar Mahallelerde /

(SEGMENT 2) Tanpınar ile Yahya Kemal İstanbul'un ücra, uzak ve fakir semtlerine birlikte uzun yürüyüşlere çıkarlardı. İkinci Dünya Savaşı sırasında Tanpınar bir kere tek başına gene o yerlerde, "Kocamustafapaşa ile surlar arasındaki o geniş ve fakir semtlerde" dolaşırken bu yürüyüşlerin kendisi için ne kadar öğretici olduğunu anlatır. / (SEGMENT 3) Buralar, Gautier'nin de 1853'te yürüyüp şehrin hüznünü içinde hissettiği yerlerdir. Tanpınar ile Yahya Kemal bu mahallelerde "mütareke yıllarında" yürümeye başlamışlardı. / (SEGMENT 4) Nerval ve Gautier'nin şehre gelişi ile, bu iki Fransız arkadaş yazarın eserlerini hayranlıkla bilen, onların yolculuk kitaplarını, İstanbul hakkında yazdıklarını çok dikkatle okumuş bu en büyük iki Türk yazarının bu uzak mahallelerde yürüyüşü arasındaki yetmiş yılda, Osmanlı Devleti bütün Balkan ülkelerindeki ve Ortadoğu'daki topraklarını kaybede kaybede, küçüle küçüle yok olmuş, İstanbul'u besleyen gelir kaynakları kurumuş, özellikle Balkanlarda kurulan yeni devletlerin uyguladığı etnik temizlikten kaçan Müslüman göçmenlerin İstanbul'a akın akın gelmesine karşın yüzbinlerce kişi de Birinci Dünya Savaşı'nda öldüğü için şehrin nüfusu ve zenginliği artmamıştı hiç. / (SEGMENT 5) Tam tersi, bu yetmiş yılda Avrupa ve Batı çok büyük bir teknolojik ilerleme ve zenginleşme yaşarken İstanbul fakirleşmiş, dünyadaki gücünü ve çekimini kaybettiği için işsiz ve

ücra bir kent olmaya başlamıştı. / (SEGMENT 6) Ben çocukluğumu bir büyük dünya şehrinde değil, büyük ve yoksul bir taşra şehrinde yaşadığımı hissederek geçirdim. /

(SEGMENT 7) Tanpınar'ın "Kenar Semtlerde Bir Gezinti" başlığıyla anlattığı kendi yürüyüşü ve daha çok da Yahya Kemal'le beraber yaptıklarından söz ettiği yürüyüşlerde yalnızca fakir ve ücra İstanbul'a, kenar mahallelere gitmek değil, Türkiye ve İstanbul'un dünyada fakir ve ücra bir yer olmasına ruhsal bir hazırlık da vardır. Kenar semtlerin bir manzara olarak keşfi, Türkiye'nin ve İstanbul'un da kenar mahalle olmasıyla ilgilidir. / (SEGMENT 8) Tanpınar, benim de çocukluğumda bol bol gördüğüm yangın yerlerinden, harap eserlerden, yıkık duvarlardan söz eder. Sonra bu fakir ve yıkıntı mahallede "nasılsa ayakta kalmış büyük ve ahşap bir Hamit devri konağından" gelen kadın seslerine (eski alışkanlıkla "harem cıvıltısı" der Tanpınar) dikkat kesilir ama yazının kurduğu siyasi-kültürel programa uygun olarak bu seslerin Osmanlı'dan değil, "bir çorap fabrikasında ya da dokuma tezgahında" çalışan fakir şehirli kadının modern çalışmasından geldiğini anlatır. Tanpınar'ın "hepimizin çocukluğumuzdan beri tanıdığımızı" söylediği ve Ahmet Rasim'in herhangi bir sayfasında okuduğumuzu hatırlattığı ve bir köşesinde "küçük asma veya salkım çardaklı çeşmesi, güneşe serilmiş çamaşırı, çocuğu, kedisi köpeğiyle, mescidi ve mezarlığıyla" kenar mahalledir burası. Nerval ve Gautier okuyarak şehrin ücra mahallelerinden , yıkıntılardan, izbelerden ve şehir surlarının çarpıcı görüntüsünden öğrendiği melankoliyi, Tanpınar yerli bir hüzne çevirir ve bu hüznü yerli bir manzaraya ve çalışan modern kadının hayatına ustalıkla taşır. / (SEGMENT 9) Yaptığı şeyin anlamının tam ne kadar farkındaydı bilemeyiz. Ama kenar mahallelere, şehrin yıkıntılarına, unutulmuş boş sokaklarına, "izbe" dediği yangın yeri, yıkıntı, imalathane, depo ve yıkılmakta olan ahşap konaklara özel bir güzellik ve anlam yüklemeye çalıştığının farkındaydı. Çünkü aynı yazıda şöyle der Tanpınar:

"Bu harap semtlerin macerasını bir sembol olarak görüyordum. Bir şehrin sadece bir semtine bu yüzü verebilmek için ne kadar zaman ve ne kadar vaka, hadise lazımdı. Kaç fetih, kaç bozgun, kaç hicretle bu insanlar buralara gelmişler, hangi yıkılışlar ve yapılışlardan sonra bu görünüşü alabilmiştiler?" /

(SEGMENT 10) Şimdi, belki okurun da aklını kurcalayan şu soruya bir cevap verebiliriz: Osmanlı Devleti'nin yıkılışının, İstanbul'un Batı karşısında bir yandan kendi kimliğini kaybederken, bir yandan da fakir düşüşünün, bütün bu büyük kayıpların uyandırdığı melankoli-hüzün duygusu, şehre bu kadar bağlı bu iki büyük yazarda niye Nerval tarzı bir içe çekilme, bu içe çekilmeye denk düşecek bir "saf şiir" (Yahya Kemal "halis şiir" derdi) arayışı yaratmadı? Nerval'in *Aurélia*'sında, aşkta kaybedince yükselen melankolinin, onun hayattaki diğer faaliyetleri "kaba saba oyalanmalar" düzeyine indirmesine neden olduğunu görüyoruz. Nerval, İstanbul'a melankolisini unutmak için gelmişti. (Farkına varmadan bu melankoliyi Gautier'nin şehre bakışına taşıdı.) Türk edebiyatının yirminci yüzyıldaki en büyük şairiyle en büyük romancısı olacak Yahya Kemal ve Tanpınar bu hüzünlü, ücra semtlerde dolaşırken sanki kaybettikleri şeyleri ve melankoliyi daha da fazla içlerinde duymak istiyorlardı. Niye? /

(SEGMENT 11) Siyasi bir amaçları vardı: İstanbul'un yıkıntıları içerisinde Türk milletini ve Türk milliyetçiliğini keşfetmek, büyük Osmanlı İmparatorluğu'nun yıkıldığını, ama onu yapan Türk milletinin (Rumları, Ermenileri, Yahudileri, Kürtleri ve diğer azınlıkları Türkiye Cumhuriyeti Devleti'yle birlikte unutmaya hevesle hazırdılar) hüzünle de olsa ayakta durduğunu göstermek istiyorlardı. Ama Türk milliyetçiliği fikrini, milliyetçi olmaları gerektiğini öğrenir öğrenmez, güzellikten yoksun otoriter bir söylem kullanan milliyetçi Türk Devleti'nin ideologları gibi değil, emir ve zordan uzak bir "güzellik" ile geliştirmek istiyorlardı. Yahya Kemal Paris'te

Fransız şiirini ve edebiyatını tanıyarak on yıl geçirmişti ve Türk milliyetçiliğinin, ancak "Batılı gibi" düşünerek, bu milliyetçiliğe uygun Batı tarzı bir imgeyle "güzelleştirilerek" yapılabileceğini biliyordu. /

(SEGMENT 12) Osmanlı Devleti'nin Birinci Dünya Savaşı'ndan yenik çıkması, İstanbul'un Tanpınar'ın *Sahnenin Dışındakiler* adlı romanındaki değişiyle "esir şehir" olması, Boğaz'da, padişahın kaldığı Dolmabahçe Sarayı'nın önünde demirleyen İngiliz ve Fransız zırhlıları, İstanbul'un ve Anadolu'nun geleceğinde Türk kimliğinin öne çıkarılmadığı çeşitli siyasi tasarılar onları Türk milliyetçisi olmaya zorlamıştı. (İleriki yıllarda devletle ilişkilerini kolaylaştırarak onları elçi ve milletvekili yaptıracak bu zorunluluktan, milliyetçi olmaktan, 6-7 Eylül gibi Hıristiyanlık ve Batı karşıtı etnik şiddet olayları karşısında sessiz durmaktan şikayetçi değildiler.) / (SEGMENT 13) Anadolu'da Yunanistan ordusuna karşı savaş sürerken, savaşı, siyaseti ve askerleri çok da fazla sevmeyen Yahya Kemal Ankara'ya gitmemiş, Tanpınar'ın romanının başlığında ima ettiği gibi, İstanbul'da "sahnenin dışında" kalmış ve bir yandan geçmiş Türk zaferlerini anan şiirler yazarken, bir yandan da bir "Türk İstanbul" imgesi geliştirmeyi üzerine vazife edinmişti. Yahya Kemal'in başarıyla tamamladığı bu siyasi programın edebi yanı, Farisi edebiyattan devralınmış geleneksel şiir biçimleri ve ölçüleri (aruz) ile yazılıp konuşulan Türkçenin havasını ve edasını birleştirmek ve Türk milletini büyük zaferler kazanmış ve büyük eserler vermiş büyük bir millet olarak anlatmaktı. İstanbul'u milletin en büyük eseri olarak göstermesinin iki amacı vardı: Birinci Dünya Savaşı'ndan sonra, Mütareke yıllarında eğer İstanbul bir Batı sömürgesi olacaksa, bu şehrin yalnız Ayasofya ve kiliselerle hatırlanan bir yer olmadığını, İstanbul'un "Türk" kimliğinin de göz önünde tutulması gerektiğini sömürgecilere anlatmak. Kurtuluş Savaşı'ndan ve Türkiye Cumhuriyeti'nin kurulmasından sonra

ise Yahya Kemal İstanbul'un Türklüğünün altını "yeni bir millet olmaya" çalışıldığı için çiziyordu. Her iki yazarın da İstanbul'un kozmopolit, çok dilli, çok dinli yanını görmezlikten gelen, İstanbul'un "Türkleştirilmesine" ideolojik destek veren "Türk İstanbul" adlı uzun makaleleri vardır. /

(SEGMENT 14) Tanpınar, yıllar sonra yazdığı bir yazıda "Biz acı mütareke senelerinde mazideki eserlerimize nasıl sarılmıştık!" diye hatırlar. Yahya Kemal de "İstanbul Surlarında" başlıklı bir yazısında, aynı yıllarda öğrencileriyle Topkapı tramvayına binip "Marmara'dan Haliç'e kadar kule kule, diş diş, göz alabildiğine giden surun yanından" yürüdüğünü, "yekpare düşmüş duvar kütlelerinin" üstünde oturup dinlendiğini anlatır. İstanbul'un bir Türk şehri olduğunu kanıtlamak için bu iki yazar "turistik" Batılı gözlemcinin altını çizdiği şehrin uzaktan gözüken siluetiyle, camiler ve kiliselerle yapılmış gölgesiyle yetinemeyeceklerinin farkındaydılar. Lamartine'den Le Corbusier'ye kadar bütün yabancı gözlemcilerin dikkat ettiği siluet (Ayasofya'nın da hakimiyeti yüzünden) Türk İstanbul'un etrafında toplanabileceği "milli" bir imge değil, kozmopolit bir güzellikti. Yahya Kemal ve Tanpınar gibi milliyetçi İstanbulluların yenik, ezik, yoksul İstanbul'un Müslüman nüfusunu vurgulayacak, onun varlığını ve hâlâ kimliğini hiç kaybetmeden yaşadığını kanıtlayacak ve kayıp ve yenilgi duygusunu ifade edecek bir güzelliğe ihtiyaçları vardı. Bu yüzden kenar mahallelere yürüyüşlere çıktılar, şehirde yaşayan insanla eskinin, yıkıntının, geçmişin hüzünle buluştuğu güzel görüntüleri aradılar ve Gautier gibi gezginlerin yetmiş yıl önce keşfettiği (ve çok iyi okudukları) melankolik kenar mahalle manzaralarını buldular. Bütün milliyetçiliğine rağmen Tanpınar Batılı bir gezgin bakışıyla kimi zaman "pitoresk", kimi zaman da "peyzaj" dediği kenar mahallelerin geleneksel, bozulmamış ve Batı eksenine girmemiş bu yanını anlatmak

için “haraptı, fakir ve biçareydi, fakat kendine göre bir hayatı ve üslubu vardı” diye yazmıştı./

(SEGMENT 15) Parisli iki arkadaş şair-yazardan, İstanbullu iki arkadaş şair-yazarın Osmanlı Devleti’nin yıkıldığı ve Türkiye Cumhuriyeti’nin kurulduğu yıllarda etkilenmesinin milliyetçilik, yıkım, Batılılaşma, şiir, manzara iplerle teker teker örülmüş hikayesini düğüm düğüm anlatmaya çalıştım. Bazı ipleri istemeden dolayarak ortaya çıkarmaya çalıştığım bu hikayenin sonunda İstanbulluların daha sonra yaygınlaştırarak benimseyecekleri bir fikir, bir hayal çıktı ortaya. ilk kaynağını şehir surlarında ve civarında ıssız, izbe ve yoksul mahallelerden alan bu hayale “yıkıntıların hüznü” demek, bu hüznün en iyi hissedildiği şehir manzaralarına da, dışarıdan bakan birinin bakış açısıyla (Tanpınar gibi) pitoresk demek uygun olacak. İlk olarak pitoresk manzarada bir güzellik olarak keşfedilen hüzün, İstanbulluların kayıp ve yoksullaşma yüzünden daha yüz yıl yaşayacakları hüzne denk düşüyordu.

APPENDIX H: SEGMENTATION OF THE ANALYZED SECTION FROM PAMUK'S *ISTANBUL, HATIRALAR VE ŞEHİR* (MAUREEN FREELY'S TRANSLATION INTO ENGLISH)

(Segment 1) The Melancholy of the Ruins:

Tanpınar and Yahya Kemal in the City's Poor Neighborhoods /

(SEGMENT 2) Tanpınar and Yahya Kemal took long walks together through Istanbul's poorest sections. Revisiting them on his own during the Second World War, Tanpınar recalled how much he had learned strolling earlier through "those vast impoverished neighborhoods between Kocamustafapaşa and the city walls." / (SEGMENT 3) These were the neighborhoods in which Gautier sensed the gloom that had fallen over the city by 1853; Tanpınar and Yahya Kemal began their excursions during the humiliating "armistice years." /

(SEGMENT 4) When these two great Turkish writers set out on their first walk, seventy years had passed since the visits of Nerval and Gautier, the two French friends whose works they so admired; during that time the Ottoman Empire had slowly lost its territories in the Balkans and the Middle East, growing smaller and smaller until it finally disappeared; the source of income that nurtured Istanbul dried up; despite the steady steam of Muslim refugees fleeing from the ethnic cleansing in the new Balkan republics, the death toll of the First World War ran into the hundreds of thousands, so both the city's population and its wealth were much diminished. During the same period, Europe and the West were getting richer, thanks to huge technological advances. / (SEGMENT 5) As Istanbul grew even poorer, it lost its importance in the world and became a remote place burdened with high

unemployment. / (SEGMENT 6) As I child I had no sense of living in a great world capital but rather in a poor provincial city. /

(SEGMENT 7) When Tanpınar wrote "A Stroll Through the City's Poor Neighborhoods", he was not just describing his own most recent visit and his earlier walks. His purpose was more than merely to reacquaint himself with the poorest and most remote areas of Istanbul; he was attempting to accustom himself to the fact of living in an impoverished country, in a city that no longer mattered in the eyes of the world. To explore the poor neighborhoods as a landscape, then, was to address the reality that Istanbul and Turkey were themselves poor neighborhoods. /

(SEGMENT 8) Tanpınar wrote at length about burned-out streets, the ruins, and the crumbling walls familiar to me as a child. Later during his stroll he hears women's voices (out of habit Tanpınar refers to this as the "chirping of harem") coming from "a big wooden mansion from the Abdülhamit period that is only just managing to stay in one piece," but in keeping with the political-cultural program he has set himself, he is obliged to explain that these are not Ottoman sounds but rather those of poor women working in the city's new cottage industries – "a stocking factory or a textile weaving shop." On every page, Tanpınar repeats the phrase "as we've all known since childhood"; he describes a neighborhood Rasim once mentioned in a column as "a fountain shaded by a trellis of vines or grapes, clothes hanging in the sun to dry, cats with dogs, little mosques and cemeteries." The melancholy Tanpınar first discovered in Nerval's and Gautier's arresting observations about the poor neighborhoods, the ruins, dingy residential districts, and city walls, he transforms into an indigenous *hüzün* through which to apprehend a local landscape and, most particularly, the everyday life of a modern working women./

(SEGMENT 9) We cannot know if he was fully aware of doing this. But he was aware that the burned-out lots, workshops, depots, and ramshackle wooden mansions he found in the crumbling and forgotten empty streets of these "isolated" sections carried a special beauty and significance. Because in the same piece, Tanpınar writes:

"I see the adventures of these ruined neighborhoods as symbolic. Only time and the shocks of history can give a neighborhood such a face. How many conquests, how many defeats, how many miseries did its people have to suffer to create the scene before us?" /

(SEGMENT 10) We can give an answer that is probably already nestling in the reader's mind: If people were preoccupied by the destruction of the Ottoman Empire and the decline of Istanbul in the eyes of Europe, on the one hand, and on the other by the melancholy-*hüzün* that all great losses awaken, why did they not transform their Nervalian suffering into the sort of "pure poetry" to which it was so well suited? In Nerval'a *Aurelia,* when he loses his love and his melancholy darkens, we can understand his claim that there is nothing left to life but "vulgar distractions." Nerval came to Istanbul to leave his melancholy behind. (Without knowing it, Gautier allowed this melancholy to seep into his own observations.) When Tanpınar, Turkey's greatest twentieth-century novelist, and Yahya Kemal), its greatest twentieth century poet, strolled together through the city's poor neighborhoods, they did so to feel their losses and their melancholy all the more keenly. Why? /

(SEGMENT 11) They had a political agenda. They were picking their way through the ruins looking for signs of a new Turkish state, a new Turkish nationalism: The Ottoman Empire might have fallen, but the Turkish people had made it great (like the state, the two were happy to forget the Greeks, the Armenians,

the Jews, the Kurds, and many other minorities) and they wanted to show that though suffused in melancholy they were still standing tall. Unlike the ideologues of the Turkish state who expressed their nationalism in unlovely and unadorned authoritarian rhetoric, *they* expressed their patriotism in a poetic language far removed from decrees and force. Yahya Kemal had spent ten years in Paris studying French poetry; "thinking like a Westerner," he longed for a western-style image that would make nationalism "look more beautiful". /

(SEGMENT 12) When the Ottoman Empire emerged defeated from the First World War, the Allies occupied Istanbul, and French and English battleships were sitting on the Bosphorus in front of Dolmabahçe Palace, there were various political projects in play that did not put Turkish identity at the forefront. / (SEGMENT 13) While the war was raging in Anatolia with Greek army, Yahya Kemal, who was not very fond of war, politics, or armies, stayed away from Ankara. He choose to remain "offstage" in Istanbul, where he devoted himself to poetry about past Turkish victories and also to creating an image of "Turkish Istanbul." The literary aspect of his successful political program was to use traditional poetical forms and metrical rules (the *aruz*) in such a way as to evoke manners and atmosphere of spoken Turkish, while also confirming the Turks to be a people who had seen great victories and produced great works. / (SEGMENT 14) In presenting Istanbul as the people's greatest work of art, he had two aims. First, if, following the First World War, during the armistice years, Istanbul was to became a colony of the West, it was important to explain to the colonizers that this was not just a place to be remembered for Hagia Sophia and its churches; they had to be made aware of the city's "Turkish" identity. And second, after the War of Independence and the founding of the Republic, Yahya Kemal emphasized Istanbul's Turkishness to herald "the creation of a new nation."

Both writers wrote long articles that overlooked Istanbul's multilingual, multireligious heritage to support this "Turkification". /

(SEGMENT 15) Tanpınar recalls this in a piece he wrote many years later entitled "How We Embraced the Great Works of Our Past During the Painful Armistice Years!". In an essay entitled "On the City Walls of Istanbul," Yahya Kemal recounts how he and his students boarded the tramway at Topkapı and walked "from the Marmara to the Golden Horn along the walls, whose towers and crenelations spread as far as the eye could see," and paused to rest on "great lumps of fallen wall." To prove that theirs was a Turkish city, these two writers knew it was not enough to describe the skyline so beloved of western tourists and writers, or the shadows cast by its mosques and churches. Dominated as it was by Hagia Sophia, the skyline noted by every western observer from Lamartine to Le Corbusier could not serve as a "national image" for Turkish Istanbul; this sort of beauty was too cosmopolitan. Nationalist *İstanbullus* like Yahya Kemal and Tanpınar preferred to look to the poor, defeated, and deprived Muslim population, to prove they had not lost one bit of their identity and to satisfy their craving for a mournful beauty expressing the feelings of loss and defeat. This is why they went out on walks to poor neighborhoods in search of beautiful sights that endowed the city's dwellers with the *hüzün* of the ruined past; they found it by following the footsteps of Gautier. All his nationalist fervor notwithstanding, Tanpınar sometimes resorted to words like "picturesque" and "paysage"; to convey these neighborhoods as traditional, unspoiled, and untouched by the West, he wrote that "they were ruined, they were poor and wretched," but they had "retained their own style and their own way of life." /

(SEGMENT 16) So this is how two friend living in Istanbul – one a poet, the other a prose writer – to weave together a story from the fall of the Ottoman Empire: the nationalism of the early republican years, its ruins, its westernizing project, its poetry, and its landscapes. The result of this somewhat tangled tale was an image in which *İstanbullus* could see themselves and a dream to which they could aspire. We might call this dream – which grew out of the barren, isolated, destitute neighborhoods beyond the city walls – the "melancholy of the ruins," and if one looks at these scenes through the eyes of an outsider (as Tanpınar did) it is possible to see them as picturesque. First seen as the beauty of a picturesque landscape, melancholy also came to express the sadness that a century of defeat and poverty would bring to the people of Istanbul.

APPENDIX I: SEGMENTATION OF THE ANALYZED SECTION FROM PAMUK'S *ISTANBUL, HATIRALAR VE ŞEHİR* (JEAN-FRANCOIS PEROUSE, VALERIE GAY-AKSOY AND SAVAŞ DEMİREL'S TRANSLATION INTO FRENCH

(SEGMENT 1) La mélancolie des ruines :

Tanpınar et Yahya Kemal dans les faubourgs /

(SEGMENT 2) Tanpınar et Yahya Kemal sortaient ensemble faire de longues promenades dans les quartiers isolés, lointains et pauvres d'Istanbul. À l'époque de la Seconde Guerre mondiale, lors d'une promenade solitaire dans ces mêmes endroits, « dans ces quartiers vastes et miséreux entre Kocamustafapaşa et les remparts », Tanpınar raconte combien ces déambulations étaient instructives pour lui. / (SEGMENT 3) Ce sont les lieux où Gautier, qui les avait arpentés en 1853, avait profondément ressenti la mélancolie de la ville. Tanpınar et Yahya Kemal avaient commencé à se rendre dans ces quartiers pendant « les années de l'armistice ». / (SEGMENT 4) Au cours des soixante-dix ans qui séparent la venue de Nerval et Gautier à Istanbul et les promenades dans ces quartiers périphériques des deux plus éminents écrivains turcs, fervents admirateurs des œuvres des deux écrivains français et lecteurs attentifs de leurs récit de voyage et de leurs textes sur Istanbul, l'Empire ottoman, perdant peu à peu tous ses territoires dans les pays des Balkans et au Moyen-Orient, avait périclité, les sources de revenus alimentant Istanbul s'étaient taries, et l'afflux permanents d'immigrants musulmans fuyant le nettoyage ethnique pratiqué par les nouveaux états fondés dans les Balkans n'avaient en rien accru la population et la richesse de la ville dont la Première Guerre mondiale

avait emporté des centaines de milliers d'habitants. / (SEGMENT 5) À l'inverse de l'Europe et de l'Occident, qui durant ces soixante-dix ans connurent un grand essor technologique et matériel, Istanbul s'était appauvri, et ayant perdu sa puissance et son rayonnement dans le monde, commença à devenir une ville en proie au chômage et isolée sur la scène du monde. / (SEGMENT 6) J'ai passé mon enfance avec le sentiment de vivre non dans une des grandes villes du monde, mais dans une grosse et indigente bourgade de province. /

(SEGMENT 7) Dans son parcours solitaire, que Tanpınar raconte dans *Une périple dans les faubourgs*, et plus encore dans ses promenades en compagnie de Yahya Kemal, il se dispose non seulement à découvrir la ville miséreuse et isolée des quartiers excentrés, mais aussi à constater que la Turquie et Istanbul sont un coin pauvre et retiré du monde. La découverte des faubourgs en tant que paysage reflète cet état de banlieue du monde de la ville et du pays. / (SEGMENT 8) Tanpınar évoque les endroits dévastés par les incendies, les monuments en ruine et les vestiges des remparts que j'ai moi aussi beaucoup vus dans mon enfance.

Puis, dans ce quartier pauvre et délabré, son attention est ensuite attirée par les voix des femmes (un « bruissement de harem », dit Tanpınar à la manière ancienne) provenant d'un « grand *konak* en bois de la période hamidienne, resté debout on ne sait comment », mais en adéquation avec la thématique politico-culturelle sur laquelle est construit son texte, il explique que ces voix ne sont pas l'écho des Ottomans, mais proviennent du labeur moderne de pauvres citadines travaillant « dans une usine de chaussettes ou sur un métier à tisser ». Cet endroit est l'un des faubourgs « que nous connaissons tous depuis l'enfance », comme le dit Tanpınar, et que la lecture de n'importe quelle page d'Ahmet Rasim rappelle à notre souvenir, « avec sa fontaine recouverte d'une petite tonnelle ou de vigne vierge, son

linge étendu au soleil, son enfant, son chat et son chien, sa petite mosquée et son cimetière ». La mélancolie, que la lecture de Nerval et de Gautier lui a appris à percevoir dans les quartiers retirés de la ville, les vestiges délabrés, les coins déserts et les images saisissantes des remparts, Tanpınar la transforme en une tristesse autochtone et la transfère avec talent sur un paysage local ou la vie d'une femme moderne au travail. /

(SEGMENT 9) Dans quelle mesure était-il conscient de ce qu'il faisait, difficile de le savoir, toujours est-il qu'il avait parfaitement conscience de tenter de donner une beauté et une signification particulières aux faubourgs, aux vestiges délabrés de la ville, aux rues dépeuplées et oubliées dévastées par les incendies, aux ruines, aux fabriques, aux dépôts et aux maisons en bois partant à vau-l'eau. Car dans le même texte, Tanpınar déclare :

« L'aventure de ces quartiers en ruine m'apparaissaient comme un symbole. Combien de temps, d'incidents et d'événements avaient-ils fallu pour donner à un seul quartier d'une ville ce visage ? A la suite de combien de conquêtes, de défaites et de migrations ces gens étaient-ils venus jusque-là, après quels effondrements et redressements avaient-ils pu prendre cet aspect ? » /

(SEGMENT 10) Nous sommes dès lors en mesure d'apporter une réponse à cette question qui taraude peut-être aussi le lecteur : pourquoi le sentiment de tristesse-mélancolie éveillé par la chute de l'Empire ottoman, la pauvreté dans laquelle s'enfonçait Istanbul par ailleurs en perte d'identité face à l'Occident, n-a-t il pas provoqué ches ces deux grands écrivains, si attachés à la ville, un repli sur soi à la Nerval, et de pair avec ce renfermement, la recherche d'une poésie « uniquement poésie » (« pure poésie », disait Yahya Kemal) ? Dans l'*Aurélia* de Nerval, nous voyons la mélancolie qu'accroît l'échec amoureux rabaisser toutes les autres activités

de sa vie au rang d' « enivrements vulgaires ». Nerval était venu à Istanbul pour oublier sa mélancolie. (Et, sans s'en rendre compte, il imprégna de cette mélancolie le regard de Gautier sur la ville.) On dirait qu'en arpentant ces quartiers tristes et lointains Yahya Kemal et Tanpınar, qui deviendront les plus grands poètes et romanciers de la littérature turque du XXe siècle, cherchaient à éprouver de manière plus profonde encore la mélancolie et les choses qu'ils avaient perdues. Pourquoi ? /

(SEGMENT 11) C'est qu'ils avaient un but politique : ils voulaient découvrir dans les décombres d'Istanbul le peuple et le nationalisme turcs et montrer que le grand Empire ottoman s'était certes effondré, mais que le peuple turc qui le constituait (ce que les *Rum*, les Arméniens, les Juifs, les Kurdes et les autres minorités étaient tout disposés à oublier avec la République), même accablé de tristesse, n'étaient pas encore abattu. Mais ils tenaient à développer cette idée en la parant d'une « beauté » absente de la phraséologie lourde et autoritaire utilisée par les idéologues de l'État turc nationaliste, de ce concept de nation et de la nécessité d'y adhérer peine intégrés. Yahya Kemal avait passé dix ans à Paris au contact de la poésie et de la littérature françaises, et il savait que le nationalisme turc ne pourrait exister qu'à la condition de penser « comme un Occidental », et de le « sublimer » avec une représentation adaptée et inspirée de l'Occident. /

(SEGMENT 12) La défaite de l'Empire ottoman dans la Première Guerre mondiale, l'état de « ville prisonnière » d'Istanbul (selon l'expression de Tanpınar dans son roman *Ce qui sont en dehors de la scène*), la présence des cuirassés français et britanniques sur le Bosphore, devant le palais de Dolmabahçe où résidait le sultan, et divers projets politiques ne favorisant pas à l'avenir l'identité turque à Istanbul et en Anatolie les contraindront à adhérer au nationalisme turc. (Les années suivantes, cette contrainte qui facilita leurs rapports avec État et les mena au fonctions

d'ambassadeur et de député, leur nationalisme, leur silence face à des violences ethniques antichrétiennes et antioccidentales, comme celle du 6-7 septembre, ne firent l'objet d'aucune plainte.) / (SEGMENT 13) Tandis que la guerre se poursuivait contre l'armée grecque en Anatolie, Yahya Kemal, qui n'éprouvait pas un enthousiasme immodéré pour la guerre, la politique et les soldats, ne partit pas rejoindre Ankara ; il resta à Istanbul, « en dehors de la scène » comme le dit Tanpınar dans le titre de son roman, et, tout en écrivant des poèmes évoquant les victoires turques du passé, il s'attelait à développer l'image d'un « Istanbul turc ». L'aspect littéraire, que Yahya Kemal développa avec succès, de ce projet politique fut de mêler les formes poétiques traditionnelles et la métrique (*aruz*) héritées de la littérature persane à la couleur et au style du turc écrit et parlé, et de décrire le peuple turc comme un grand peuple ayant fait de grandes conquêtes et produit de grandes œuvres. / (SEGMENT 14) En présentant la ville d'Istanbul comme l'œuvre la plus grandiose qu'ait réalisé le peuple, Yahya Kemal avait deux objectifs : après la Première Guerre mondiale, pendant les années d'armistice, montrer aux occupants que si jamais Istanbul devait devenir une colonie occidentale, cette ville n'était pas un lieu dont on se rappelle seulement pour Sainte-Sophie et les églises, mais que son identité turque était également à prendre en compte. Quant aux années suivant la guerre d'Indépendance et la fondation de la République, c'était pour souligner que le peuple turc d'Istanbul s'efforçait de « devenir une nouvelle nation ». chacun de ces deux écrivains a écrit de longs articles « Istanbul turc », apportant un soutien idéologique à la « turquification » d'Istanbul, en passant outre son côté cosmopolite, multilingue et multiconfessionnel. /

(SEGMENT 15) « Comme nous avons embrassé nos œuvres du passé, pendant ces douloureuses années d'armistice ! », se souvient Tanpınar des années

plus tard. Yahya Kemal également, dans un texte intitulé « Sur les remparts d'Istanbul », raconte avoir pris à la même époque le tramway de Topkapı avec ses étudiants, avoir marché « le long des remparts profilant à perte de vue, de la Marmara à la Corne d'Or, leurs tours et leurs créneaux », et s'être reposé sur « les blocs entiers de murs éboulés ». pour prouver qu'Istanbul était turc, ces deux auteurs étaient conscients qu'ils ne pourraient pas, come tant d'observateurs « touristiques » occidentaux, se contenter du panorama da la ville vue de loin avec sa silhouette hérissée de minarets et d'églises. La silhouette à laquelle avaient succombé tous les observateurs étrangers, de Lamartine à Le Corbusier, n'était pas (à cause de la dominance de Sainte-Sophie) une image « nationale » autour de laquelle pourrait se rassembler tout l'Istanbul turc, mais demeurait une beauté cosmopolite. Comme Yahya Kemal et Tanpınar, les Stambouliotes nationalistes avaient besoin d'une beauté empreinte de tristesse, mettant l'accent sur la population musulmane vaincue, écrasée et pauvre d'Istanbul, démontrant que cette population subsistait sans avoir rien perdu de son identité, et exprimant le sentiment de déchéance et de la défaite. C'est pour cela qu'ils se rendirent dans les faubourgs, en quête d'images esthétiques rassemblant dans une même tristesse les habitants de la ville, l'ancien, le délabré et le passé, et retrouvèrent les paysages mélancoliques des quartiers périphériques que des promeneurs comme Gautier avaient découverts soixante-dix ans auparavant. Pour décrire l'aspect traditionnel, intact et resté en dehors de l'influence de l'Occident de ces faubourgs, qu'Avec le regard d'un promeneur occidental, en dépit de tout son nationalisme, il qualifiait soit de « pittoresque » soit de « paysage », Tanpınar écrit : « C'était une ruine, pauvre et pitoyable, mais il y avait néanmoins une vie et un caractère indéniables. » /

(SEGMENT 16) J'ai essayé de retracer l'histoire de l'influence de ces deux amis poètes et écrivains parisiens sur les deux amis poètes et écrivains stambouliotes à l'époque de la chute de l'Empire ottoman et de la fondation de la République de Turquie, en dénouant un à un les fils qui la tissent : les thèmes comme le nationalisme, l'effondrement, l'occidentalisation, la poésie, les vues de la vie. A travers cette trame complexe que j'ai tenté de faire apparaître au risque de voir les fils s'entremêler parfois, une idée, une vision que les Stambouliotes allaient s'approprier en la généralisant, se fait jour. Qualifier de « mélancolie des ruines » cette vision –qui prend initialement sa source dans les remparts de la ville et les quartiers déserts, reculés et pauvres des environs –et, du point de vue d'un regard extérieur (comme Tanpınar), de « pittoresque » les paysages urbains où on la ressent le plus, me semble assez approprié. La tristesse mélancolique, d'abord découverte comme une beauté émanant d'images pittoresques, coïncidait, parfaitement avec celle que vivraient encore une cent ans les Stambouliotes, à cause du déclin er de l'appauvrissement.